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SPRING 2015

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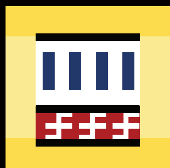
It's Not a Costume- Modern Seminole Patchwork

Co-curated by Rebecca Fell and Jessica Osceola

ON EXHIBIT

Dec. 8th, 2014 - Nov. 30th, 2015



The making and wearing of the Seminole patchwork clothing is still regularly and proudly worn by Tribal members. Like most fashion, the cut,shape and silhouette of patchwork clothing has shifted to meet the needs and trends of Tribal members. However, a quick study shows each piece still harkens to its history. Wearing patchwork is a statement of fashion, pride, and an acknowledgement of history.

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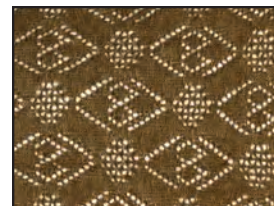

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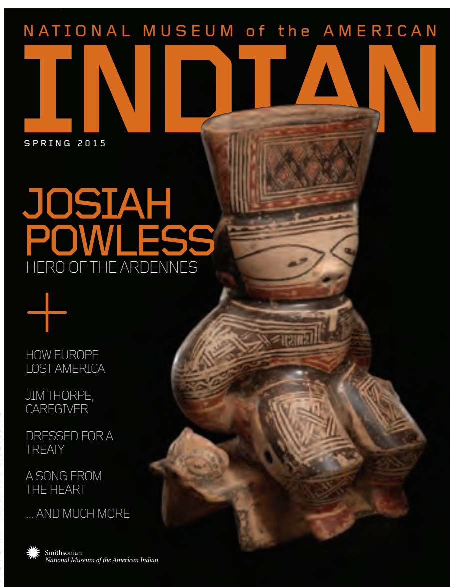

PHOTO BY ERNEST AMOROSO

On the Cover: This figure is one of many amazing items from the little-known pre-Contact Central American cultures to be displayed in the exhibit *Ceramica de los Ancestros: Central America's Past Revealed,* opening at the West Gallery of the Museum's George Gustav Heye Center in New York City from April 18, 2015 to Feb. 29, 2016.

Greater Nicoya female figure on a feline-effigy bench, AD 800 – 1200, Linea Vieja area, Costa Rica. Pottery, clay slip, paint. Formerly in the collection of Carlos S. Balser; Museum of the American Indian exchange with William Hawker, 1959 (22/8837)

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SCHOLARSHIP FOR LEADERSHIP

BY DAVID W. PENNEY

David W. Penney

Visitors to our Museum, we have felt at the National Museum of the American Indian, too often see American Indians as peripheral to the mainstream of American history, instead of essential and fundamental to it. Many of our Smithsonian colleagues have come to the same conclusion. The practice of offering different "perspectives" to historic events has proved inadequate to the task of showing our real common ground when accounting for the historical experiences of all United States citizens (and how they became citizens).

As the newest Museum of the Smithsonian family, soon to be joined by the newer-still National Museum of African American History and Culture, we are uniquely positioned to help lead the Smithsonian through these kinds of questions and issues. And the Smithsonian, one of America's most trusted sources for information and learning, influences the nation and the world. Our efforts to change perceptions about American history have resulted in the opening of our groundbreaking exhibition, *Nation to Nation: Treaties Between the United States and American Indian Nations.* Longer term, the future will see new galleries at our Museum addressing American Indians in American history and American imagination and the creation of new curriculum content available online as part of our National Education Initiative.

Museum scholars, working closely with community and scholarly consultants from throughout the Northeast, are also currently conducting research and consultations for an exhibition treatment of the Native nations of New York State. All of these public, and we hope, influential programs depend upon and are preceded by years of firmly grounded scholarship. Scholarship at our Museum is collaborative and participatory, privileging not only the best thinking coming out of universities and fellow institutions of learning, but also from our constituent communities and their leadership.

Knowledge creation is a collective endeavor benefitting from the broadest range of input, which is one of the ways we at the Museum define research. On any given day, our scholars are partnered with dozens if not hundreds of colleagues and communities across the United States and beyond in pursuit of the most accurate and up-to-date information about and interpretations of Native culture and history. And our scope is not just limited to North America.

Museum historian Jose Barreiro recently initiated a broad multi-discipline project to explore the persistence of Taino indigeneity in the Caribbean. In collaboration with the Smithsonian Latino Center and the Smithsonian Consortia for World Culture, Barreiro assembled an international team of historians, ethnographers, archaeologists, community leaders, anthropologists, demographers and geneticists for a series of seminars and workshops in Washington, New York, the Dominican Republic and Puerto Rico. Many of these scholars had been working in relative isolation in their home countries, but with the Smithsonian's help, they came together to share data and insights. Popular perception, supported by standard textbooks, assumes a dearth of indigeneity in Caribbean countries and the extinction of Taino, the people who greeted Columbus. The Museum's Taino initiative has assembled evidence that substantially questions that assertion, and also explores a remarkable growth of Taino indigeneity and identity – both in the islands and in their North American diasporas – that is impacting the national character of Caribbean nations today.

These questions of scholarship are not merely academic. They help inform social justice and advocacy for crucial issues facing Indian Country and the broader world today. Generations of Americans have grown up informed about American Indians only through popular media and often false and misleading educational curricula. But today, with the help of the best research and thinking the Museum can muster, we work to offer in our exhibitions and programs educational materials and experiences that are relevant, useful and true.

David W. Penney is associate director for museum scholarship at the National Museum of the American Indian – Smithsonian.

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For 45 Years, the Native American Rights Fund has stood firm for justice in Indian Country. In this anniversary year, NARF is intensifying efforts to protect tribal sovereignty, enforce treaties and preserve Native culture and resources. Every day, NARF's Modern Day Warriors are on the front lines in the continuing battle for Native justice. Please support NARF in continuing these efforts.

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PLASTIC CULTURE

BY ODILE MADDEN

Most of the world's Laysan albatrosses breed on Midway Island, a small atoll in the Pacific Ocean a thousand miles from Honolulu and 2,400 miles from the nearest continent. Each year, thousands of their chicks ingest colorful plastic bits, and their mummified bodies testify to our throwaway lifestyle.

An enormous amount of plastic floats in the world's oceans, and it comes from many sources – nets, floats, buoys, construction materials, packing straps, pallets and expanded polystyrene foam. The plastic in the albatross chicks has a high proportion of discarded "disposable" plastic items such as the screw caps from water and soda bottles, cigarette lighters, cutlery and toothbrushes. These are things designed for short-term or one-time use. Once discarded, many make their way to the ocean where they are picked from the surface by albatrosses and other seabirds hunting for food. The parents feed the plastic to their chicks, who cannot digest it and slowly weaken, never growing strong enough to fly.

The dead birds also symbolize something larger. When there were fewer people, when we had fewer things, we made implements from materials that we considered valuable. We did not throw them away carelessly and in the name of so-called convenience. When we did toss things, we might have been excused for thinking there was an "away" – a place where we could discard what we no longer needed. The albatrosses, in photographs that fly around the Internet and print media, show us that there is no more "away." There is no place to put our waste where it doesn't have consequences for us and for the ecosystems on which we depend, not even in the most remote islands.

This does not mean plastic is evil. It is stuff that we invented, and we choose how to use it. Some of that ingenuity has been put to rather spectacular goals. Early plastics like celluloid relieved pressure on now-endangered wild animal populations, elephants, sea turtles and others, that were over-hunted for their tusks and shells to make things we now make from plastic. Plastic helped us fly and walk on the moon. Developments in plastic also help us repair and even replace our body parts. Bags for blood, injectable medicine and single-use lab-ware have made medical treatment and testing, for people and other animals, more accessible, which has increased life expectancies worldwide. For sterile, inexpensive medical equipment the cost of disposability is counterbalanced by our increased well-being.

Plastic food packaging is another 20th century achievement, but it is simultaneously one of our big challenges. On one hand, the practice slows spoilage, reduces food-borne illness and lets us transport fresh and manufactured foods far from their sources. But disposable packaging also generates a tremendous amount of waste that is discarded as litter, or clogs landfills or at best is recycled. There are significant costs to our towns, our sense of well-being and ecosystems near and very distant from us.

Disposability was not always the norm. Before the days of supermarkets and convenience stores, when you bought something liquid, the container was on loan. Soda pop and beer required a cash deposit that you got

Continued on page 18

IMAGE BY CINEMATOGRAPHER JAN VOZENILEK (JANVOZENILEK.COM)

This fledgling Laysan albatross died on a concrete containment wall on Midway Island, with its abdomen full of plastic.

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IMAGE BY CINEMATOGRAPHER JAN VOZENILEK (JANVOZENILEK.COM)

Close-up of Laysan albatross. At the instigation of cinematographer Jan Vozenilek, the Smithsonian Institution and United States Fish and Wildlife Service have transferred the mummified remains to Washington, D.C., for study of the source of the plastic and its effect on ocean life.

At Blue Fox Bay Lodge in Alaska, Madden sits amongst a pile of derelict fishing buoys and floats that were collected around Afognak Island, Alaska, by Colleen Rankin.

back upon returning the empty glass bottle. The bottles went back to the bottling company to be washed and refilled with more soda, maybe 20 times or more. This system worked well, and there was little environmental impact from the containers.

This concept of designing things to be thrown away, even though they are physically quite durable, is relatively new. For soda and beer, the transition to so-called "one-way," "throwaway" or "convenience" containers started tentatively before World War II and was completed in the 1980s. These containers tended to cost more than the drink inside, and it's not clear that the customer got all the convenience, but they eventually caught on. It soon became commonplace to see neighborhoods, playgrounds and roadsides littered by the empties – glass bottles, tinned steel cans and, eventually, aluminum. (Disposability is a relatively recent phenomenon, but it predates our plastic culture.) By the 1970s it had spread to other goods, such as razors, diapers, pens and cigarette lighters. They were no longer valuable, but rather, replaceable.

The special problem with plastic litter is that its low density allows the most common types to float. Once litter hits the ground, it easily makes its way to rivers and storm drains that move it to the ocean. There it is carried by currents and curious predators to places as remote as Midway. It becomes a global problem.

There are technological fixes to some of our plastic problems, such as new materials, new designs for objects, that will reduce their harmful effects on wildlife and landscapes. Recycling has been widely adopted and makes sense, particularly for worn-out plastic objects that no longer serve their function. But it takes a lot of energy to chop, melt and reform a perfectly good plastic bottle into...a new plastic bottle.

Biodegradable plastics are being developed, and may have fewer side effects because they use the natural decay cycle of ecosystems. But remember, the soda container has to perform well during bottling, shipping, storage and as we drink it. How do you time that bottle and cap to degrade right when you finish drinking the soda? Does it need to be warm, humid or in the presence of microorganisms? Where should it hang out until then? At your house? In a landfill? A designated biodegrading facility? Or do we think that degradation process should happen in the ocean? Will it happen soon enough to prevent hurting an albatross that eats it?

The problem isn't so much that plastic lasts forever, but rather that it outlives our expectations, gets loose in the world and causes specific harms. Even degradable plastic doesn't just disappear. Changes in behavior, culture and organizational infrastructure will be required to make this solution successful.

The heart of the problem for the albatross (and us) is not just the plastic. We have designated too many things as disposable without taking responsibility for where they go after we are done with them. We also need to remember that culture is our greatest technology, and it evolves continually. The most comprehensive way to deal with the plastic waste problem is to create much less of it to begin with. Since the global population is rising by the billions, this will not be achieved through fewer people. It has to be achieved by decreasing consumption and increasing re-use.

Some plastic objects can become less disposable rather than more. If we factor in the ecological costs of disposal, objects become more valuable and worth reusing. We can make durable plastic things with more care, better quality and higher design so they are worth returning, reusing and even passing down to the next generation. Tradition and heritage could be great tools in this respect. For those things that should be used briefly and then thrown away, we need to engineer them from materials that biodegrade harmlessly or can be reincarnated by recycling.

It is clear we'll need a concerted plan, and it will be complex. Those who first coined the term Anthropocene have stated the problem in the language of science. Paul Crutzen and Eugene Stroemer suggested that we had entered a new epoch characterized by pervasive human effects on the global environment. They also said, "To develop a world-wide accepted strategy leading to sustainability of ecosystems against human-induced stresses will be one of the great future tasks of mankind." Answers will include technological fixes but will also require retrieving traditional cultural values and applying them to a planet crowded with more than seven billion people and counting. ❋

Odile Madden, Ph.D., serves on the executive committee of the Smithsonian's Living in the Anthropocene Initiative. She is a materials scientist and head of the modern materials research program at the Smithsonian's Museum Conservation Institute.

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Treaty of Greenville peace medal, 1795. Philadelphia, Pennsylvania. Silver, hide. 26/4652

Maidu basket jar, ca. 1900. California. Sedge, redbud, willow. Photo by Paul Morigi/AP Images. 24/2851

Oneida wampum strings, ca. 1900. New York. Whelk shell, quahog shell, hide, silk and wool fabric, cellulosic thread. Photo by Ernest Amoroso, NMAI. 20/1253

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Seneca woman's outfit, ca. 1830–1870. New York. Cotton cloth, silk ribbon, dye, silver, copper alloy brooches, glass beads, cotton thread, hide, porcupine quills, glass beads, sinew, wool. Photo by Ernest Amoroso, NMAI. 9469, 20/609, 6/1097

Detail of the Treaty of Canandaigua, 1794. Parchment, ink, resin and wafer seals, ribbon. National Archives, Washington, D.C.

Muscogee (Creek) bandolier bag, ca. 1814. Alabama. Wool fabric and tassels, silk fabric, dye, glass beads, cotton thread. Photo by Ernest Amoroso, NMAI. 24/4150

In Mut Too Yah Lat Lat, or Chief Joseph (Nimi'ipuu [Nez Perce]), 1879. Photo by Charles Milton Bell, National Museum of the American Indian Archive Center. P03410

A SONG FROM THE HEART

THE BIRTH OF ROCK 'N' ROLL

BY KENNY LEE LEWIS

Imagine that it's 9,000 years ago. The ice sheets have retreated, and it's time to move your family northward to better hunting grounds as the climate warms. You are a member of a nomadic tribe. Whether you are in what would become Europe, the Mideast, Siberia, China or North America doesn't matter. What you take with you is not so important. You are indigenous and resourceful. You can make whatever it is you need when you get to where you are going. But one portable thing that is definitely going with you is your song – perhaps many different songs that you learned from your ancestors.

Maybe you will take that one drum that sounds so good, or your stringed instrument or the rattle your grandfather gave you. When you finally arrive at the promised land you seek, there will be a celebration, a thanksgiving, and there will be singing and storytelling. The beat of the drum, the vibration of strings and the sound of percussion will match the tempo of your heartbeat, and you will be one with creation. All will be well.

As a professional musician making my living in the performing arts, I think about these things and about how far we have all come. In the 1950s when I was born, the "Beat Generation" began to break away from swing jazz and other "conventional" art forms to seek more tribal ways of approaching music and storytelling. The poets inside the coffee houses of Paris, Greenwich Village and North Beach, San Francisco only needed a set of bongos and a pen to get their point across. Then the radio stations in the south began to broadcast African-American influenced "race music," and the white suburbs first heard the beat of the drum and the twang of the "tar" in a whole new way.

Bob Dylan and Robbie Robertson at Bob Dylan Concert, Knoxville, Tenn., Oct. 8, 1965.

PHOTO BY ROBERT EDWARD BOLTON, JR. FROM THE ROBERT BOLTON COLLECTION (20408), UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

May 1963. Link Wray playing Gibson Byrdland guitar. For more information on the ground-breaking musician, visit LinkWray.com and VernonWray.com.

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May 1963. Link Wray playing the Gibson Byrdland guitar. Max Navarro is in background.

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NATIVE ARTISTS SUCH AS LINK WRAY TOOK THAT TRIBAL DRUMBEAT AND AUGMENTED IT WITH HIS PRIMITIVE ELECTRIC GUITAR STYLE, ADDING HIS NAME TO THE FOUNDATIONS OF THE "ROCK PILE." LATER, JIMI HENDRIX, WHO HAD CHEROKEE BLOOD, WROTE AND RECORDED SONGS DURING HIS AMAZING AND ALL TOO BRIEF CAREER THAT TRANSFORMED ROCK MUSIC.

Image courtesy of U.S. Postal Service

Native artists such as Link Wray took that tribal drumbeat and augmented it with his primitive electric guitar style, adding his name to the foundations of the "Rock Pile." Later, Jimi Hendrix, who had Cherokee blood, wrote and recorded songs during his amazing and all too brief career that transformed rock music. Mark Lindsay, of Paul Revere and the Raiders fame, signed me to my first record deal. He told me how he had become a record company executive only after the success he had with his song "Indian Nation," which honored his Native bloodline with a realistic story of the plight the Cherokee peoples had endured. And who can forget the amazing guitar solo on Jackson Browne's "Doctor My Eyes" by Cherokee Jessie Ed Davis, alongside whom I had the pleasure of working on a Taj Mahal record years ago? Founding member of The Band and fellow Mohawk bloodline brother Robbie Robertson has become not only a well-known rock guitarist, but also a fine composer of movie soundtracks and record producer. Native musicians are interwoven directly into the heart of rock 'n' roll.

While all these changes were going on in pop culture, the indigenous peoples of North America were doing the same thing they had been doing for thousands of years. Bending and carving wood into deep hoops and stretching animal hides over the edges. Filling gourds and horns with seeds. Singing melodies with catchy, repetitive phrases that everyone could learn and pass down from generation to generation. Telling the stories of life's trials, romance, beauty, hunting successes and so on. By the 1960s, this nation had finally caught up to the ways the indigenous American had expressed him- or herself all along. The powerful driving beat of the drum and the song in their heart was not only for celebrations and special events, but sustained daily cultural lifestyles that continue right up to modern times.

The Baby Boomer generation of today is immersed inside this musical and cultural revolution and won't let go. Everywhere you look someone is bopping along under their earbuds, a slave to their iPod. Popular music drives the very heart of advertising and commerce, and is the soundtrack and tapestry of our memories and day-to-day lives. Rock 'n' roll has endured longer than any other contemporary musical art form. Swing music (1935–1950) only lasted 15 years. Disco (1975–1980) only five. But rock 'n' roll (1955–present) is now 60 years old and still going strong. Why is this? The drumbeat, the storytelling, the vibration of strings and the catchy melodies have been around since the Ice Age. It's inescapable. It's become a part of our DNA. North America is where rock's fusion took place – and with good reason.

Kenny Lee Lewis has been a writer, producer, guitarist, bassist and vocalist for The Steve Miller band for more than 34 years. He has a drop of Mohawk and Cherokee blood, and is not afraid to use it.

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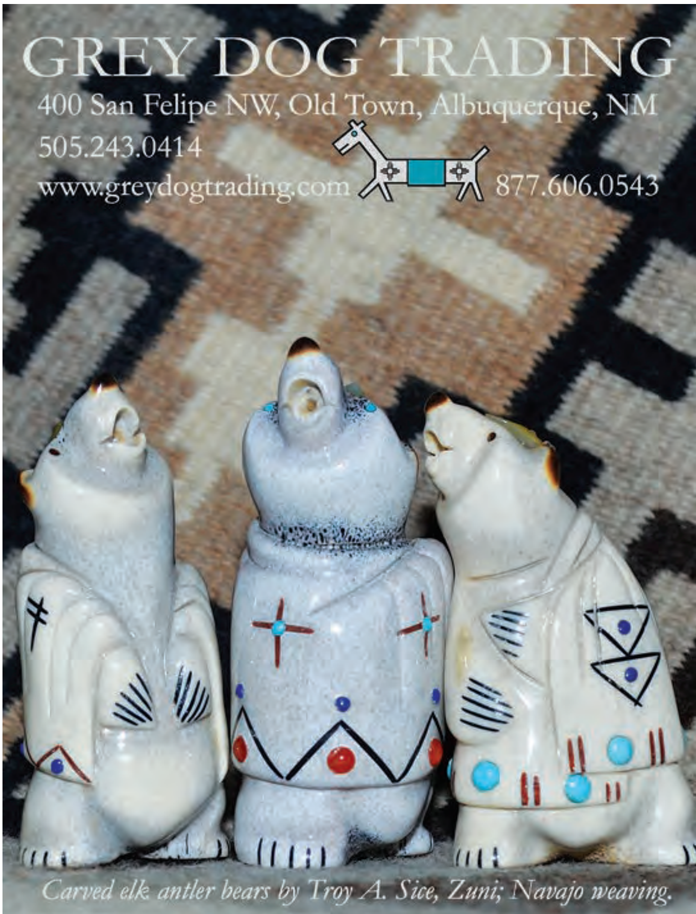


DEATH IN THE ARDENNES

DR. JOSIAH A. POWLESS, ONEIDA HERO OF WORLD WAR I

BY LAURENCE M. HAUPTMAN AND L. GORDON McLESTER, III

First Lieutenant Josiah A. Powless, M.D.

COURTESY OF THE ONEIDA NATION MUSEUM, ONEIDA NATION OF WISCONSIN

Dr. Josiah Alvin Powless (1871–1918) was the first Oneida Indian to graduate from a medical school in the United States. The physician fought two wars: one on the home front to help his people deal with the scourges of diseases that ravaged Indian Country and the other, trying to help his comrades survive the horrors – battlefield wounds and poison gas – on the Western Front of World War I. Severely wounded while pulling a wounded colleague from enemy fire, he died a hero on Nov. 6, 1918, just five days before the armistice that ended "the war to end all wars." Although he received the Distinguished Service Cross, we believe that previously unreported details of his rescue make Dr. Powless deserving of the Medal of Honor, the nation's highest military decoration.

Dr. Powless served as a first lieutenant in the Medical Department attached to the 308th Infantry, part of the legendary "Lost Battalion" of the 77th (Liberty) Division of the American Expeditionary Force (AEF). The Oneida was seriously wounded on Oct. 14, 1918, at Chevieres, France, approximately two miles from the town of Grandpre, just north of the Argonne Forest, within the Ardennes District of northeastern France. The military engagement near the Aire River was part of the Meuse-Argonne Offensive that had begun on September 26. The physician died of his wound at the base hospital in November.

At least 12,000 American Indians representing more than 60 tribes were in the AEF. First Lt. Dr. Powless was one of approximately 150 Oneida Indians from Wisconsin who served in World War I. According to the late Susan Applegate Krouse, an authority on American Indians in the war, nearly three percent died, approximately twice the overall rate of fatalities. Powless was among the 540 officers of the Army Medical Corps killed on the Western Front. All of the five physicians assigned to the 308th were wounded or killed in the Meuse-Argonne Offensive.

Powless received his posthumous commendation for his rescue of a wounded fellow physician, Dr. James McKibben, a captain in the Medical Department who had been recently transferred into the regiment. According to the War Department's General Order No. 46 (1920), Powless had crossed an area subjected to intense machine gun and constant artillery fire, reaching McKibben, "whose wound proved fatal, and after dressing his wound had him carried to the rear." Dr. McKibben died of his wounds in a base hospital on October 24. General John J. Pershing, the Commander in Chief of the AEF, posthumously awarded Powless the Distinguished Service Cross, saying he had "bravely laid down his life for the cause of his country." But, as we shall see, there was more to the story, justifying the Medal of Honor.

PHOTO: LIBRARY OF CONGRESS PRINTS AND PHOTOGRAPHS.

American Expeditionary Force field hospital in wrecked church, Neuvrilly, France, Sept. 26, 1918. U.S. Army Signal Corps. #27410, Lot 7868.

THE MAKING OF A WAR HERO

This Oneida hero was molded by four great influences; his upbringing on the Wisconsin Oneida Reservation during a time of crisis for all American Indians, his education at the United States Indian Industrial School at Carlisle, Pa., his involvement in Episcopal Church matters and the guidance of its clerics, and the long tradition of Oneida military service in the United States Armed Forces.

Josiah was born to Rebecca and Peter Powless on Aug. 1, 1871, on the 65,400-acre Oneida reservation on Wisconsin. His ancestors had left their central New York homeland along with the majority of Oneidas in the 1820s and 1830s under immense pressures caused by the opening of the Erie Canal and the resulting attempts by land companies to acquire tribal lands.

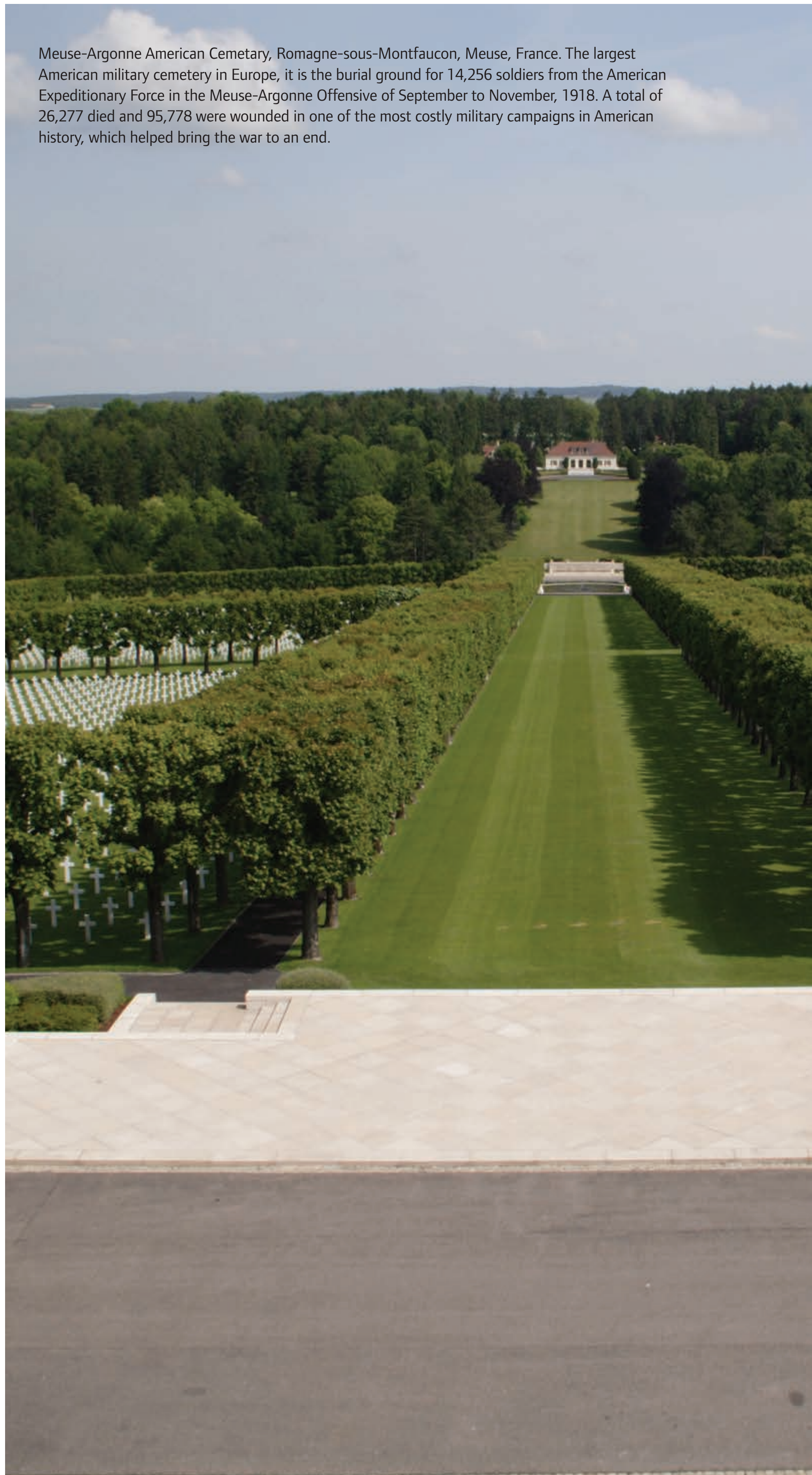
Powless and nearly 500 Oneidas attended Carlisle Indian Industrial School, coming

under the influence of its founder, U.S. Army Captain Richard Henry Pratt. Through military-like discipline, Pratt was committed to transforming his charges from their traditional ways. To accomplish his objectives, Carlisle emphasized numerous rules and orders. Male students were required to dress in military uniforms and march in step weekly on parade grounds. Each year, Pratt brought the youngsters to the Gettysburg National Battlefield, 35 miles from Carlisle, to instill a sense of American history and the importance of service to the nation. Later, during World War I, an Army report underlined the influence of these schools in the training of students for service: "Most of the Indians who are in the AEF have received military training in Government Schools, and the showing they have made in France is a gratifying commentary upon the value of the military education extended by the Government to its wards."

The future Oneida physician was unlike most of the 10,000 to 12,000 students who attended Carlisle in that he spent more time – six years – on campus and completed the school's degree program. Because of Powless' superior academic performance, Pratt encouraged him to go on with his studies after his graduation. Consequently the Oneida spent a year at the Preparatory School of nearby Dickinson College.

Powless frequently came back to Carlisle with other former Oneida students and later became the president of the school's alumni association. Much like Pratt, the Oneida came to believe that American Indians had to take their rightful place on an equal footing as citizens of the United States and enter the mainstream of American society and politics. He later joined the Masonic lodge in De Pere, Wis., and, on several occasions, ran successfully for Supervisor of Hobart, a town carved out of the Wisconsin Oneida Reservation. In 1911, he joined with his Carlisle classmate Charles Dagenett, a Peoria Indian who worked in the Office of Indian Affairs, in the initial organizing of the American Indian Association, subsequently renamed the Society of American Indians.

The influence of the Episcopal Church on Powless began at an early age and continued through his life. Powless was educated at the Oneida Mission School of the Hobart Church up until the age of 14. In this church in 1897, he was married to his wife Electa Skenandore, who had also attended Carlisle. Two of their children were baptized in the church. Josiah and his wife Electa served as health workers in the Oneida Mission Hospital for over a decade. Both husband and wife were later



Meuse-Argonne American Cemetary, Romagne-sous-Montfaucon, Meuse, France. The largest American military cemetery in Europe, it is the burial ground for 14,256 soldiers from the American Expeditionary Force in the Meuse-Argonne Offensive of September to November, 1918. A total of 26,277 died and 95,778 were wounded in one of the most costly military campaigns in American history, which helped bring the war to an end.

PHOTO COURTESY ROBERT UTH/AMERICAN BATTLE MONUMENTS COMMISSION

buried in the Episcopal cemetery adjacent to the church.

After his post-graduate studies at Dickinson Prep, Powless returned to Oneida, Wis., and secured a teaching position at the newly established government school. In 1893, as a result of the lobbying of missionary Solomon Burleson, the Episcopal Church established a hospital on the reservation, although the facility was not fully functional until 1898. In addition, a small infirmary was established at the government school.

Burleson, before his death in 1897, had encouraged Powless to pursue a career in medicine. Three years later, Powless entered Milwaukee Medical College. Upon graduation in 1904, Powless was appointed as the mission hospital's doctor and the physician at the government school.

Two of his greatest challenges were fighting tuberculosis and trachoma, scourges that were widespread through Indian Country. A federal public health study published in 1913 indicated that approximately 30 percent of Wisconsin's Natives suffered from tuberculosis. Nearly seven percent had contracted trachoma, a viral disease of the eye caused by unsanitary conditions that often led to blindness. In 1912, there were more than 39,000 cases of trachoma, and nearly 30 percent of all children in federal Indian boarding schools had contracted the disease.

With U.S. involvement in World War I, the fourth great influence took hold, the Oneida military tradition. The Oneidas as allies of the United States had answered the call for military service many times before. Their impressive war memorial, found today near their Cultural Heritage Center on the reservation, honors those who served from the American Revolution to the wars in Iraq and Afghanistan. Indeed, Josiah Powless' grandfather Peter Powless served in Company K of the 17th Wisconsin during the Civil War. Josiah's oldest brother Emmanuel served in the Armed Forces during the Spanish American War. In March 1918, 45-year-old Josiah Powless volunteered for military service.

Dr. Powless joined the Army's Medical Department that had been terribly understaffed when the country entered the war in April, 1917. He was first assigned to the 305th Infantry Regiment and sent for six weeks of training to Fort Riley in Kansas. In June 1918, he was shipped out for the battlefields of France and assigned to the 308th Infantry Regiment.

Within three months, he found himself on the Western Front, in what was then known as "the Great War."

WAR SERVICE IN THE "LOST BATTALION"

The Commander in Chief of the AEF, General John J. "Black Jack" Pershing, had made his mark chasing Pancho Villa and making an incursion in Mexico in 1916. In the 1880s, he had been a trooper with General Nelson Miles during the Geronimo campaign. A total of 1,256,478 Americans were to eventually serve under his overall command.

The Meuse-Argonne Offensive began on Sept. 26, 1918. In the course of 47 days of fighting in the Meuse-Argonne Offensive, American casualties totaled 127,005 – 26,227 dead and 95,778 wounded. Another 5,000 were captured or missing in action. This casualty rate ranks as one the costliest campaigns in American history.

The 308th Battalion's role in the first part of the Meuse-Argonne Offensive is legendary. It was the famous "Lost Battalion" of World War I. Under the command of Major Charles Whittlesey, an attorney from New York City, the 308th rapidly advanced into the Argonne Forest and became cut off from Pershing's other forces. These American troops found themselves behind German lines with little ammunition and without food and water. Eventually, the 308th were rescued; however, only 232 out of the 679 men survived.

Powless was not the only American Indian in the 308th. Four others are named in a report found at Indiana University's Mathers Museum of World Cultures. Private Roland Little Elk, a 26-year-old Sioux from South Dakota and a graduate of Haskell Institute, is described as "a splendid rifleman, intelligent" and "able to orient himself without difficulty," having "a good sense of direction both day and night." In the same report, Private Moses Smith, another Sioux, who was assigned to supply duty, was deemed hardworking and dependable. Private Frank La Barre, a Comanche from Oklahoma, was portrayed as a "very good soldier, fair leader, intelligent, quick." Corporal Ernest Swallow, a Cherokee from Oklahoma, was cited as "an excellent soldier and well liked by men in his organization." Three other American Indians also served in the 308th – Robert Dodd, a Paiute from Nevada, and two Oklahomans, James Corntassel, a Cherokee, and Sam Morris, a Choctaw.

What was left of the 308th emerged from the Argonne Forest and headed northeast. On October 14, the Americans once again encountered heavy fire as they advanced towards the Aire River. It was there after acts of courage, that Dr. Powless was seriously wounded, dying 23 days later, only five days before the war's end.

POWLESS' HEROISM: THE FULL STORY

The Oneida physician was one of 97 soldiers in the 308th Infantry Regiment to receive the Distinguished Service Cross. The authors feel he should also join the five of his comrades who received the Medal of Honor. Certain vital details of Powless' death were missing from the War Department's General Order No. 46 and General Pershing's award of the Distinguished Service Cross to Powless' widow.

In 1927, Sergeant L. Wardlaw Miles described Powless as a "full-blooded Indian and most picturesque though an unpretentious figure," who bravely "hurried at once to the side of his colleague [Dr. James McKibben] resulting in his being seriously wounded." Miles' account adds crucial details to this history, as do military and tribal records and the extensive questionnaires and reports filled out by American Indian veterans and deposited at the Mathers Museum of World Cultures.

In a report dated April 18, 1919, Lieutenant W.C.O. Clarke, indicated that the regiment was "all extremely fond" of Powless. Clarke described him as "a bang up doctor. A delightful chap as well as an efficient physician and surgeon. He was hard to keep up under and to keep within bounds." That quality was Powless' undoing.

On October 14, Captain Allan J. McDougall, who headed M Company of the 308th, had moved northeast just out of the Argonne Forest. Already a winner of the Distinguished Service Cross for bravery, McDougall was ordered by Division headquarters to send his men, along with a small contingent from the 307th Regiment, to reconnoiter and find a safe place for the American troops to take a defensive position in preparing to ford the Aire River. Powless and McKibben were to accompany the troops.

Emerging out of the thickets of the Argonne Forest onto a road adjacent to the river, M Company found itself exposed to German machine gun and artillery fire. McDougall and his Acting Sergeant, John C. Lenahan, were wounded. (Lenahan, a private, received the battlefield promotion because of the incredible number of casualties taken in the Argonne Forest.) Dr. McKibben rushed to their side and was also hit by German fire. Dr. Powless was told not to advance because of the incredible losses of men attempting to rescue the wounded, but he went in anyway, carrying out his Hippocratic Oath to care for his fallen comrades.

Taking heavy fire from the enemy, Powless did not just attend to Dr. McKibben, but to Sergeant Lenahan, Captain McDougal and several others. Lieutenant Clarke's report described what happened next. The Oneida physician "got the wounded back, and just about completed his dangerous mission. A shell exploded and wounded him in the side." Powless, McKibben and Lenahan subsequently died of their wounds.

POSTHUMOUS HONORS

Powless's remains were kept at a French cemetery for the next three and a half months, a long delay caused by a global influenza pandemic that hindered transport back to Wisconsin. The pandemic killed a half a million Americans and 50 million people worldwide, much more than all the casualties of World War I.

On Feb. 23, 1919, Powless was honored in the Masonic Hall in De Pere, given full military honors by his Oneida people and the American Legion. After a eulogy by the Episcopal priest, the physician was then buried in the Oneida Reservation's Episcopal Cemetery. Although he was educated at Carlisle, encouraged to assimilate and even became a local Wisconsin town official, in death he remained an Oneida, a hero to his people, based on his medical service on the reservation and his ultimate sacrifice in the "war to end all wars."

On Nov. 6 and 7, 2002, the 84th anniversary of his death, Powless' memory was honored at Fort Sam Houston in San Antonio; Army officials dedicated the post's guest house in his name, in a ceremony attended by his grandchildren. In addition to this belated honor in Texas and the earlier posthumous award of the Distinguished Service Cross, the authors believe that the courage he displayed in the Ardennes in World War I justify his being awarded the Medal of Honor. His actions displayed on Oct. 14, 1918, were extraordinary and do separate him from the numerous fellow soldiers who received battlefield honors in France for their service to the nation.

Laurence M. Hauptman is SUNY Distinguished Professor Emeritus of History. L. Gordon McLester, III is Director of the Oneida Indian Historical Society, Oneida Nation of Wisconsin.

Thank you

for Celebrating the 10th Anniversary of the National Museum of the American Indian in Washington, DC

Museum Director Kevin Gover and NMAI Campaign Cabinet Chairman Randall Willis enjoying the view from the Senator Daniel K. Inouye Terrace at the 10th Anniversary Gala on Saturday, Sept. 20, 2014 in Washington.

Kevin Wolf/AP Images for the Smithsonian's National Museum of the American Indian 10th Anniversary Gala

The Smithsonian's National Museum of the American Indian is grateful to our sponsors and those who participated in the 10th Anniversary Gala. With your support, the museum can become the national platform for topics relevant to Native Americans, both in our Washington, DC, and New York museums and in communities across the country.

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Paul Morigi/AP Images for the Smithsonian's National Museum of the American Indian

Twice As Good performs at the 10th Anniversary Gala in Washington.

Kevin Wolf/AP Images for the Smithsonian's National Museum of the American Indian 10th Anniversary Gala

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Jim Thorpe, center, with unidentified American Indian extras, in Hollywood, Cal., 1932.

AKAPAN

PHOTO COURTESY OF ROBERT WHEELER

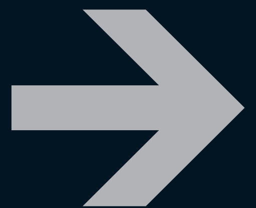
BY BOB WHEELER,
FLORENCE RIDLON, PHD,
AND ROB WHEELER

MATA

THE FORGOTTEN HOLLYWOOD LEGACY OF JIM THORPE

Jim Thorpe, the legendary Olympic champion and all-around professional athlete, was awakened from a deep sleep by a ringing phone at two o'clock one morning during the summer of 1938. Cecelia Blanchard (Kickapoo), co-founder with Thorpe of the Indian Center in Los Angeles, was on the line with an urgent request. Could he drive over to the Center immediately and help her save a woman and her two children who were huddled on the doorstep and appeared to be near death? They looked to be starving, and their clothing consisted of a couple of torn flour sacks.

Thorpe got dressed, jumped into his black 1931 Model A Ford and drove the 11 miles from his home on 3904 104th Street in Inglewood to the Center on 7th Street. Upon his arrival outside of the brown clapboard, converted house, in a scene reminiscent of his athletic days, the now 50-year-old Thorpe sprinted up the 100 steps to the open front door and knelt down to reassure the woman, "Don't worry. We will get you some food and medicine right away." He handed Blanchard some money to cover the expense, and the two of them carried the little family down to his car for the drive to the hospital.



Thorpe with Hollywood gossip columnist Hedda Hopper.

PHOTO COURTESY OF ROBERT WHEELER

Blanchard invited them to spend the remainder of the night at her home where they enjoyed a bath, one of her home-cooked meals and a warm bed. By daylight, Thorpe had collected enough money for clothing and a stay at a motel. A few days later, Blanchard found them a place to live and someone to help with the children, while Thorpe secured employment for the mother in the production office of the MGM film *Northwest Passage.*

While known to the world as its supreme all-around athlete, Thorpe was now in the middle of a new career that left a powerful, though largely forgotten, legacy. It earned him the title Akapamata, in his Sac and Fox heritage, the word for "caregiver."

After an unprecedented athletic career, including gold medals in the pentathlon and decathlon at the 1912 Stockholm Olympics, Thorpe retired to a life of fighting tirelessly for Indian rights, especially in the motion picture industry.

There was no obstacle in the world of sports that he had not been able to overcome, but, in the midst of the Great Depression, he was thrust into the maelstrom of modern earning and spending. He traveled to Hollywood, where he sold the rights to his life story to MGM. "He stayed in Tinseltown," wrote Kate Buford in *Native American Son: The Life and Sporting Legend of Jim Thorpe,* "where being an Indian added to his athletic fame and gave him a competitive edge he couldn't get anywhere else." Universal Studios was the first to hire him, casting him as Chief Black Crow in *Battling with Buffalo Bill* in 1931. Soon, MGM hired him for a baseball film. Later came a football picture with his old coach, Glenn Scobie "Pop" Warner.

More than 70 films followed, mostly of the western genre, where Thorpe was usually cast as an Indian or athlete. His most notable performances were in *Always Kickin*' (1932), *My Pal, the King* (1932), *Wild Horse Mesa* (1932), *The Red Rider* (1934), *Code of the Mounted* (1935), *Wanderer of the Wasteland* (1935), *Treachery Rides the Range* (1936), *Wildcat Trooper* (1936),*Trailin' West* (1936), *Klondike Annie* (1936), *The Man From Texas* (1939), *Arizona Frontier* (1940), *Prairie Schooners* (1940) and *Outlaw Trail* (1944). He appeared in 19 movies in 1935, his busiest year. In his final role, he played a Navajo Indian in the 1950 John Ford classic, *Wagon Master.*

Thorpe with Victor McLaglen on the set of *Klondike Annie,* in 1935. Mae West was the star and screenwriter.

As the motion picture industry began to rise from the depths of the financial collapse of the 30s, Thorpe was in demand. His roles began to increase in significance and, with his determination and leadership acumen, he

Thorpe in the movie *Battling with Buffalo Bill*. Made in 1931, it was his first movie role. Tom Tyler played Buffalo Bill.

PHOTO COURTESY OF ROBERT WHEELER

HE WAS THE LEADER AMONG NATIVE PEOPLE IN HOLLYWOOD. HE HAD THE BIGGEST NAME, THE MOST CONNECTIONS, AND WHEN HE WASN'T LOBBYING WITH MOVIE MOGULS, HE USED HIS FAME TO GIVE SPEECHES ACROSS THE COUNTRY TO TRIBAL, GOVERNMENT AND CIVIC LEADERS, AND SCHOOLS AND UNIVERSITIES ON BEHALF OF INDIAN ADVOCACY OR SIMPLY TO EDUCATE PEOPLE ON NATIVE ISSUES.

Thorpe with Bing Crosby.

recruited Indians from across the nation for movie work. His experience as co-founder and first president of the National Football League in 1920 prepared him for his successful attempt to organize and launch the Indian Center. After many brainstorming sessions with Blanchard, the two submitted a grant proposal to the Bureau of Indian Affairs that was accepted.

"So they had the Indian Center," said Paulette Blanchard (Absentee Shawnee), Cecelia's great-granddaughter, in a recent interview with *American Indian* magazine, "and Native peoples from all over the United States and Alaska streamed into their 'home away from home.' Jim and my great-grandmother were the 'Welcome Wagon.'"

Thorpe's son, Richard, now 81 and living in Waurika, Okla., and Paulette, currently a graduate student at the University of Oklahoma's College of Atmospheric and Geographic Sciences, readily say that the rescue at the Indian Center was repeated countless times. They recalled this lesser-known period of Thorpe's life in an exclusive interview with *American Indian* late last year.

"In those days," Richard Thorpe recalled, "Dad was always helping others financially or by finding them work in the movies. He never uttered a bad word about anyone. He was a very warm person. Many times he would take me with him, and I got to see the look of compassion on my father's face and the looks of gratitude and the tears of thanksgiving on the faces of the people he helped...especially the children. I was very proud of him and loved him very much! Plus, he let me ride in the rumble seat of his Model A."

Paulette Blanchard recounted the support Thorpe offered to her great-grandparents Cecelia and Lee. "They left their little town in Oklahoma with the Depression in full swing. He helped them get on their feet and get jobs in the movies. They adored and admired Jim for his selflessness, his tenacity, his drive to help others find work, his resolve to make lives better in Indian country and to enable tribal communities to determine their own destiny in whatever way he could."

Thorpe's new career included not only earning a living for his family, but also assisting others. When he wasn't on location for a movie shoot, many Fridays would find him with Cecelia, and her husband Lee, poring over the lists of Indians seeking employment and matching them with upcoming casting calls and auditions. (The Blanchards, in addition to their acting skills, quickly established a reputation as the top authentic Indian costume designers in town).

The following morning would invariably find the indefatigable Thorpe, along with a number of his buddies, hunting rabbits and birds for a feast that evening. In Paulette's words, "The families would gather on Saturday nights on the outskirts of town – Natives were not welcomed in the city – and have a potluck and fellowship around a 'dinner fire.' The men would clean the game right there, and the women would do the cooking over the fire in a traditional manner. My great grandmother's specialty was a wonderful corn soup!"

After dinner, Thorpe would counsel the prospective job seekers while Blanchard would hand each person a sheet of paper she had prepared with individualized instructions for a specific employment interview. Their creation of the Indian Center and their innumerable dinner fires not only provided hot meals and camaraderie during a time devoid of adequate welfare or food ministries, but also gave birth to the Native American Actors Guild, which, at the time, was denied membership in the Screen Actors Guild.

"The industry was racist," Paulette stressed. "They were portraying a vanishing people and a dying culture, and they were portraying it over and over again. That wore on the Natives' psyche. That wore on their hearts. We are a proud people. We have worked hard to survive. Jim realized this and knew he had the best agency to create change. He tried to offer them an opportunity to be more than society was telling them they were going to be, which was 'poor Indians.'"

He was the leader among Native people in Hollywood. He had the biggest name, the most connections, and when he wasn't lobbying with movie moguls, he used his fame to give speeches across the country to tribal, government and civic leaders, and schools and universities on behalf of Indian advocacy or simply to educate people on Native issues.

Paulette remembered her great-grandmother using the word "caregiver" to define Thorpe's relationship with his Indian brothers and sisters. Cecelia would always comment on his "big heart" and "selflessness" and the many times she saw him "take money from his own pocket or give a coat off his own back" to help somebody in need. Regarding equality, Cecelia would emphatically declare: "He went to his grave fighting for equal pay for Native actors and decent health insurance, especially for the stuntmen!"

"Jim's valiant effort laid the early groundwork for the benefits enjoyed today by indigenous people in the industry," Paulette concluded, "where we are still trying to crack the glass ceiling of film and media and taking back control of who we are as a people."

Bob Wheeler is the author of *Jim Thorpe: World's Greatest Athlete.* He and Dr. Ridlon founded the Jim Thorpe Foundation in 1982.

Florence Ridlon, PhD, is the author of several books, most recent of which is *A Black Physician's Struggle for Civil Rights: Edward C. Mazique.*

Rob Wheeler, their son, is a Massachusetts Institute of Technology graduate working on his doctorate in Aerospace Engineering at Texas A&M University. In 2011, he created a website, *JimThorpeRestInPeace.com,* whose mission is the restoration of Thorpe's remains to Sac and Fox land in Oklahoma.

HOW EUROPE LOST NORTH AMERICA

BY JAMES RING ADAMS

Anniversary-happy media are missing a really big one. This is the 1,000th year, more or less, since Europe lost North America. Norsemen from Iceland, who without serious doubt were the first Europeans to make a foothold on the new continent, ended 15 years of off-and-on settlement, driven out by their crimes against the Native population and against each other.

The true first contact between Europeans and North American natives almost certainly took place around 1000 A.D. along the Newfoundland and Labrador coastline, where Norse explorers encountered the people they called the Skrellings. The honor of "discovering" America belongs to Biarni Heriulfson, a Norse trader who was trying to visit his father, Heriulf, at the Greenland settlement founded by Eric the Red around 986 A.D. Biarni was blown off course and sighted several coastlines, including a level, wooded shore, before he turned back and finally enjoyed his family reunion.

The Greenland settlement on its treeless southwest coast needed timber and, about 14 years later, Eric's son Leif Ericsson decided to retrace Biarni's inadvertent voyage. He bought Biarni's *knarr,* an open trading vessel more rounded than the raiding long boats, pulled together a crew of 35 men and set out in the summer of 1001.

FACING PAGE: Illumination from the *Flatey Book,* the 14th century compilation of Icelandic sagas that preserved the accounts of Norse voyages to North America.
ABOVE: A page from the *Flatey Book* beginning the sagas about the voyages to North America.

IMAGES COURTESY OF ARNI MAGNUSSON INSTITUTE FOR ICELANDIC STUDIES

PHOTO COURTESY OF KAI PETAINEN

PHOTO COURTESY OF KAI PETAINEN

L'Anse aux Meadows.

PHOTO COURTESY OF JAMES AND CHARLEEN SCOTT

Reproduction of Norse sod building at L'Anse aux Meadows.

WIKICOMMONS

The Meeting of Two Worlds, sculpture at L'Anse aux Meadows commemorating the first encounter of Europeans and North American indigenous people. By the Bulgarian-born sculptor Luben Boykov, now a resident of Newfoundland, and Swedish national Richard Brixel. Unveiled 2002.

The Icelandic saga *The Tale of the Greenlanders (Groenlendina thattr)* recounts the voyage with topographic detail that proves out today. Modern historians with solid seafaring experience say these passages were meant to be navigation guides. The Harvard historian and U.S. Navy Rear Admiral Samuel Eliot Morison notably popularized the solid historical basis of the sagas in his magisterial *The European Discovery of America; The Northern Voyages, A.D. 500 – 1600* (New York: Oxford University Press, 1971). Morison emphasizes Leif's description of the *furdurstrandir* (Wonder Strands). This description matches a 30-mile stretch of sandy beach sloping to a level forest of black spruce that is a unique feature of the southern Labrador coast. Leif named it Markland and sailed two days south. This leg brought him to the northern tip of present-day Newfoundland, where he founded a small village, now firmly identified as the archaeological site at L'Anse aux Meadows.

Generations of often far-fetched speculation were finally resolved in the 1960s with the location and excavation of L'Anse aux Meadows. Initial work by Anne Stine and Helge Ingstad uncovered foundations of three large halls closely resembling 11th century turf-covered Iceland and Greenland structures. In all, the work revealed eight houses, four workshops and an iron forge, with 50 or so iron artifacts in Norse style. The buildings were built at one time as a base camp for Norse operations, and burned when the Norse evacuated.

Two subsequent Norse expeditions apparently used this site, and inaugurated a not-very-happy sequence of aboriginal contacts. Leif's brother Thorvald returned for two summers from 1004–05. During an exploration the second summer, he spotted three canoes on a shore, with three Natives sleeping underneath each. His crew killed eight of them, apparently without provocation. The one who escaped returned reinforced by a

"GENERATIONS OF OFTEN FAR-FETCHED SPECULATION WERE FINALLY RESOLVED IN THE 1960S WITH THE LOCATION AND EXCAVATION OF L'ANSE AUX MEADOWS. INITIAL WORK BY ANNE STINE AND HELGE INGSTAD UNCOVERED FOUNDATIONS OF THREE LARGE HALLS CLOSELY RESEMBLING 11TH CENTURY TURF-COVERED ICELAND AND GREENLAND STRUCTURES. IN ALL THE WORK REVEALED EIGHT HOUSES, FOUR WORKSHOPS AND AN IRON FORGE, WITH 50 OR SO IRON ARTIFACTS IN NORSE STYLE."

fleet of canoes. In the ensuing fight, an arrow killed Thorvald. (A less reliable saga says that he was killed on a later voyage by a Uniped, the mythical one-legged creature borrowed from John Mandeville's medieval travel book.) This episode of massacre and battle is the first recorded Contact of European and American aborigine.

The identity of the Skrellings is still unsettled. Speculation runs from Inuit of the Dorset culture or later, to Innu (Algonquian Indians) to Beothuck, forerunners of the Mi'kmaq. It's possible that the Norse encountered several different groups. But, since most of the Norse activity was in Beothuck territory, it's a fair presumption that this tribe was the main player in the Greenlander saga.

The excavations at L'Anse aux Meadows have yielded fairly sparse evidence of Native contact. But, as we shall see, the saga's description of initial contact with the Skrellings fits later accounts of Beothuck seasonal migration.

NORSE VERSUS SKRELLING

The explorations, by now almost a monopoly of Eric the Red's extended family, continued four years later. This expedition was led by Thorfinn Karlsevni, who had married Leif's widowed sister-in-law. At their base at Leif's village, Karlsevni's wife Gudrid gave birth to Snorri, the first European child born in America. A second family on the trip included Eric's illegitimate daughter Freydis.

Moving southward to a harbor better suited to livestock, the settlers encountered a group of Skrellings in skin boats. The first meeting was friendly.

In the words of the sagas, as translated by the Norwegian–American scholar Einar Haugen:

> ***Early one morning, as they were looking around, they caught sight of a great many skin-covered boats. The men in the boats were waving wooden sticks at the ships, and they were waving them in a sunwise direction. It sounded very much as if they were threshing grain. Then Karlsevni exclaimed, "What can this mean?"***
>
> ***Snorri Thorbrandson answered, "It may be that this is a signal of peace, so let us take a white shield and lift it up before them."***
>
> ***So they did, while the others rowed up to them, gazed at them with astonishment, and then went on land. They were dark men and ugly, with unkempt hair on their heads. They had large eyes and broad cheeks. After they had stayed a while and marveled, they rowed off to the south of the cape.***

After a mild winter in which the cattle prospered, the Skrellings came again in fleets of boats. This pattern fits the seasonal movement of the Beothuck, described centuries later. At the end of the Fall, they would withdraw from the coastal region and move inland to hunt caribou, returning to the fishing grounds of the shore in the Spring.

With the return of the Skrellings, the Norse started to trade in earnest. The Norse entertained the Natives with swigs of their cows' milk and gave them strips of red cloth. Dyed cloth, the redder the better, later became a staple of Native trade, but the Skrellings craved the milk above all.

According to Haugen's translation of the *Greenland Saga*, "Karlsevni asked the women to carry out vessels of milk and other dairy products. At once the savages wanted to buy this and nothing else. So the trading turned out in this way, that the savages carried their purchases away in their stomachs, while Karlsevni and his men had possession of their furs."

The Norse refused to sell their spears and swords, which the Skrellings asked for, a wise decision it quickly turned out. The trading atmosphere suddenly soured when the Norsemen's bull ran out of the woods, bellowing loudly and frightening away the visitors.

The Skrellings returned in a hostile mood three weeks later. Under a shower of arrows and a strange projectile, which Samuel Eliot Morison speculates was a blown-up moose bladder, the Norsemen began to panic. A true scion of her father Eric the Red, Freydis taunted the men for their cowardice; then, picking up a sword from a fallen Norseman, she stepped to the front, "bared her breasts, slapped them with a sword and screamed like a hellcat." The sight so startled the Skrellings that they broke off the attack. But the threat of hostile Natives caused the Norse to evacuate and head home.

Says the saga, "Karlsevni and his men were now convinced that even though the country was richly endowed by nature, they would always live in dread and turmoil because of the enmity of those who lived there before. So they made ready to break up and return to their own country."

On the way back, Karlsevni's crew inaugurated another tradition of Contact. They kidnapped two Native boys from Markland and brought them to Greenland for baptism and lessons in Norse.

In spite of this linguistic resource, Native contact wasn't a factor in the third expedition. But the formidable Freydis certainly was. In the summer of 1014, she returned to her half-brother's outpost in partnership with a group from Norway, led by two brothers Helgi and Finnbogi. Reluctant to split the profits, she nagged her husband into killing the brothers and their crew and seizing their ship. She allegedly dispatched their women with her own hands. When she returned home, Leif uncovered the murders and banished her from his lands.

This crime ended the recorded history of the Norse voyages to America. In addition to the shadow cast by Freydis, possible changes in trading patterns and diminished profitability, Morison speculates that the ventures were ultimately discouraged by the hostility of the Skrellings and their effective surprise attacks.

"So Skoal! to the Skrellings," he concludes. "They did well to run the white men out of their territory, for by so doing they enjoyed American isolation for almost five hundred years."

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

PRESERVING A SENECA DRESS

BY SUSAN HEALD AND NICOLE PASSEROTTI

PHOTO BY ERNEST AMOROSO

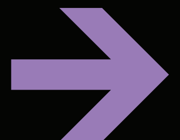
Seneca Clan Mother outfit for *Nation to Nation,* including dress, leggings, moccasins and earrings. National Museum of the American Indian – Smithsonian (00/9469, 06/1097, 20/0609, 02/9714).

Every year, the federal government sends bolts of treaty cloth to the Nations of the Haudenosaunee, also known as the Iroquois, thus fulfilling a provision of the 1784 Treaty of Canandaigua. The women of the Haudenosaunee have shaped and sewn the calico cloth into many significant and beautiful items. One, a rare Seneca woman's dress, is now featured at the new exhibition *Nation to Nation: Treaties Between the United States and American Indian Nations,* which opened at the National Museum of the American Indian on the National Mall in September.

The dress is faded but remarkably intact, with decorations of silver brooches, red silk ribbon and white seed beads. Although from a later period, it closely resembles what Seneca Clan Mothers would have worn at the council meetings for the Treaty of Canandaigua. Witnesses at treaty councils in the 1770s describe Seneca people dressed in calico with profusions of silver brooches.

The Seneca are matrilineal; traditionally, Clan Mothers were responsible for nominating, installing and removing chiefs. Then, as now, Seneca Clan Mothers were highly respected and their council was heeded by all community members.

Tribal authorities of today concur that the dress makes a fitting centerpiece for the major exhibit celebrating the treaties that lie at the heart of the relationships between Indian Nations and the United States. But first the dress had to be conserved to prepare it for exhibition.



"THE DECADES OF CONTINUOUS DISPLAY UNDER BRIGHT FLUORESCENT LIGHTS CAUSED THE CALICO FABRIC TO FADE SEVERELY. THE EMERALD GREEN PRINT TURNED YELLOWISH, AND THE RED SILK RIBBON BECAME PALE. THE MAGNIFICENT ARRAY OF SILVER BROOCHES, HOWEVER, REMAINED RELATIVELY BRIGHT. BUT EVEN WITH THE SEVERE FADING, THE DRESS REMAINED A MAGNIFICENT EXAMPLE OF THE BEAUTY AND POWER OF SENECA WOMEN'S CLOTHING."

PHOTOGRAPH BY NMAI CONSERVATION DEPARTMENT

PRESERVING A **SENECA DRESS**

THE DRESS REQUIRED SEVERAL CONSERVATION MEASURES. THE COLOR LOSS FROM ITS PREVIOUS DISPLAY CONSTITUTED PERMANENT DAMAGE. IN THIS CASE, THE LIGHT DAMAGE HAD ALSO WEAKENED THE COTTON FIBERS, WHICH SUPPORTED ALL THE BROOCHES. THE FADED RED SATIN RIBBON TRIM ON THE COLLAR, CUFFS AND HEM WAS ALSO STRUCTURALLY WEAKENED, ESPECIALLY AT THE COLLAR THAT HAD BEEN CLOSEST TO THE IN-CASE FLUORESCENT LIGHTING.

The dress belonged to Gagwi ya ta, a woman of the Beaver Clan at the Seneca Tonawanda Reservation in western New York, when it was collected by Joseph W. Keppler. About 1906 it was acquired by George Gustav Heye, founder of the Museum of the American Indian (the predecessor of the National Museum of the American Indian – Smithsonian). From 1959 until 1995, the dress was a familiar exhibit at Heye's museum in upper Manhattan. But the decades of continuous display under bright fluorescent lights caused the calico fabric to fade severely. The emerald green print turned yellowish, and the red silk ribbon became pale. The magnificent array of silver brooches, however, remained relatively bright. But even with the severe fading, the dress remained a magnificent example of the beauty and power of Seneca women's clothing.

CONSERVING THE DRESS

In preparing an object for exhibition, the Museum's conservators carefully assess and document condition and carry out stabilization measures. They also research the historical context to better understand the importance of the object within its community of origin. During the planning for the Treaty exhibit, the conservation department was lucky to receive an internship application from Nicole Passerotti, a member of the Seneca Nation. Passerotti, who was preparing for conservation graduate school, already had experience in textile conservation. She was the *perfect* candidate to assist with preparing the dress and other components of the Seneca woman's outfit. (It was also noteworthy that Passerotti's mother, Valerie, had gathered her extended family's yearly treaty fabric allotment to use as tablecloths for Nicole's wedding in 2012.)

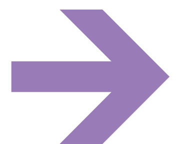
Passerotti researched the dress and, through correspondence with the Seneca-Iroquois National Museum, discovered that the Rochester Museum and Science Center in Rochester, N.Y., had a photo of Gagwi ya ta, also known as Charlotte Sundown, wearing the dress prior to its acquisition by Keppler. When compared with the historic photograph, Charlotte Sundown's dress turned out to have most, but not all, of the brooches still intact. The staff of the Seneca-Iroquois National Museum noted that silver brooches were often separated from clothing and exist in most museum collections as individual pieces.

Soon after the dress was linked to the photograph, the National Museum of the American Indian held a seasonal Winter blessing for collections and staff. G. Peter Jemison of the Seneca Cattaraugus Reservation and Jamie Jacobs of the Tonawanda Band of Senecas gave the blessing, and afterwards were invited to the conservation laboratory to see the dress. They held an impromptu consultation on its treatment and exhibition plans. Both were familiar with the historic photograph – which is well-known for the number of brooches on the dress – but they didn't know the dress was in the Museum collection. Jemison felt the dress was appropriate for the exhibit even though it post-dated the Treaty of Canandaigua because the type of cloth used and dress styles were consistent over a long period. Jemison and Jacobs also felt that the fading need not be covered up, because it is part of the life history of the dress.

To withstand the rigors of another exhibition, the dress required several conservation measures. The color loss from its previous display constituted permanent damage. In this case, the light damage had also weakened the cotton fibers, which supported all the brooches. The faded red satin ribbon trim on the collar, cuffs and hem was also structurally weakened, especially at the collar that had been closest to the in-case fluorescent lighting.

The brooches were in better shape because a protective cellulose nitrate lacquer had been applied sometime between 1920 and 1965, a process that had required all 216 brooches to be removed from the dress, dipped in the lacquer and then re-attached. But closer examination of the lacquered brooches revealed that the coating had yellowed and failed in some areas, allowing for localized tarnishing. Numerous small puncture holes and a few small tears were discovered throughout the dress where brooches had been originally attached. A tear along the skirt hem, close to a row of brooches, could not adequately support their weight, and the tear was at risk of growing. A fine layer of urban grime also covered the dress from its long-term display in New York.

The first step was to reduce the surface grime by carefully vacuuming the dress with



Seneca dress on previous display, ca. 1959–1995, at the Museum of the American Indian – Heye Foundation, Audubon Terrace, New York City. National Museum of the American Indian – Smithsonian (00/9469).

FROM THE COLLECTIONS OF THE ROCHESTER MUSEUM & SCIENCE CENTER, ROCHESTER, N.Y.

Charlotte Sundown wearing the dress prior to its acquisition by Joseph W. Keppler, Tonawanda Reservation.

low suction through a soft, blanket-like fabric. Next we stabilized the tear at the hem with a cotton support patch, stitching the edges of the tear with hair silk, which is akin to stitching with a strand of hair. With the tear stabilized, we could remove the old failing lacquer on each brooch *in situ* on the dress.

One by one, we cleaned all 216 brooches, using acetone on cotton swabs with a protective barrier between each brooch and the underlying fabric. Fortunately the cellulose nitrate lacquer was readily soluble in acetone. Removing the brooches from the dress for cleaning would have caused further damage to the calico print fabric, as would re-coating the brooches *in situ.* But we ran the risk that the brooches would re-tarnish while on display. To mitigate this risk we made an apron of Pacific Silver Cloth, a cotton flannel fabric embedded with fine silver particles manufactured commercially for silver storage, to cover the silver brooches while the dress awaited installation. While the dress is on exhibition, the apron will be placed under the dress as a passive lining to slow the rate of silver tarnishing. In addition, Zorflex FM10, a woven activated-carbon cloth, will be placed within the case to scavenge atmospheric pollutants that could cause tarnishing.

Our final step was to stabilize the faded and deteriorated ribbon on the collar. We chose to protect the silk and compensate for the color loss by stitching an overlay of sheer burgundy-colored silk fabric along the ribbon edges with dyed-to-match hair silk.

These conservation measures improved the overall stability of the dress for exhibition. The brooches shine as they would have on a diplomatic occasion. When the dress is shown with silver ball and cone earrings, beaded leggings and quillwork moccasins, the ensemble reflects a Seneca Clan Mother's grandeur. While Jemison and Jacobs felt that the fading did not detract from the message of prestige, the dress is displayed with a blanket of finely woven sumptuous navy-blue wool fabric over the shoulders. Such a blanket would have been worn by Seneca Clan Mothers; the blanket partially obscures the fading and lessens the color contrast while allowing the magnificence of the dress to take center stage.

Passerotti's research connected the dress to the historic photograph of Gagwi ya ta, and informed the Seneca community that it was in the Museum's collection. The research also confirmed the importance of the dress and the appropriateness of its use in representing a Clan Mother at the Treaty of Canandaigua. The Museum conservation department is proud that Passerotti is now a graduate student in the Art Conservation Program at State University of New York, Buffalo State, in Buffalo, N.Y., which coincidentally is not far from the Seneca-Iroquois National Museum.

Susan Heald is the textile conservator for the National Museum of the American Indian, and a graduate of the Art Conservation Program at the University of Delaware/Winterthur Museum.

Nicole Passerotti belongs to the Seneca Nation of Indians, Bear Clan and is currently a first-year graduate student at Buffalo State SUNY Art Conservation Program.

PHOTOGRAPH BY NMAI CONSERVATION DEPARTMENT

Nicole Passerotti polishing brooches on the dress. National Museum of the American Indian – Smithsonian (00/9469).

NEW FILM FEATURES NATIVE MUSIC ICONS

BY LEONDA LEVCHUK

Rumble album cover. Cover graphics and logotype design ©Graphbit.

A missing chapter in the history of American music is coming to the screen in a feature-length documentary film. *RUMBLE: The Indians Who Rocked the World,* about the Native contribution to popular music, will premiere at the Sundance Festival in 2016.

The film is the work of Rezolution Pictures, which also made the Peabody Award–winning documentary *Reel Injun.* It features interviews with music icons talking about some of their largest Native individual influences.

RUMBLE springs from a partnership between guitarist Stevie Salas (Mescalero Apache) and Tim Johnson (Mohawk), associate director for Museum programs at the Smithsonian Institution's National Museum of the American Indian. The two collaborated on the wildly popular exhibition *Up Where We Belong: Native Musicians In Popular Culture,* on view at the Museum in Washington, D.C., from July 1, 2010, to Jan. 2, 2011, and in New York City from Aug. 4, 2012, to Aug. 11, 2013.

Up Where We Belong celebrated a century in which Native people have had successful and influential careers in virtually every form of popular music. The exhibition told the stories of these musicians and provided visitors the opportunity to discover the artists with whom these exceptional musicians collaborated and hear their music. Visitors also learned of the musical greats who inspired these artists, as well as the growing number of contemporary performers who follow in their path.

"Whether they basked in the limelight or played supporting roles, Native musicians have made an enormous contribution to American music as we know it today," says Museum Director Kevin Gover (Pawnee). "They forged new sounds, worked with some of the greatest names in the music industry and inspired current Native and non-Native

performers who continue to build on their legacy, and we are proud to honor them."

RUMBLE focuses in particular on the last 50 years of this cultural history. In the words of Rezolution Pictures, "Starting with the birth of rock and roll and following through to the present day pop, *RUMBLE* will take moviegoers on a personal tour through musical eras and themes, giving them a new understanding of these Native musical pioneers, while showing the history of contemporary music in a whole new light."

The exhibition has also inspired a new CD titled *Rumble*: *A Tribute to Native Music Icons*. The recording features 12 cover tracks from some of the greatest Native musicians, including Link Wray (Shawnee), Robbie Robertson (Mohawk), Jesse Ed Davis (Kiowa/Comanche), Buffy Sainte-Marie (Cree) and Ritchie Valens (Yaqui/Maya).

The music of these signature artists represents the diversity of Native achievement and artistry in American popular music. They broke new ground – overcoming the public's limited expectations of Indians as musicians – and went on to great careers. Their stories are not just one-hit wonders in Native history, but a backstage pass to music history.

Aboriginal singer/songwriter/guitarist Derek Miller (Mohawk) harnessed the energy of the various artists on this CD during live concerts at the Museum in both New York and the District of Columbia. He guided the selection of artists on the CD and performed on every track. He says, "This tribute album is a blueprint of the origins of American rock and roll."

The CD is available through the Museum's online store at www.nmaistore.com for $14.95. Museum members receive a 20 percent discount when ordering via phone at (800) 242-NMAI.

Leonda Levchuk (Navajo) is the public affairs officer for the National Museum of the American Indian.

Tony Bennett and Catherine Bainbridge, a writer, director, and producer of *RUMBLE*.

PHOTOS BY TIM JOHNSON

Musician and actor Steven Van Zandt at Renegade Studios in New York City.

DINÉ SPOTLIGHT: A SHOWCASE OF NAVAJO FILM

BY JOSHUA STEVENS

b. Dreams

Chasing the Light director Larry Blackhorse Lowe.

6th World

A horse ruminates on his life, an astronaut finds the key to save humanity in a strange new world, a young girl and her teddy bear harness the power of imagination to create futuristic technology – storylines vastly different, yet which share a common thread. Each is a work created by a Navajo filmmaker.

The Smithsonian's National Museum of the American Indian in New York, George Gustav Heye Center, celebrates these artists and more with its newest program, *Diné Spotlight: A Showcase of Navajo Film,* in collaboration with New York University's Center for Media, Culture and History. The showcase coincides with the recent opening of the exhibition *Glittering World: Navajo Jewelry of the Yazzie Family.*

The proliferation of talented cinematic artists from the Navajo Nation has created a wealth of award-winning content. Their material is engaging and thought-provoking, often visceral and heart-wrenching and sometimes uniquely comedic. The Museum's Film and Video Center has selected two feature-length films and several short films which represent many of the best artists working today to be screened during a two-day event. The free program will run April 9 and 11.

The showcase will open with Sydney Freeland's *Drunktown's Finest,* a Sundance-selected film also executive-produced by Robert Redford. The script was revised over the course of six years before filming in 2013. Closing the showcase is Larry Blackhorse Lowe's *Chasing the Light.* The film explores heavy themes, including suicide and drug use. It will have its New York premiere at the showcase.

Other artists whose works will be screened include both veteran filmmakers and newcomers: Nanobah Becker, Velma Kee Craig, Melissa Henry, Bennie Klain, Shoni De La Rosa, Donavan Seschillie, Deidre Lynn Peaches, Christopher Cegielski and Christi Bertelsen. The showcase will feature roundtable discussions with Freeland, Blackhorse Lowe, Craig and Becker, including a panel discussion at New York University on April 10.

Shimasani

Hoverboard

Bloodlines

HERE ARE SOME OF THE SHOWCASED WORKS:

FEATURE FILMS

Drunktown's Finest (2013, 93 min.) Sydney Freeland. Three young Natives – an adopted Christian girl, a rebellious soon-to-be father and a transsexual model wannabe – strive to escape the hardships of the reservation and find a place for themselves in an evolving world.

Chasing the Light (2015, 80 min.) Larry Blackhorse Lowe. Riggs, a down on his luck screenwriter, struggles to finish a script. But failed suicide attempts, unstable friends, drug deals and memories of his ex-girlfriend interfere.

SHORT WORKS

Nanobah Becker

Flat (2003, 8 min.) A mother and daughter are caught in a moving tale about a bittersweet celebration.

6th World (2011, 15 min.) Navajo astronaut Tazbah Redhouse is a pilot on the first spaceship sent to colonize Mars, but a mysterious dream the night before departure haunts the journey.

Christopher Cegielski

Bloodlines (2014, 11 min.) When a wolf eats a calf on their ranch, young Dustin and his brother hope that by killing the wolf they will win the praise of their stern father, but when Dustin has the wolf in his gun's sight, everything changes.

Larry Blackhorse Lowe

Shimasani (2009, 15 min.) In the late 1920s, on the serene Navajo reservation, Mary Jane must decide whether to retain her traditional lifestyle at home with her *masani* (grandmother) or seek a new life "just over the mountain."

b. Dreams (2009, 11 min.) Romance and comedy come together to paint a contemporary portrait of love on the Navajo reservation.

Sydney Freeland

The Migration (2009, 10 min.) An eco-fable from the not-too-distant future ponders the role of Native seeds in the survival of humanity.

Hoverboard (2012, 6 min.) After watching *Back to the Future Part II,* an imaginative young girl and her stuffed teddy bear try to make a working hoverboard.

Melissa Henry

Horse You See (2010, 8 min.) Ross, a horse, explains what it means to be one of his kind.

Velma Kee Craig

Female Rain – Nilts'a Bi'aad (2006, 2 min.) In a piece based on a poem by Navajo writer Laura Tohe, the filmmaker expresses her love of the Navajo language.

In this Manner, I Am (2010, 5 min.) An animated adaptation of a poem brings to life a street-corner encounter between a man and a young Navajo woman.

Interview with Einstein (2012, 9 min.) When their dog Einstein starts talking, the Craig family decides to shoot a documentary.

EVENTS

April 9: Opening night, featuring *Drunktown's Finest*

April 10: NYU Panel Discussion

April 11: Multiple screenings and premiere of *Chasing the Light*

Short works will be screened throughout the day on Saturday, April 11. For exact show times, visit nmai.si.edu/calendar. Film selections may be subject to change.

INKA LINES OF COMMUNICATION

BY CLAUDIA LIMA

Textiles from the Inka civilization are considered to be of major significance for Andean culture. Their fabrications were inspired in individual and personal experiences and reflected social position. Including scenes of people and animals illustrated in a Spanish style, the textiles were also grouped with *tocapu* motifs that were typical of the Inka style.

Tocapu is an abstract pattern used on Inka textiles, mostly composed of geometric figures organized within a square creating horizontal or vertical lines. The designs were clearly distinguishable. The Inka textiles patterns changed dramatically after Spanish invasion, yet the Andean people preserved much of their traditional technology and designs.

Long before the Spanish conquest, Inka culture had no written language. As a result, Andean textiles were also used as a form of communication.

The Spanish influence reformed the regulation of uses and meaning of the *tocapu* treatments. Their patterns emphasize the use of four colors, yellow, red, black and beige. However, the meaning behind their unique uses of colors is yet to be discovered.

This Colonial Inka woman's *manta* (shawl) was purchased by the Museum of the American Indian (our predecessor) from Louis Chable in 1916 using funds donated by MAI trustee James B. Ford (1844–1928).

The *manta* will be on display during our upcoming exhibition *The Great Inka Road: Engineering an Empire*, opening June 26, 2015 and running through June 2017 at the National Museum of the American Indian in Washington, D.C. ✸

Claudia Lima is an intern in the Museum's Office of Public Affairs.

PHOTO BY ERNEST AMOROSO

Colonial Inka woman's *manta* (shawl), 1780–1800. Temple of the Sun, Isla de la Luna, Lake Titicaca, Bolivia. Cotton yarn, camelid wool yarn, dye, 47.2" x 43.5". NMAI 5/3773

EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2015

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

WASHINGTON EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPING OUR WORLD

OUR LIVES: CONTEMPORARY LIFE AND IDENTITIES

AS WE GROW: TRADITIONS, TOYS AND GAMES

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE

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

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

FROM THE COLLECTIONS OF THE MINNESOTA HISTORICAL SOCIETY.

Broken Promises, The Treaty of Traversedes Sioux, July 1851,oil on canvas,ca.1881–ca.1885, painting by Frank Blackwell Mayer (1827–1899).

EXHIBITIONS:

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

In the late summer of 1862, a war raged across southern Minnesota between Dakota *akicitas* (warriors) and the U.S. military and immigrant settlers. In the end, hundreds were dead and thousands more would lose their homes forever. On Dec. 26, 1862, 38 Dakota men were hung in Mankato, Minn., by order of President Abraham Lincoln, the largest mass execution in United States history. The bloodshed of 1862 and its aftermath left deep wounds that have yet to heal. What happened 150 years ago continues to matter today.

Commemorating Controversy: The Dakota–U.S. War of 1862 – an exhibition of 12 panels exploring the causes, voices, events and long-lasting consequences of the conflict – was produced by students at Gustavus Adolphus College, in conjunction with the Nicollet County Historical Society. The project was funded by Gustavus Adolphus College, the Nicollet County Historical Society, the Minnesota Humanities Center, the Minnesota Historical Society and the people of Minnesota through a grant supported by an appropriation to the Minnesota Historical Society from the Minnesota Arts and Cultural Heritage Fund.

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

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

Pat Courtney Gold (Warm Springs Wasco).

PHOTO BY JASON S. ORDAZ

Basketry by Ronni-Leigh Goeman (Onondaga).

PHOTO BY STEPHEN LANG

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.

An original treaty, on loan from the National Archives for six months, will be installed in the exhibition in March: *Treaty of New York between the Muscogee Nations and the United States, 1790.*

PUBLIC PROGRAMS

NATIVE WOMEN ARTISTS: CREATIVITY & CONTINUITY
Saturday and Sunday, March 7 and 8
10:30 a.m. – 4:30 p.m.
Potomac Atrium
The theme for the 2015 Women's History Month is "Weaving the Stories of Women's Lives." Meet Native women artists, and hear their stories as they discuss their explorations and journeys as indigenous artists and demonstrate their artistry. Each of these amazing artists is also designated a National Treasure by the National Endowment for the Arts. Artists include Delores Elizabeth Churchill (Haida), Pat Courtney Gold (Warm Springs Wasco) and Ronni-Leigh Goeman (Onondaga).

THE POWER OF CHOCOLATE
Saturday, March 28 and Sunday, March 29
10:30 a.m. – 4:30 p.m.
Museum-wide
This colorful celebration of culture features music, dance, art, science and food. Demonstrations will be presented by Guatemalan gourd artists, while Bolivian cacao growers discuss chocolate production. Hands-on activities will take place in the imagiNATIONS Activity Center. Chocolate tastings will be provided by the Mitsitam Cafe.

CHEROKEE DAYS
Friday, April 10 – Sunday, April 12
10:30 a.m. – 5 p.m.
Museum-wide
Join all three federally recognized Cherokee tribes, the Cherokee Nation, the Eastern Band of Cherokee Indians and the United Keetoowah Band of Cherokee, as they come together to share their common history and showcase their cultural life ways during a three-day festival. There will be demonstrations by a variety of artisans including potters, basket weavers and carvers; hear how to trace your genealogy and participate in social dances. There will also be make-and-take activities for children and families.

HAWAIIAN CULTURAL FESTIVAL
Saturday, May 16 and Sunday, May 17
10:30 a.m. – 4:30 p.m.
Museum-wide
The theme is the epic journey of Pele and Hi'iaka. Join the journey from Kahiki to the Hawaiian Islands as Pele searches for a place to call home. Pele, the Fire Goddess and maker of land, bids farewell to Kahiki

Male hula dancers will perform during the museum's annual Hawaii Festival.

knowing that they can never return. One majestic canoe bears her beloved family. Lonomakua, a favorite uncle and keeper of the sacred fire sticks, travels with Pele. The program includes hula, chanting, traditional and contemporary Hawaiian music, food demonstrations and hands-on activities for all ages and much more.

FILM SCREENINGS

YAKONA
Saturday, March 21
3 p.m.
Rasmuson Theater
(2014, 85 min.) United States. Directors: Paul Collins and Anlo Sepulveda.
Yakona, which means "rising water" in Coahuiltecan, is a visual cinematic journey through the crystal-clear waters of the San Marcos River in Texas and its headwaters at Spring Lake, one of the oldest inhabited areas in North America. Follow the river that has seen mastodons die on its banks, move-

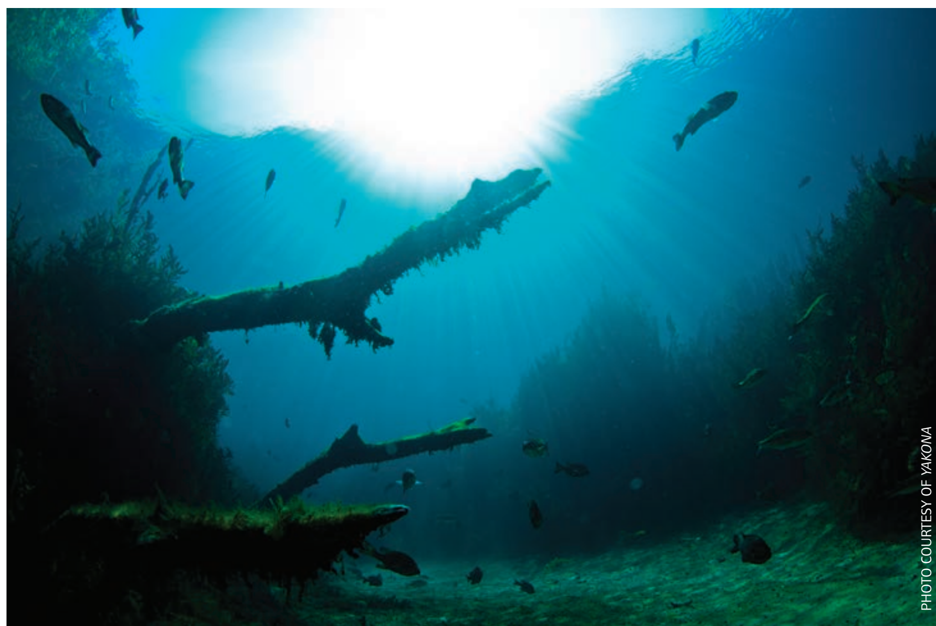


PHOTO COURTESY OF YAKONA

Yakona, a film by Paul Collins and Anlo Sepulveda.

Elisha and the Cacao Trees.

PHOTO COURTESY OF ROHAN FERNANDO

ments of the Native tribes of North America, Spanish explorers in search of the fountain of youth, and modern man as he builds dams, roads and bridges.

Paul Collins was born and raised in Canada. For more than 15 years he has drawn his inspiration from the raw beauty of nature. Collins has a BFA in Art and Design from Texas State University.

Anlo Sepulveda has directed and produced numerous narrative and documentary films including *Cuban Pipers*, a short documentary about a Scottish bagpiper who travels through Cuba. Sepulveda's first feature, *Otis Under Sky*, was an official selection at SXSW 2011.

Presented in conjunction with the Environmental Film Festival in Our Nation's Capital.

THE CHOCOLATE FARMER
Saturday, March 28
3:30 p.m.
Rasmuson Theater
(2010, 71 min.) Canada. Rohan Fernando. This full-length documentary takes us to an unspoiled corner of southern Belize, where cacao farmer and father Eladio Pop manually works his plantation in the tradition of his Mayan ancestors: as a steward of the land. The film captures a year in the life of the Pop family as they struggle to preserve their values in a world that is dramatically changing around them. A lament for cultures lost, *The Chocolate Farmer* challenges our deeply held assumptions of progress.

Presented in conjunction with the Environmental Film Festival in Our Nation's Capital.

ELISHA AND THE CACAO TREES
Saturday, March 28 and
Sunday, March 29
Times TBD
imagiNATIONS Activity Center
(2010, 17 min.) Canada. Rohan Fernando This charming short documentary takes us on a trip to Belize, where we meet 13-year-old Elisha, the daughter of a cacao farmer. What links a village in Belize and millions of North American kids? Chocolate! We learn about Elisha's daily life and her dreams as she and her father show how cacao is grown, harvested and turned into chocolate.

Presented in conjunction with the Environmental Film Festival in Our Nation's Capital.

NATIVE AMERICAN AND INDIGENOUS CULTURE, TELEVISION AND FILM

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SUMMER WORKSHOPS AND FESTIVAL

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Idyllwild Arts Summer Program - The summer tradition that began in 1950 to bring the best artists in their fields to teach under the pines continues today. Intensive hands-on workshops in Native American Arts such as Hopi Jewelry, Navajo Weaving, Cahuilla Pottery, and Native Plants; as well as music, dance, theater, visual arts, writing and filmmaking are offered to students from age 5 to 105. Each year more than 1,800 adults and children attend the Idyllwild Arts Summer Program.

Registration begins Feb 2, 2015
summer@idyllwildarts.org
951.468.7265

idyllwildarts.org
#iamtheIdyllwild

EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2015

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

NYC EXHIBITIONS

CIRCLE OF DANCE
ONGOING

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

GLITTERING WORLD:
NAVAJO JEWELRY OF THE YAZZIE FAMILY
THROUGH JAN. 10, 2016

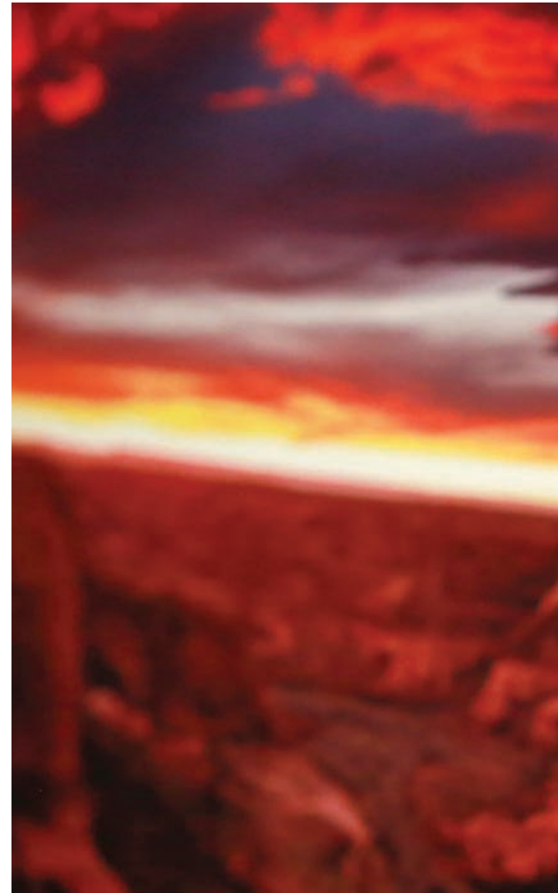
*THE GLITTERING WORLD GALLERY STORE, LOCATED WITHIN THE EXHIBITION, WILL COMPLEMENT THE SHOW AND OFFER FINE JEWELRY FOR SALE.

CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED
APRIL 18, 2015 – FEB. 29, 2016

EXHIBITIONS:

CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED
April 18, 2015 – Feb. 29, 2016, West Gallery

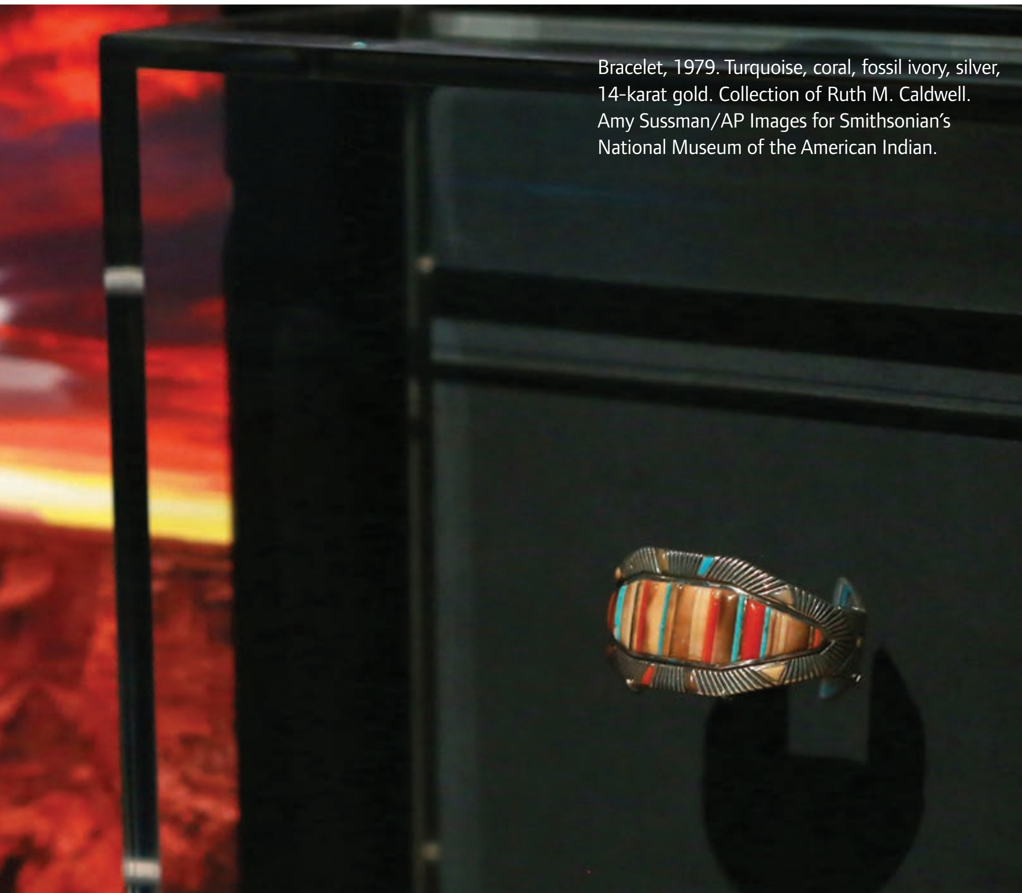
This bilingual (English/Spanish) exhibition illuminates Central America's diverse and dynamic ancestral heritage with a selection of more than 150 objects. For thousands of years, Central America has been home to vibrant civilizations, each with unique, sophisticated ways of life, value systems and arts. The ceramics these peoples left behind, combined with recent archaeological discoveries, help tell the stories of these dynamic cultures and their achievements. *Ceramica de los Ancestros* examines seven regions representing distinct Central American cultural areas that are today part of Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica and Panama. Spanning the period from 1000 BC to the present, the ceramics featured, selected from the Museum's collection of more than 12,000 pieces from the region, are augmented with significant examples of work in gold, jade, shell and stone. These objects illustrate the richness, complexity and dynamic qualities of the Central American civilizations that were connected to peoples in South America, Mesoamerica and the Caribbean through social and trade networks sharing knowledge, technology, artworks and systems of status and political organization. This exhibition is a collaboration of the Smithsonian's National Museum of the American Indian and the Smithsonian Latino Center.



GLITTERING WORLD: NAVAJO JEWELRY OF THE YAZZIE FAMILY
Through Jan. 10, 2016, East Gallery

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

Featuring almost 300 examples of contemporary jewelry, *Glittering World* shows how the Yazzie family's art flows from their Southwest environs and strong connection to their Navajo culture. With historic pieces from the



Bracelet, 1979. Turquoise, coral, fossil ivory, silver, 14-karat gold. Collection of Ruth M. Caldwell. Amy Sussman/AP Images for Smithsonian's National Museum of the American Indian.

Museum's collections, the exhibition places Navajo jewelry-making within its historic context of art and commerce, illustrates its development as a form of cultural expression and explores the meaning behind its symbolism. The *Glittering World* gallery store, located within the exhibition, complements the show and offers fine jewelry for sale.

CIRCLE OF DANCE
Ongoing, Diker Pavilion
Circle of Dance presents Native dance as a vibrant, meaningful and diverse form of cultural expression. Featuring 10 social and ceremonial dances from throughout the Americas, the exhibition illuminates the significance of each dance and highlights the unique characteristics of its movements and music. Each dance is showcased by a single mannequin dressed in appropriate regalia and posed in a distinctive dance position. An accompanying media piece complements and enhances the mannequin displays. Presenting the range of dances featured in the exhibition, this high-definition video captures the variety of the different Native dance movement vocabularies and the music that is integral to their performance.

INFINITY OF NATIONS: ART AND HISTORY IN THE COLLECTIONS OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
Ongoing, South Gallery
This exhibition presents more than 700 works of art from throughout Native North, Central and South America. This unparalleled assemblage of American Indian cultural material represents the tremendous breadth of the collections and the richness of Native traditional and contemporary art. A free audio guide of the exhibition is available.

PUBLIC PROGRAMS:

WOMEN'S HISTORY MONTH: WOMAN I AM...RADMILLA CODY (Diné)
Saturday, March 7
2 p.m.
Diker Pavilion
Radmilla Cody is an award-winning recording artist of traditional Diné songs and music, often performed in the Diné language. Cody, a survivor of domestic abuse, uses her personal experience to advocate strongly against the epidemic of violence against women.

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, March 14
1 p.m.
Resource Center/Education Classroom
Listen to *Kumak's Fish: A Tall Tale from the Far North* by Michael Bania. Learn about snow goggles and make a pair to wear home.

THUNDERBIRD SOCIAL
Saturday, April 18
7 p.m. to 10 p.m.
Diker Pavilion
Join the Thunderbird Indian Singers and Dancers in this participatory social evening full of inter-tribal dances led by director Louis Mofsie (Hopi/Winnebago). Heyna Second Son Singers and Silvercloud Indian Singers are the invited drum groups.

CALENDAR

MARCH/APRIL/MAY 2015

Award-winning recording artist Radmilla Cody (Diné).

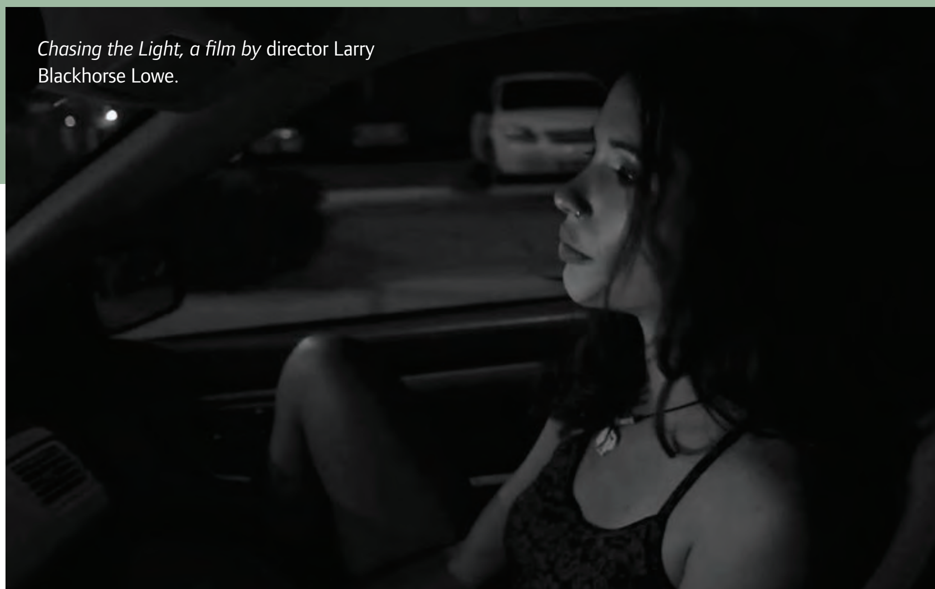
STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, April 11
1 p.m.
Resource Center/Education Classroom
Listen to stories about spring, and make a cornhusk dragonfly ornament to take home.

NATIONAL POETRY MONTH:
with Luci Tapahonso (Diné)
Saturday, April 25
2 p.m.
Diker Pavilion
When honored as the Navajo Nation's first-ever Poet Laureate, Luci Tapahonso was lauded as "the best of what it is to be Diné." She honors her Diné traditions through her contemporary voice that speaks beautifully to all people. Tapahonso is currently a professor of American Literary Studies at the University of New Mexico.

ANNUAL CHILDREN'S FESTIVAL
Ceramica de los Ancestros: Central American Family Day Festival
Saturday, May 2 and Sunday, May 3
12 p.m. to 4:30 p.m.
Museum-wide
Bring the whole family to celebrate the exhibition *Ceramica de los Ancestros: Central America's Past Revealed.* A variety of activities will focus on the animal life of Central America. These activities include printmaking, learning about wind instruments, playing animal bingo and making your own pendant.

This program received federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, May 9
1 p.m.
Resource Center/Education Classroom
Celebrating Native Hawaii! Listen to *Mohala Mai 'O Hau: How Hau Became Hau'ula,* story by Robert Lono 'Ikuwa and pictures by Matthew Kawika Ortiz. Then learn about *kapa* (bark cloth) and stamp a bag with *kapa* designs to take home.


Chasing the Light, a film by director Larry Blackhorse Lowe.

DAILY AND WEEKLY PROGRAMS:

TODDLER MUSIC WITH IRKA MATEO
Wednesdays through Dec. 16, 2015
10:15 a.m. and 11:15 a.m.
Education Classroom
Drop in with your toddlers (14 months–three years) and learn about Taino culture through stories, song, movement and hands-on activities. Led by renowned Taino musician Irka Mateo. First come, first served. For information contact NMAINYToddlers@si.edu.

DAILY FILM & VIDEO SCREENINGS:

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.
The Screening Room, Second Floor
Join us for screenings of live action shorts and animations. Program descriptions are available at the Information Desk and online at www.nmai.si.edu/calendar.

ON-SCREEN AT NMAI

Daily at 1 p.m., 3 p.m. and on Thursdays at 5:30 p.m. The Screening Room, Second Floor

Monday, March 1 – Sunday, March 29

Homeland: Four Portraits of Native Action (2005, 90 min.) United States. Roberta Grossman
The inspiring story of five Native activists who battle to protect Indian lands, fight the rollback of environmental laws, and ensure the cultural survival of their people: Gail Small (Northern Cheyenne), Evon Peter (Gwich'in), Mitchell and Rita Capitan (Navajo) and Barry Dana (Penobscot).

Monday, March 30 – Sunday, April 26

Racing the Rez (2012, 57 min.) Brian Truglio
In the rugged canyon lands of Northern Arizona, Navajo and Hopi cross-country runners from two rival high schools put it all on the line for community pride and state-championship glory. Over the course of two racing seasons, the boys strive to find their place in their own Native communities and in the American culture surrounding them.

Monday, April 27 – Sunday, May 31

Kuma Hina: The True Meaning of Aloha (2013, 90 min.) United States. Dean Hamer
An insightful feature documentary about the struggle to maintain Pacific Islander culture and values within the Westernized society of modern day Hawaii is told through the lens of Hinaleimoana Wong-Kalu, a Native Hawaiian who is both a highly effective *kuma* – a teacher – and a confident and respected *mahu* – transgender woman.

AT THE MOVIES

Wapikoni Mobile at 10:
Selected Short Works
(60 min. total running time) Canada.
Produced by Wapikoni Mobile
Thursday, March 5
6 p.m.
Auditorium
The evening features a program of short works to celebrate the 10th anniversary of Wapikoni Mobile, a remarkable organization that provides young people in First Nations communities with production training and the chance to express themselves through visual and musical creations. Founded in 2004 to take trainers and equipment to remote communities in Quebec, it has since expanded to serve more than 3,000 young participants from 25 communities in Canada and eight other countries, who have directed

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more than 600 short films. Discussion follows with Wapikoni Mobile founder Manon Barbeau and the filmmakers.

DINÉ SPOTLIGHT: A SHOWCASE OF NAVAJO FILM

The largest Native community in the United States, the Navajo Nation has produced a lively and diverse community of independent filmmakers. This two-day showcase of outstanding recent films explores the creative vision of Diné filmmakers by screening recent works and roundtable discussions.

Thursday, April 9, 6 p.m. – 9 p.m.
Auditorium

A full day of screenings features award-winning short works by veteran Navajo filmmakers Nanobah Becker, Larry Blackhorse Lowe, Sydney Freeland, Velma Kee Craig, Melissa Henry, Bennie Klain and Shonie De La Rosa, as well as new works from emerging filmmakers Christopher Cegielski and Christi Bertelsen. The program will be screened in two parts, each followed by roundtable discussions with the filmmakers.

Drunktown's Finest (2013, 93 min.) United States. Sydney Freeland (Navajo).
In a lovingly interactive plot, three young Navajo – a girl adopted outside the reservation, a rebellious soon-to-be father and a transsexual model wannabe – strive to find a place for themselves in their evolving world. Discussion follows with the director.

Saturday, April 11, 1 p.m. – 5 p.m. and 6:30 p.m. – 9 p.m.
Auditorium

Chasing the Light (2015, 80 min.) United States. Larry Blackhorse Lowe (Navajo).
In his first new feature since the widely acclaimed *5th World*, Lowe introduces us to Riggs, a down-on-his-luck screenwriter struggling to finish a script. But failed suicide attempts, unstable friends, drug deals and memories of his ex-girlfriend all threaten to interfere.
Discussion follows with director.
New York premiere.

At the Movies *and* Diné Spotlight *are made possible with public funds from the New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York State's 62 counties.* Diné Spotlight *is presented in collaboration with New York University's Center for Media, Culture and History.*

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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

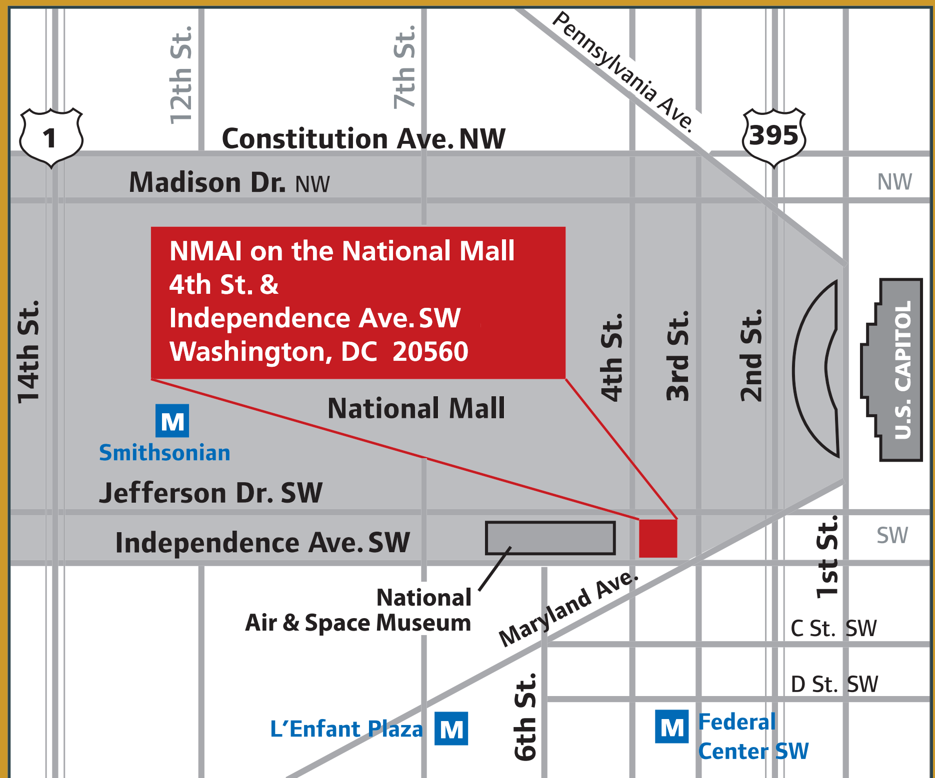
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

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.



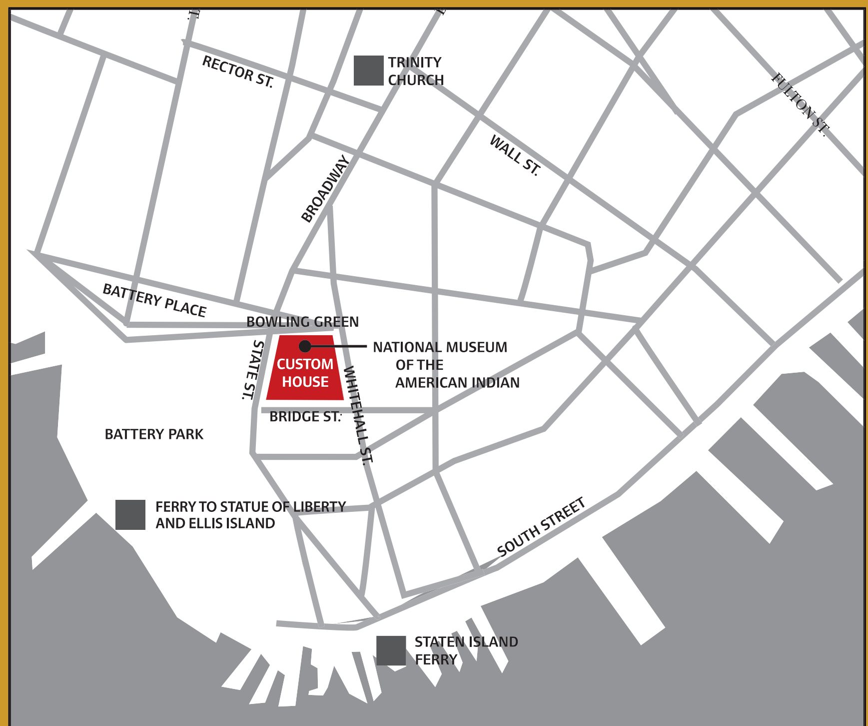
NMAI IN NEW YORK CITY

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.

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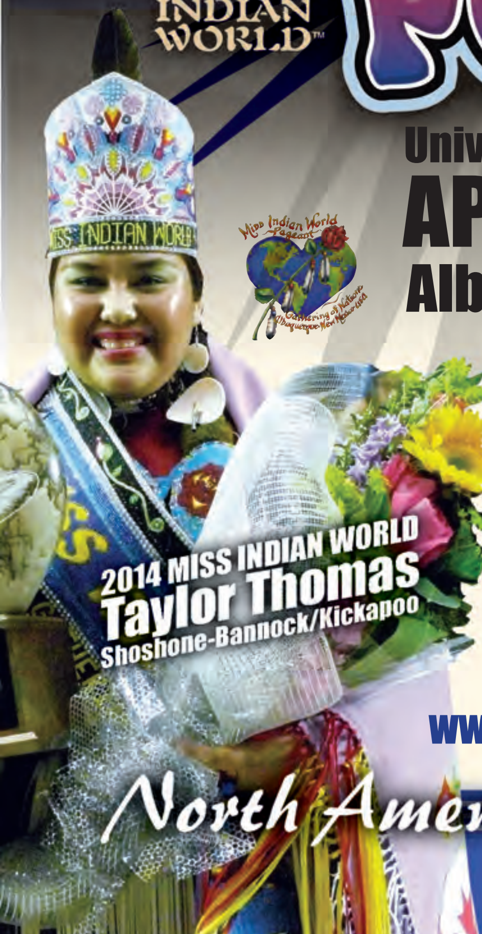

Miss Indian World Traditional Talent Presentations

Thursday, April 23, 2015
ALBUQUERQUE CONVENTION CENTER
401 2nd Street NW (Downtown)
Showtime at 7 pm Sharp!! Doors Open at 6 pm
HOSTS: **Lisa Meeches** *(Canadian TV Personality) Winnipeg, Man.*
& **Jason Whitehouse** *(Powwow Personality) Madison Hts, MI*
SPECIAL ENTERTAINMENT: **The Luna Blues Machine** - *Chicago, IL*
TICKETS: Tickets Sold at Door: $14 • Doors Open at 6 pm
Advance tickets at www.gatheringofnations.com
Miss Indian World Contestant Applications, Call (505) 836-2810 or Go Online at www.gatheringofnations.com
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CROWNING OF MISS INDIAN WORLD: Saturday, 7:30 pm at the Powwow

FEATURING STAGE 49

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Check www.gatheringofnations.com for tickets and also updated schedules and list of groups and performers.

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