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INDIAN

SPRING 2016

100 YEARS AND COUNTING

THE HEYE COLLECTION: WHERE IT ALL BEGAN

GLIMPSES OF THE MUSEUM'S HISTORY

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58th Annual Heard Museum Guild

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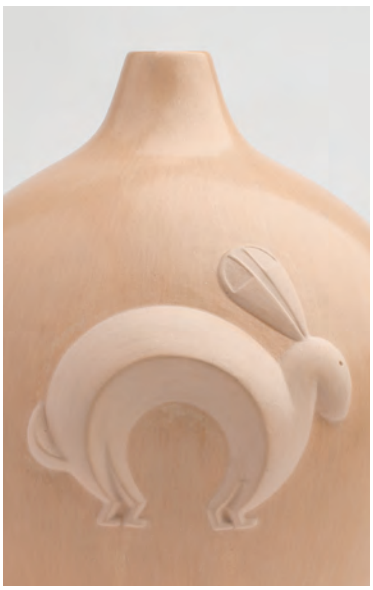

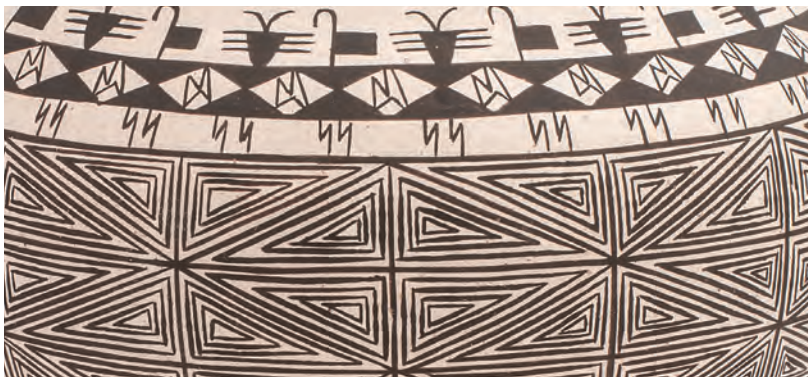

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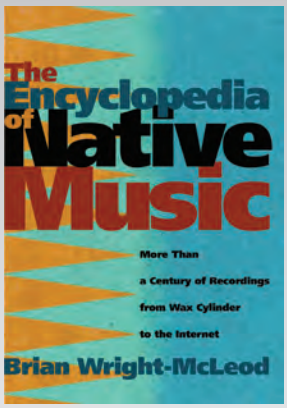
From the Heard Museum Collection, Clockwise from Lower Left: Noreen Simplicio (Zuni), jar, 2002. Diego Romero (Cochiti), miniature bowl, 1998. Jason Garcia (Santa Clara), ceramic tile, 2009. Al Qöyawayma (Hopi), canteen, 1989. Karen Abeita (Tewa-Hopi/Isleta), jar, 1999. Preston Duwyenie (Hopi), jar, late 1990s. Wanda Aragon (Acoma), jar, 1989.

The Encyclopedia of Native Music



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"My art is a reflection of my people. Their spirituality and ideology."

Moses Lunham (Anishinaabe) is an award winning First Nation artist from the Kettle Point & Stony Point First Nation (Ontario, Canada).
His creativity is channeled through various mediums and is a reflection of his culture and spirituality.
Trained as a graphic artist but skilled in various traditional arts and crafts his work is privately own by many people throughout the world.
Moses is an artist/teacher and accepts commissons, can design logos, murals and facilitate art workshops for all age groups.

For further information you can contact Moses directly:

Tel: (519) 878-5045
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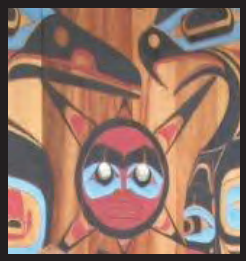

RESEARCH, ARTS & CULTURE

Artists Reconnecting Cultural Heritage with Community

"My Artist Leadership Program experience in Washington was the most dramatic—visually, socially, and educationally—that I have ever had, and it will affect my actions and thinking for the rest of my life. My hope is that my community project will have an effect on the students and teachers much like my exposure to new people and processes has affected me."
—Angela Babby (Oglala Lakota), working in glass mosaic, ALP 2011

ARTIST LEADERSHIP PROGRAM

FOR INDIVIDUAL ARTISTS & MUSEUMS & CULTURAL ARTS ORGANIZATIONS

The National Museum of the American Indian (NMAI) invites community-based artists of the Americas and Hawai`i to apply to the Artist Leadership Program (ALP) for Individual Artists. Museums, arts organizations, and cultural institutions in the U.S. and Canada are invited to apply to the ALP's organization track.

The ALP is an incredible personal and artistic experience that reconnects artists to indigenous cultural materials for inspiration and discovery, and to challenge personal boundaries. ALP artists have access to more than 800,000 objects, photographs, and paper archives in the NMAI's collections at the Cultural Resources Center and the museum on the National Mall in Washington, D.C.

ALP artists return home empowered with new insights, skills, and techniques to share in community workshops and public arts programs. The ALP seeks to inspire artistic practice and creativity, mentor young people through pride in learning about their cultural and artistic heritage, and reflect the fact that indigenous arts hold value and knowledge and offer communities a means for healing and new ways to exchange cultural information.

For detailed program information and to apply online, visit AmericanIndian.si.edu/ALP.

Smithsonian
National Museum of the American Indian

AMERICAN
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CONTENTS

SPRING 2016
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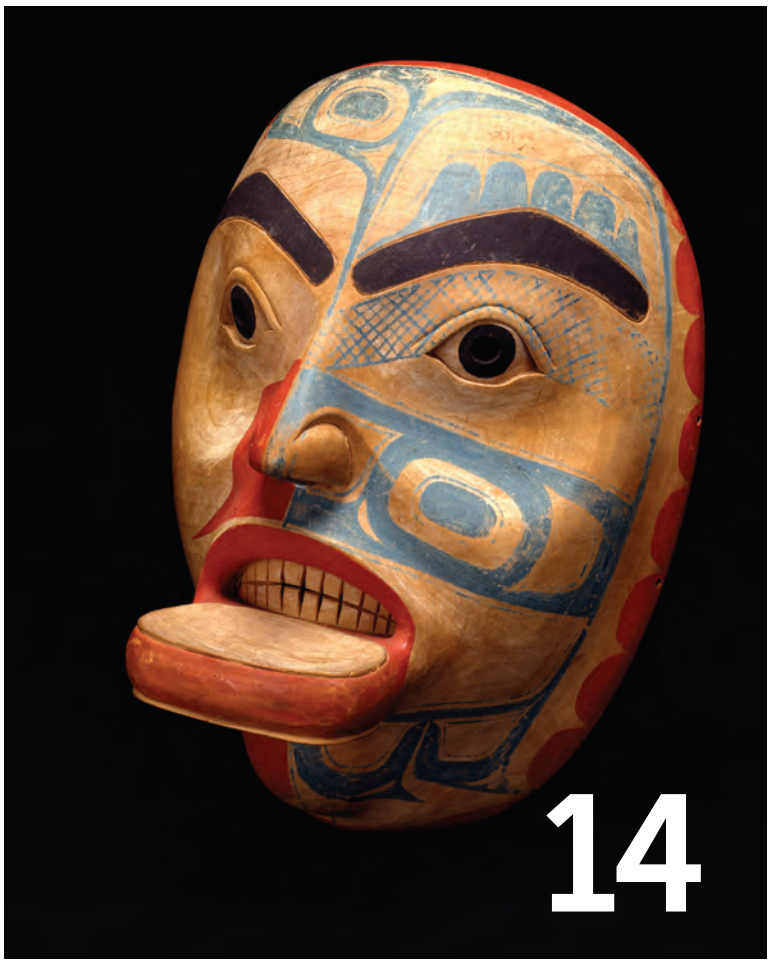
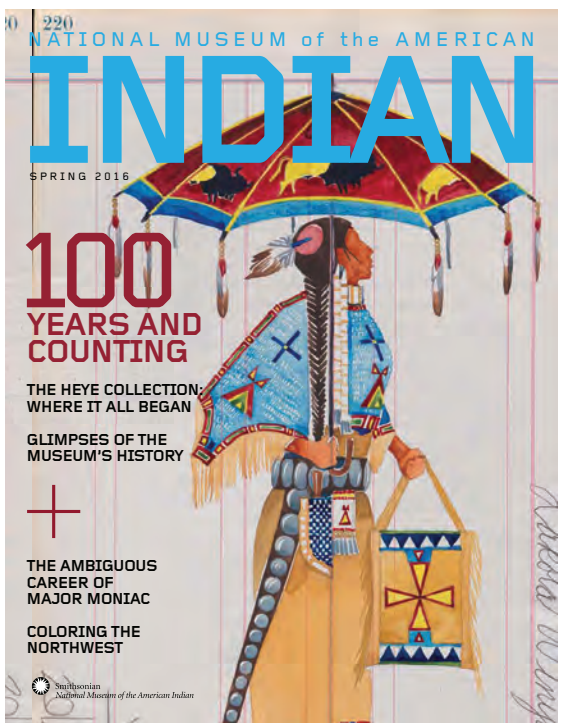


On the Cover: The modern revival of ledger art forms a link between the historic drawings of 19th-century warriors, in U.S. captivity or otherwise, who recorded events of their lives in used account books, and present-day Native artists recapturing the beauty and simplicity of their ancestor's work. The Museum holds notable examples of these past and present art-works, some specially commissioned for the collection, and will feature them in the exhibition *Unbound: Narrative Art of the Plains,* on view at New York's George Gustav Heye Center from March 12 through December 4.

Lakota Winyan, 2012. Joel Pulliam (Oglala Lakota, b. 1968). Antique ledger paper, watercolor, graphite, ink. 26/8956
The finery on this woman indicates her prominence. In the 1800s parasols were a desired item acquired through trade. Native people often adapted them, adding their own designs as seen in this painting.



PRESENTING THE NATIVE PERSPECTIVE

BY JOHN HAWORTH

This year we focus on the 100th anniversary of the founding of the Museum of the American Indian (MAI), the first institutional home for George Gustav Heye's extraordinary collection. This was many decades before the National Museum of the American Indian was established in 1989 by an Act of Congress. This issue of the magazine reflects on a remarkable organizational history and the ground the Museum has charted for 27 of these 100 years.

The Museum's founding trustees and director W. Richard West, Jr. worked with philanthropic, civic, political and Native leaders to seek a new home for the collection within the Smithsonian. In New York City, Julie Johnson Kidd, David Rockefeller, Senator Daniel Patrick Moynihan, Congressman Charles B. Rangel and Attorney General Robert Abrams helped to guide this complex transition and efforts to secure the U.S. Custom House as the Museum branch in lower Manhattan. Senator Daniel K. Inouye (D-Hawaii) and Senator Ben Nighthorse Campbell (R-Colo.) brought legislation forward to secure the Museum's future.

The Museum quickly became known for a Native perspective that continues to guide *everything* we do, from exhibitions and educational programs to collecting and collection care, and from operations to engaging and collaborating with diverse constituencies. The Museum has been in the forefront of a major shift in museum sensibilities – and played a leadership role in our field – as museums strive to become more responsive to the communities they serve and the cultures they represent.

Indeed, visiting a museum is about looking and learning, and the curatorial and design choices a museum makes that inform the visual, emotional and intellectual experiences that we have. As museum visitors, we certainly can have the satisfaction of seeing a well-crafted object beautifully displayed in a case. And, as I have come to appreciate on a far deeper level since starting my career with the Museum in 1995, learning about the cultural context of an object – what community it came from, what social, cultural, economic, tribal and political factors were in play when the object was made – adds so much to our encounters with each and every object on display in museums, along with the experience of the overall exhibition. The underlying questions of how and when these materials were collected, who assembled the collection, how it was organized and cared for, and the finer points of how cultural materials might best be presented have come into even sharper focus since the establishment of the Museum.

John Haworth (Cherokee).

PHOTO BY JOSHUA STEVENS

A particularly strong example of the Museum's approach to making connections between historically significant Native objects and contemporary art is the exhibition *Unbound: Narrative Art of the Plains,* on view at our Museum in New York from March 12 through December 4. Organized by Museum curator Emil Her Many Horses (Oglala Lakota), this exhibition traces this art from its origins on animal hides and in ledger books to recent works commissioned by the Museum that illustrate war deeds, ceremonies and contemporary events. Each of the works on view tells us an important story. How appropriate that this exhibition includes significant works from our collection by artists such as Spotted Tail (Crow), Mountain Chief (Blackfeet) and Chief Washakie (Shoshone), along with contemporary artists incluidng Juanita Growing Thunder Fogarty (Assiniboine/Sioux), Jim Yellowhawk (Cheyenne River Lakota) and Vanessa Jennings (Kiowa/Pima).

As Rick West remarked at the 1995 symposium *The Changing Presentation of the American Indian: Museums and Native Cultures,* the Museum is "at the forefront of this museological shift from which there is no turning back. Its work reflects a strong belief that Indians are necessary to understanding, interpreting, managing, conserving and exhibiting its unique collection…of artifacts made by Indian people. The Museum is committed to the Native perspective in every aspect of the way it functions."

Over these 100 years, MAI's collection became a national treasure under the National Museum of the American Indian's stewardship. As this institution now becomes a 21st century museum, we are reminded of a rich and complex history that defines the Museum for today and tomorrow. As our Museum founders demonstrated, it was vitally important that people with traditional leadership skills and values, clanmothers, faith keepers, repatriators, key tribal and religious leaders, Native professionals, lawyers, congressional champions, and hundreds and hundreds of Native and non-Native people helped to create the Museum for the coming generations of visionaries and innovators.

John Haworth is celebrating his 21st year on the staff of the National Museum of the American Indian and currently serves as Senior Executive at the George Gustav Heye Center.

100 Years
LEGACIES OF LEARNING
A GALA DINNER

Smithsonian National Museum of the American Indian's
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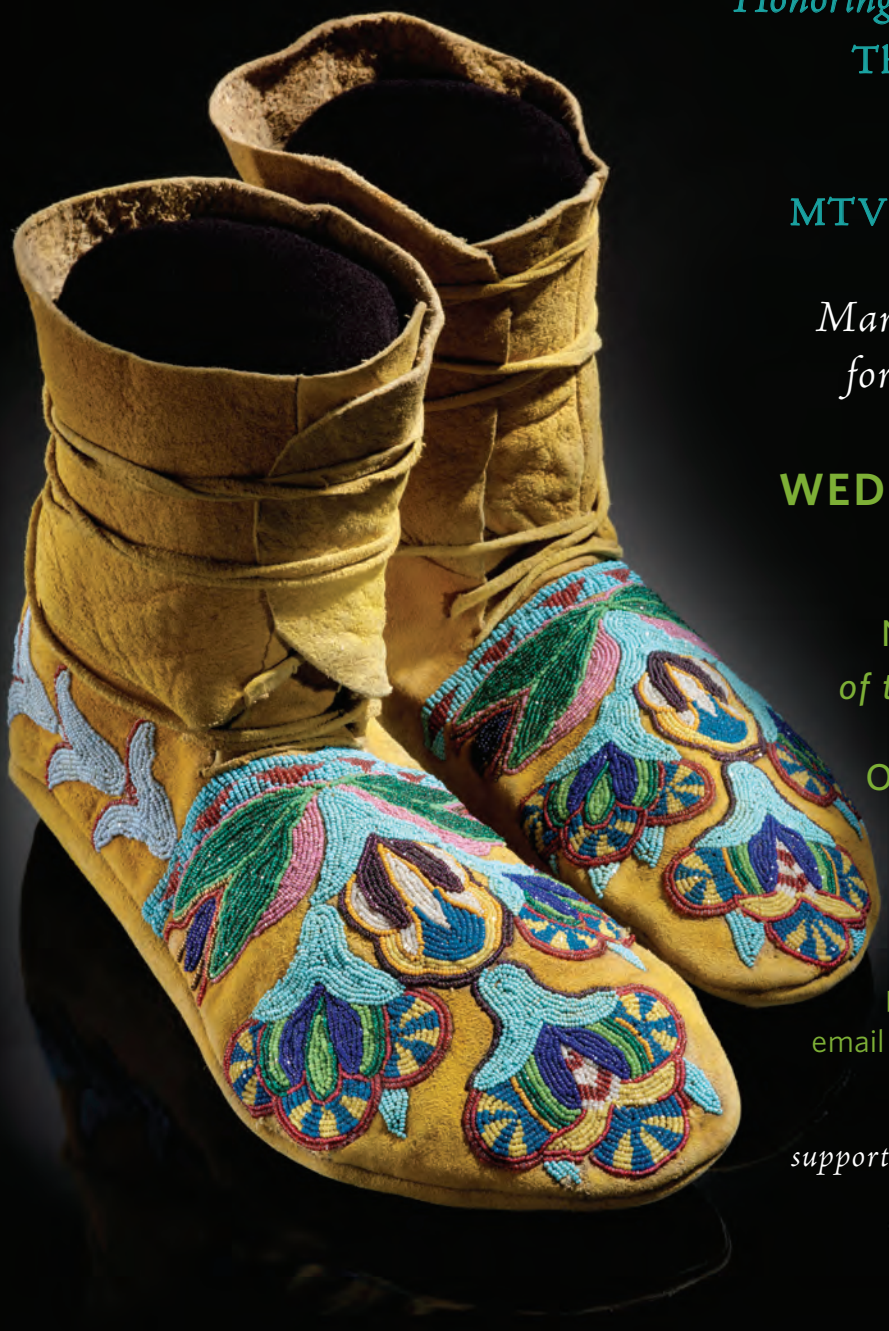

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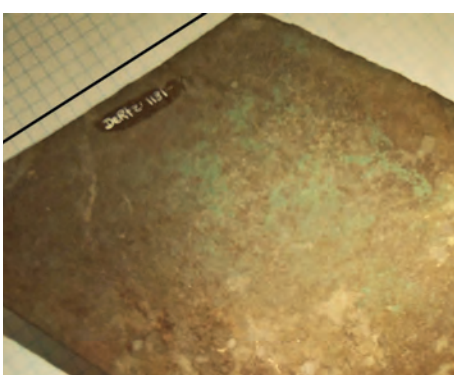
Moccasins associated with Peo Peo T'olikt (Bird Alighting, Nimi'ipuu, b.?—1935), ca. 1880. Photo by Walter Larrimore. 22/9590

COLORING THE NATIVE NORTHWEST COAST

BY MELONIE ANCHETA

3,500- to 4,000-year-old pigment grinding stone with red ochre pigment. Simon Fraser University, Burnaby, B.C.



PHOTOS BY MELONIE ANCHETA

3,500- to 4,000-year-old pigment grinding stone with celadonite pigment. Simon Fraser University, Burnaby, B.C.

Four colors – black, red, blue and green – have consistently been used on the Northwest Coast for thousands of years in spite of outside influences and the historic availability of an infinite array of colors. The integration of this color palette with the cosmologies, rituals and daily life of Northwest Coast indigenous peoples has become as important as the form and function of objects, the unique structure of the art form and is so iconic the entire coast is identified with and by these colors.

Black and red are the two oldest paint colors worldwide; there is no way of knowing exactly how far back the use of black goes, but red from red ochre has been used for at least 100,000 years around the world. I have documented its use on the Northwest Coast for at least 4,000 years. While black and red are easily identified and the history of their use is undisputed, the identification of the blue and green pigments has been more elusive.

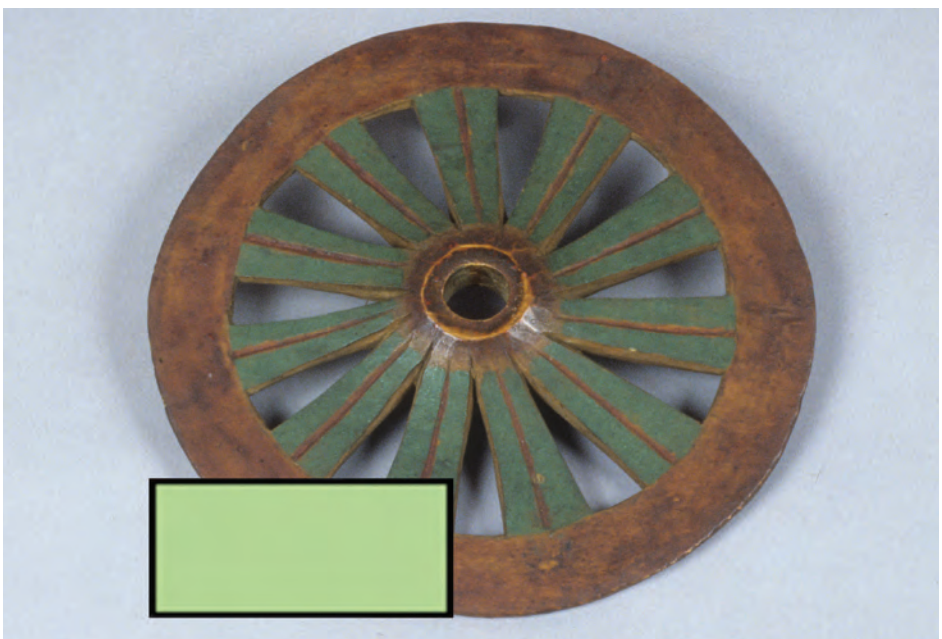
Until 1990 there had been no analysis of the green pigment; it was, and is still commonly thought to be a copper derivative (the blue pigment is presumed to be as well). In fact, neither green nor blue are copper derivatives: the green pigment is the iron silicate mineral known as celadonite, or green earth; the blue pigment is an iron phosphate mineral called vivianite. Although the substance used to make the wide array of blues used by Northwest Coast artists was previously unidentified, using scanning electron microscopy to analyze a sample given to me, in 2010 I was able correctly to determine the mineral. Subsequent analysis of samples from a broad selection of artifacts demonstrates a lavish use of both vivianite and celadonite by all culture groups of the Northwest Coast. However, I have focused my research primarily on Haida and Tlingit painted objects because these two groups are represented by the largest collections worldwide.

Northwest Coast Natives have long-standing rules about design elements and about color use. Haida, Tlingit and Tsimshian artifacts clearly show color schemes based on a long tradition (at least 2,000 years) of designs composed of primary, secondary, tertiary and negative fields. On two-dimensional pieces such as chests (see page 16) and panels black customarily fills the primary fields and red fills secondary fields. Tertiary fields are left unpainted or are blue or green (never both on the same object). On three-dimensional pieces such as rattles and masks, the fields are not so

Haida Female Portrait mask with labret and facial "tattooing." Peabody Essex Museum, E3843.

PHOTOGRAPH BY JESSICA BUSHEY

Haida Chest with black, red and blue pigments. Made by Albert Edward Edenshaw (1810-1894), Masset B.C. University of British Columbia Museum of Anthropology, A2443.



Coast Salish spindle whorl with color inset showing original green color. Both red ochre and celadonite paint color were altered by oils in the wool spun on it. Burke Museum, 1-10570.

clearly demarcated. For instance, the eyebrows on masks are usually painted black, red fills the lips and nostrils, and blue or green, if present, represent the color of skin or "tattooing." (See Haida mask, previous page.)

As with rules about design composition and the use of color, for all Northwest Coast objects ancient conventions dictate the customary ways of painting specific pieces. After studying hundreds of Tlingit and Haida artifacts I have noted that the Tlingit use vivianite primarily for the *accoutrement* of shamans (because it is a transformational material, vivianite would be highly prized by shamans), for clan *at.'oowu* (treasures), ceremonial and ritual pieces, and for warrior armor, particularly their carved helmets. Blue also seems to be reserved to distinguish the nobility of Tlingit society. While all evidence points to the Tlingit having proscriptions against using blue on mundane types of work, Haida work does not indicate any restrictions about the type of work blue could be used on and I have found vivianite on all manner of Haida artefacts.

PHOTO BY KYLA BAILEY

Haida chest on which vivianite pigment has changed color. Made by Albert Edward Edenshaw (1810-1894), Masset, B.C. UBC Museum of Anthropology, A9416.

THE BLUE PIGMENT

Vivianite is a simple iron phosphate mineral with complex behaviors and is found all over the world. Freshly unearthed vivianite presents as white or the same color as the surrounding earth but rapidly (within an hour if it is sunny) begins changing color to blue due to a photochemical reaction (exposure to light) as well as subsequent oxidation. The color range is pale blue to deep blue and into deep bluish green, olive and a dark olive-brown. This color change can persist over a period of hundreds of years until there is no visual evidence of blue remaining. (See Haida chest, above.)

After closely examining objects to determine of what the paint consists and how it was applied, I have come to believe there was little, if any, manipulation such as altering (beyond grinding) or mixing two or more materials together to create a color. All appearances indicate the pigments were simply ground and mixed with a variety of binders including fish egg "soup" (broken fish eggs from which the membranes have been skimmed), animal and fish fats or blood and hide glue (made from boiling fish skins or animal hides, bones and hooves to extract the gelatin). With any of these binders come problems with mixing paint, storage and applications. The greatest problem is that the paint dries in the dish and on the object so fast the paint does not flow. The artist has to make fresh batches frequently and is unable to store it. In spite of the availability of these binders, a large number of artifacts were painted without them. The pigment was simply mixed with water and applied. I have noted that pigment application with water is far more common than application with a binder. I have seen well-used objects such as masks, rattles and clan hats which were only painted with water and pigment where the oils from hands have stained the paint; characteristics like these can give us insights into the handling and use of objects.

Surprisingly, pigments mixed only with water are quite durable: I have documented

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well-used objects in excess of 400-years old on which the paint is still intact and vibrant. When water is used, the color tends to be true to the pigment; the finish is powdery, like *gouache* and gives good opacity (coating the substrate so it not visible, as in the Haida frontlet below). When mixed with a binder (of which all I have studied contain animal fats), pigments tend to darken, have a harder, almost plastic finish and a reflective patina. This Coast Salish spindle whorl (see image on page 16) was painted with celadonite and red ochre using water as a binder. The lanolin from the wool spun on the whorl has soaked into the pigments, darkening them and changing the patina. When a binder was used it was usually fat-based, which causes the color of the pigment to darken significantly. The paint takes on a satiny, reflective finish and is usually a cohesive film. With paint that has no binder, the pigment remains true to the original color; it does not darken and it has a powdery, *gouache*-like finish that does not reflect light.

It is of critical and immediate importance for artists, conservators, historians and curators who seek to use, study and understand paint on Northwest Coast objects to become familiar with how pigments behave with different binders, conservation techniques and storage conditions. Vivianite in particular has complex behaviors, transforming both color and state. Add to these factors the problems of being mixed with various binders, treatment with conservation materials, and any number of other variables and it becomes difficult to identify the exact culprit, or culprits, in color changes. These factors are not all known yet; recent discoveries of vivianite on masterpieces by Rembrandt, Vermeer, Dou and De Cuyp have European conservators avidly studying what causes its color changes. The alteration process is ongoing and of concern for the proper storage, conservation and restoration of artifacts bearing vivianite.

A multidiscipline approach that integrates science, technology, culture, history and art can be of immense help in identifying particular artists or objects made by the same artist, dating artifacts and determining other factors relevant to the manufacture of the pigment and painted object. It can also assist in identifying from which deposit or locale a pigment sample comes. Being able to more closely match objects to their point of origin and date of manufacture will help us build a more comprehensive view of how these objects fit into the culture of origin and that culture's evolution.

By studying pigment and paint technology we are given insights into the complex critical thinking and technical skills (which included an understanding of geology and chemistry) of individual artists as well as the cultures in which they lived. We start seeing how, as much as art form, color has become iconic of the arts of the Northwest Coast, how it has helped define and distinguish artistic traditions, how it is integral to the belief systems, how it signified social structure and cultural identity, and how it has played a significant role throughout Northwest Coast history. Not just modern artists, but their entire communities hold on to these four colors as enduring commitments to their past and lodestars of their future.

Melonie Ancheta has been a professional Northwest Coast Native artist for more than 20 years. Her research in Northwest Coast pigment and paint technology came from a desire to use traditional materials and methods in her own artwork. She writes, lectures and gives workshops all over the U.S. and Canada.

"BY STUDYING PIGMENT AND PAINT TECHNOLOGY WE ARE GIVEN INSIGHTS INTO THE COMPLEX CRITICAL THINKING AND TECHNICAL SKILLS OF INDIVIDUAL ARTISTS AS WELL AS THE CULTURES IN WHICH THEY LIVED."

Haida frontlet with vivianite pigment. Burke Museum, 1-1448.

The Smithsonian's National Museum of the American Indian gratefully acknowledges the following individuals, organizations, and Native Nations for their generosity and commitment to the museum's mission.

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100 YEARS AND COUNTING

REFLECTIONS ABOUT A COLLECTION, A COLLECTOR AND THE MUSEUM OF THE AMERICAN INDIAN (BEFORE THERE WAS AN NMAI)

BY JOHN HAWORTH

While living in Phoenix in the early 1970s, I spent much time at the Heard Museum and, before that, growing up in Eastern Oklahoma, at the Gilcrease Museum and Philbrook Art Center in Tulsa and, as a young man, at the Five Civilized Tribes Museum in Muskogee. Thus I developed an appreciation for places that displayed American Indian art and artifacts.

When I moved to New York City from Phoenix in 1975, little did I know how extensive the local American Indian collections were – awaiting my discovery – at the Museum of the American Indian (MAI), American Museum of Natural History (AMNH) and the Brooklyn Museum. What an enriching experience it was for me to visit these major museums and see objects from their treasured collections.

Starting with development of his personal collection, George Heye numbered and catalogued many new acquisitions himself and continued this work as MAI's *de facto* curator. In this still image from a museum-produced film circa 1922 now in NMAI's Archive Center, he catalogues Hopi *kachinas*.

NMAI ARCHIVE CENTER, MAI/HEYE FOUNDATION RECORDS

PHOTO BY DON WERNER

Nadema Agard in front of *Ho Minti: Y'all Come Down to Choctaw Fair* (1986), an exhibition she curated in honor of her Choctaw in-laws.

MEMORIES

Nadema Agard (Cherokee/Lakota/Powhatan)

In 1981, I heard the Museum of the American Indian was starting a Native American Arts Program, so I went to interview as a visiting artist. The person in charge, Robert Venables, thought that I was not only qualified to be a visiting artist, but also to run this program.

I built this program, named *So the Spirit Flows,* for seven years and brought Native American artists from the Western Hemisphere to demonstrate on an ongoing basis as well as visiting artists who came for a short period of time.

Ongoing demonstrators included D.Y. Begay, a Navajo weaver, and Ecuadorian Pepe Santana performed Indigenous music from South American Andean communities. Maria "Maruka" Campos, who was Maya Chamula, demonstrated back strap weaving. The program included artists from North America, Mesoamerica and South America. It grew; not only did we have people who came to demonstrate for school groups, but we had presentations for other public visitors as well. We started with cultural information and with a slide show. Sometimes we would play the soundtracks of Indigenous languages of those who were visiting. We also had dancing demonstrations on the third floor. The Film and Video Department coordinated with me to show films about the tribal communities of the artists who were visiting.

I wasn't making much with the position, but I had to do this. It was a once in a lifetime experience – to do something that I love. That was the way it was. Most of these artists were staying in my home. I would take them sightseeing. It was the most wonderful time of my life. It was a beautiful family that I developed with a network with people all over the Western Hemisphere.

On first impression, what especially struck me visiting MAI was seeing so many cases in the galleries jam-packed with Native objects. These cases were organized by language group and geography, or by clustering similar objects, such as beadwork, baskets and silverwork. Though the cases were crowded and the interpreting information was minimal, it was clear to me that these remarkable objects on view were historically significant. Most were visually stunning.

And while I had much appreciation for seeing Indian-made material from all over, I certainly didn't fully appreciate the breadth and depth of the items on display at the MAI, at the core of which was the massive collection of George Gustav Heye, nor had I realized how much of the collection was in offsite storage somewhere, nor was I aware of the operational complexities of caring for one of the world's most comprehensive collections of American Indian cultural material. And I certainly had no clue whatsoever who this man Heye was. Over the years, I heard colleagues who work in museums, as well as Native friends express both glowing appreciation and deep concerns – and sometimes outrage – about the MAI.

Little did I know back then how my perspective and worldview about Native arts, cultures and collections in general – and about Native American museums in particular – would change so appreciably based on having the opportunity to work at the National Museum of the American Indian (the Museum, for short) these last two decades. Little did I realize the extent of what I would learn both from my professional colleagues at the Museum and the esteemed group of Native and non-Native scholars, educators and community and civic leaders who worked tirelessly with imagination and passion to ensure that this collection would find a permanent home at the Smithsonian. I am honored and humbled to offer my reflections with respect for these founding leaders, as well as the Museum staff, supporters and Trustees of today, who care for and honor the Museum's collections on a daily basis.

OUR PRESENT PURPOSE AND COMPLEX LEGACY

The Museum is now celebrating the 100th anniversary of the founding of the Museum of the American Indian, Heye Foundation, on May 10, 1916. MAI's founder George Gustav Heye (1874–1957) was a fascinating, passionate and intellectually curious (some would say obsessed) collector who over his lifetime amassed what is regarded as the most comprehensive and important American Indian collection in the world, hemispheric in scope, with cultural materials from hundreds of tribal communities. Heye's collection is also the largest such collection ever compiled by one person. Upon Heye's death in 1957, MAI staff member, archaeologist, and curator of Harvard's Peabody Museum Samuel Kirkland Lothrop wrote in the obituary in *American Antiquity* that, "his museum was his monument."

This centenary year affords the opportunity for all of us involved with the Museum to honor Heye's significant contributions. On the one hand, Heye has been criticized for having taken objects from the Indians, and on the other, his collection has become a primary source of information about Indian cultures and histories. This also is a time to reflect on lessons learned over the years about MAI's complex institutional history. MAI certainly had its share of challenges, most especially in caring for this world-renowned collection, coupled with tremendous operational and financial hurdles over the decades.

As most readers of *American Indian* magazine know, the collection of the MAI was transferred to the Smithsonian in 1989 under the care of a newly established National Museum of the American Indian, more than 30 years after Heye's death. With regards to the MAI collection, the new Museum was grounded in a belief that Indians are necessary to understanding, interpreting, managing, conserving and exhibiting this unique collection of art and artifacts made by Indian people. The legislation calls for the Museum to serve Indian communities with educational and cultural programs and with repatriation of human remains and funerary objects that would be returned to the tribes. The focus shifted from the cultural past to the cultural present and future as the Museum emerged as a hemispheric institution of living cultures.

Admittedly, there were ups and downs in the nearly three-quarter century from MAI's founding in 1916 to the Museum's establishment in 1989, and the approaches to interpreting and displaying the collection at MAI and the Museum remain in sharp contrast. Though there certainly has been a fair amount of criticism of Heye, there is no argument that his deep commitment to collecting throughout his professional life until his death in 1957 is a profoundly important legacy, without which the Museum that we know today would not have been possible. As Delaware elder Linda Poolaw stated, had Heye not collected these

things back then, we would not have them today. And, as Musuem curator Ann McMullen articulates in her essay "Reinventing George Heye," he "was – like anyone – a man of his time." His story is "more complex and more honorable than how it has been told." Having this collection under the Museum's stewardship certainly increases the opportunities for Native people to see what their ancestors made, not only in public exhibitions, but also through being welcomed by the Museum to visit *their* collections.

The Museum has put into focus the broader questions regarding the role Native peoples would play and the authority they would have – questions arguably informed by the work of Heye and the MAI.

GEORGE GUSTAV HEYE

Born Sept. 16, 1874, George Gustav Heye came from a family that made a fortune with the Standard Oil Company. With significant inherited wealth and social privilege, he was in a position to choose a career devoted to building a significant collection that led to the establishment of a very special museum. As a 23-year-old in 1897, Heye bought a Navajo man's deerskin shirt while working as an assistant to an engineer on a railroad construction project near Kingman, Ariz. This marked the beginning of his collecting. It was also the first time in his life that he met and worked alongside American Indian people, including some of the railroad construction workers on his project. These early experiences launched what became his life's work and passion.

Shortly thereafter, he was accumulating Native-made objects and sending them back to his home on East 48th Street in Manhattan. He also started reading extensively about Indians, and wherever he travelled for work, he was on the lookout for objects to add to his collection. In those first years of collecting, he mostly obtained individual objects but, in 1903, he started purchasing larger collections, including major pottery collections excavated from the Tularosa Canyon in New Mexico and the San Juan region of Arizona.

Over the years, he bought extensively from collectors, hired specialists to organize collecting expeditions and subsidized excavations at ancestral Native sites, all under the auspices of not just a personal collection, but what would become the MAI, a functioning museum in its own right. Heye was once labeled a "boxcar collector," both because of the great volume of material he and his staff collected from so

SEE **100,** PG. 33 ›

PHOTO BY MARY AHENAKEW

MEMORIES

Ellen Jamieson

After high school, I attended a junior college. I needed to find another college to finish, but in the meantime I also needed to find a job for the summer. My mother went to return glasses to a friend and then stopped to see former gift shop manager Mary Williams on our way home to New Jersey. Mary hired me when the other girl who was working for her quit, and I began in 1967. I never ended up going back to college. I just continued to work in the Museum.

I always tell people who ask me about the old Museum how the labeling looked. All the labels were one of three things. First, there were titles with plastic letters on the wall. Medium level of labeling was hand lettering on the wall. Frederick J. Dockstader, who became the Museum of the American Indian's director in 1960, prided himself on being able to write these neat labels with pen and ink or paintbrush and paint. It would be just a paragraph – easy to read – nice and big. Third level down, take a piece of paper – regular office paper. They would paint it to match the case and let it dry. Then, they would feed it into an IBM Selectric typewriter at 12-point font, set it to all caps and type the label. Trim it to size and glue it to the wall. Every word of labeling was one of those three methods. They couldn't print something out.

Sometimes the visitors would say that the typed labels weren't very easy to read. The colors varied from case to case. The Museum bought leftover paint from other jobs at a paint store so they could get it cheaply. We were always very poor.

In the morning there were guys who worked inside and wore gray coveralls to sweep and mop the floors. In the afternoon they would change into guard suits and become the guards. So, you had to hire people who were willing to do two different jobs.

Marty (Kreipe) de Montano was Potawatomi and came to the Museum and began working there around 1983. The Resource Center was originally called the Indian Information Center. The idea was that we would help people find information, and it would be like a little mini library. You saw it when you walked into the Museum and turned left. Marty changed the name to the Resource Center when it became a part of the Smithsonian. We could answer their questions or give them books about what they were inquiring about.

Early on we did not charge admission. But in 1973 we began to charge $1 admission. People were not happy about that!

GLIMPSES OF 100 YEARS OF THE MUSEUM'S HISTORY

BY ANN MCMULLEN AND RACHEL MENYUK

The National Museum of the American Indian is simultaneously a new museum and an old one. Its long history centers on collections assembled by its predecessor – the Museum of the American Indian (MAI) – and its founder, George Gustav Heye (1874–1957). The year 2016 marks the 100th anniversary of MAI's founding and provides an opportunity to explore the museum's history through examples of its holdings.

Much has been written about Heye's interest in amassing a huge personal collection, but that image is incomplete. By 1906, Heye's plans to create a hemispheric American Indian museum had crystallized: he intended to support adult education and lifelong learning through public exhibits and comprehensive research and study collections.

Beyond the archaeological and ethnographic collections for which the museum is known, MAI maintained documentary archives, rare books and photograph collections. Today, NMAI holdings include Objects and Paper, Photo and Media Archives, but these remain intertwined. Photo and Media Archives include images of objects in use in Native communities or excavation contexts, and the Paper Archives includes documentation for all aspects of the collections. Altogether, the collections' vastness and depth makes them a resource for a vast cadre of scholars across innumerable disciplines.

George Gustav Heye and Thea Heye in front of the Museum of the American Indian/Heye Foundation, 155th and Broadway, New York, 1917. Photographer unknown (P11582).

Heye's dream of founding a museum may have begun as early as 1903. With his mother's help, he funded North American collecting and Latin American excavations by 1906, establishing "The Heye Museum" on East 33rd Street in 1908. Between 1908 and 1917, Heye's North American collections were exhibited and stored at the University of Pennsylvania's University Museum, where Heye maintained his own staff.

The death of Heye's mother in 1915 provided him the means to pursue his dream. That year, he married his second wife, Thea Page. In 1916, Heye founded the Museum of the American Indian, deeded his personal collection of 175,000 objects to it, and provided an endowment. Supported by affluent friends, the Museum was built by 1917 and opened to the public in 1922.

IMAGE COURTESY NMAI ARCHIVES CENTER

Birthday card for Thea Heye by Joseph Keppler, 1922. George Heye, Thea Heye and friend and MAI trustee Harmon W. Hendricks (1846–1928) returned to New York from a European trip on April 22, 1922.

Joseph Keppler (1872–1956), a political cartoonist by trade, was a life-long friend of Heye and served as a Museum trustee for 20 years. Keppler worked closely with the Seneca and likely gave Heye his first taste of field collecting on trips to New York reservations. Keppler's letters to Heye, now part of the Archives, often included humorous drawings of Museum staff and trustees.

Keppler made several cards for Heye's second wife, Thea Heye (1888–1935). Thea Heye supported her husband's dream of founding a museum and was tremendously admired by MAI staff and supporters. She served as an MAI Trustee from 1933 to 1935, the only woman to do so until 1969.

Staff member Mark Raymond Harrington (1882–1971) with duck decoys recovered during museum excavations at Lovelock Cave, Nev., 1924. Photographer unknown (N09452).

From its beginnings, MAI's focus was hemispheric – "a museum for the collection, preservation, study, and exhibition of all things connected with the anthropology of the aboriginal people of the North, Central, and South Americas" – but MAI was more than a collection and a public museum. To build comprehensive hemispheric collections, Heye assembled an impressive professional staff and MAI sponsored dozens of expeditions and archaeological excavations and established an active publications program.

Museum staff had a strong interest in documenting Native lives before European contact and archaeology has always been a strength of the collections: 80 percent of Heye's original personal collection was archaeological. Beyond the expected lithic and ceramic items, staff also sought organic materials to provide information not ordinarily preserved archaeologically. At Lovelock Cave, staff member Mark Raymond Harrington, who worked for Heye and MAI from 1908 to 1928, recovered baskets, textiles, clothing, hunting nets and the feathered decoys shown here.

Middle Desert Archaic Tradition tule-rush duck decoys, 400 BC–AD 100. Lovelock Cave, Nev. (13/4512, 13/4513).

PHOTO BY ERNEST AMOROSO

PHOTO BY ERNEST AMOROSO

Gitxsan wooden rattle with frog and beaver designs, 1830–1850, Kitwanga, Skeena River, B.C. Collected by Lieutenant George Thornton Emmons (1852–1945) in 1909 from Goga Sienmidcaks (chief and shaman at Kitwanga, whose family crest was a beaver). Purchased by MAI in 1920 with funds donated by MAI trustees James B. Ford (1844–1928) and Harmon W. Hendricks (1846–1928). (9/7998)

A U.S. Naval officer, George T. Emmons was stationed in Alaska in the 1880s and 1890s and became interested in Native peoples of the North Pacific Coast. He conducted research in the area and assembled extensive collections, many of which he sold to museums. George Heye became acquainted with Emmons soon after Heye started his personal collection, and the Museum later purchased many examples of Emmons' well-documented collections, including pieces appreciated today for their beauty.

PHOTO BY R.A. WHITESIDE

Northern Shoshone woman's beaded hide moccasins and leggings, circa 1910, Idaho. Probably collected by Colonel James F. Randlett (1832–1915), a U.S. Army commander and Indian agent at Fort Duchesne, Utah, until 1896, and Indian agent for the Kiowa in Oklahoma, circa 1900; purchased by MAI from an unknown source circa 1923 (12/3197, 12/3213).

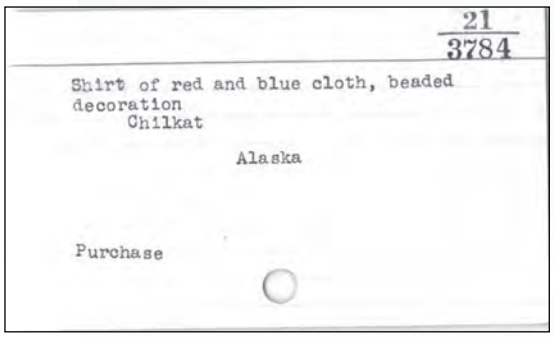
Following the Civil War and expansion of settlers in the West, American troops were posted far and wide, and officers with organizational experience were called upon to manage military forts and posts as well as relations with nearby tribes. Many U.S. military personnel of all ranks were avid collectors of Native objects, and the Museum often sought out their collections to add to its holdings.

***General Grierson meeting the Kiowas on the Sweetwater, 1871*, pencil and colored pencil on ledger book paper, by Zotom (Kiowa, 1853–1913), 1875–1878, Ft. Marion, Fla.**

Commissioned and annotated by Colonel Richard Henry Pratt (1840–1924) and sent to General William Tecumseh Sherman (1820–1891) to solicit support for Indian education efforts, including Pratt's Carlisle Indian School in Carlisle, Pa.; donated to MAI in 1943 by General Sherman's granddaughter Eleanor Sherman Fitch (1876–1959). Significant objects like this illustrate Native perspectives on historical events and simultaneously illuminate later aspects of Indian-White relations, such as the rise of boarding schools (20/6232).

PHOTO BY ERNEST AMOROSO

Inka and colonial period carved and painted wooden *qeros* from Peru and Bolivia, AD 1470–1821.



21
3784

Shirt of red and blue cloth, beaded decoration
Chilkat

Alaska

Purchase

Original catalog card for the Chilkat Tlingit tunic. Note that neither the purchase source nor the previous owner are mentioned.

Recent research to re-associate Museum collections items with their documentation – often scattered throughout MAI archival records – has yielded many surprises. Sifting through George Heye's 1940s correspondence, Museum collections documentation assistant Maria Galban found a letter from an agent of the Alaska Fur Company offering a Chilkat robe for sale and providing information about its previous owner, Chilkat Tlingit Chief Doniwak. The letter's detailed physical description of the item matched the tunic shown here; further research uncovered a receipt for the payment to the Alaska Fur Company. Although details about its source and ownership were not recorded when the tunic was originally catalogued, we now have a much fuller picture of its history and a connection to a historic Native leader.

Chilkat Tlingit beaded wool tunic, circa 1900, formerly owned by Doniwak (c. 1850–1935), chief of the Chilkat Tlingit village of Yendestake, Alaska. MAI purchase in 1949 from the Alaska Fur Company of Seattle (21/3784).

PHOTO BY ERNEST AMOROSO

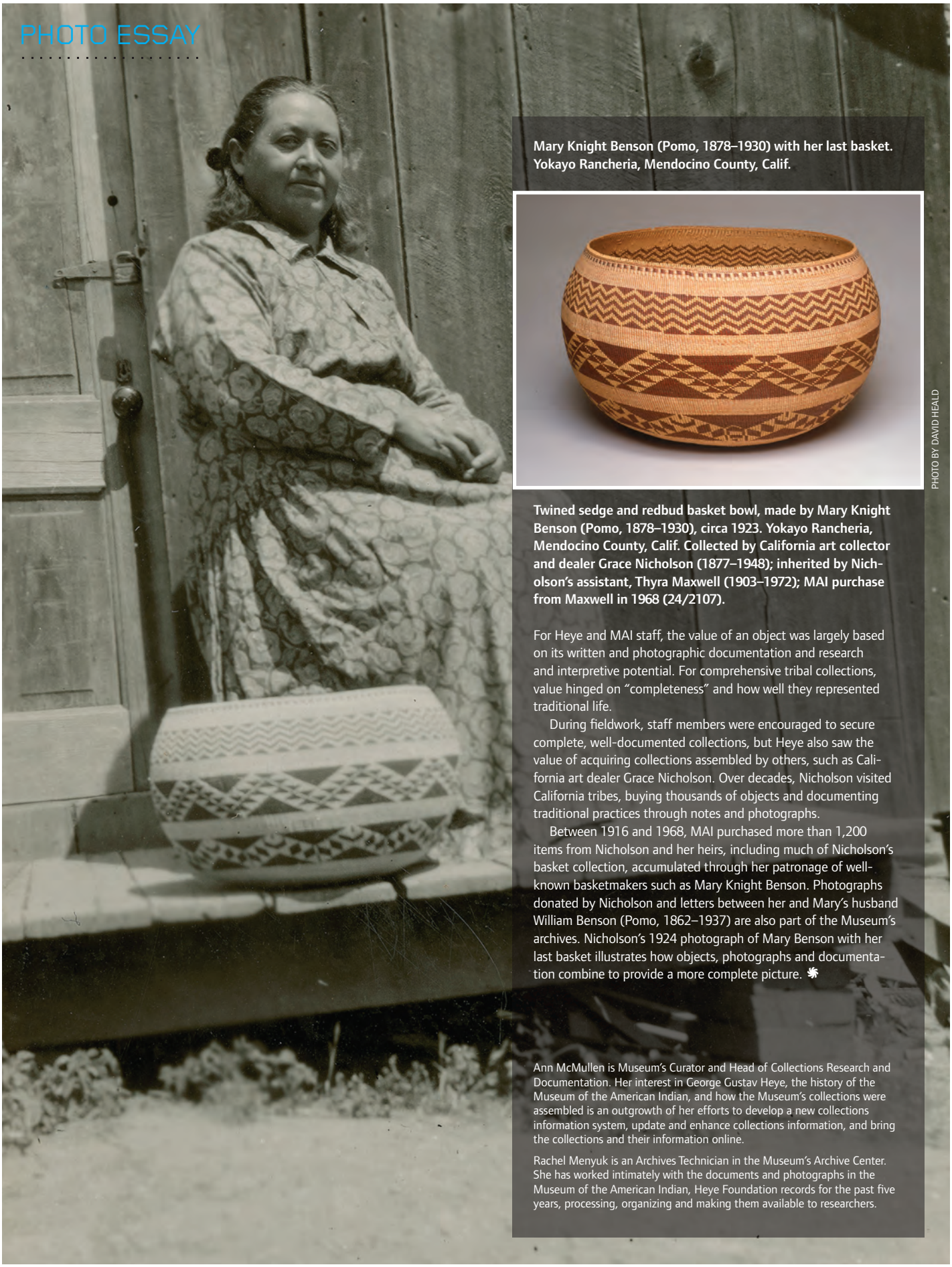


PHOTO BY GRACE NICHOLSON (1877–1948), 1924; GIFT OF GRACE NICHOLSON (P08349)

Mary Knight Benson (Pomo, 1878–1930) with her last basket. Yokayo Rancheria, Mendocino County, Calif.

PHOTO BY DAVID HEALD

Twined sedge and redbud basket bowl, made by Mary Knight Benson (Pomo, 1878–1930), circa 1923. Yokayo Rancheria, Mendocino County, Calif. Collected by California art collector and dealer Grace Nicholson (1877–1948); inherited by Nicholson's assistant, Thyra Maxwell (1903–1972); MAI purchase from Maxwell in 1968 (24/2107).

For Heye and MAI staff, the value of an object was largely based on its written and photographic documentation and research and interpretive potential. For comprehensive tribal collections, value hinged on "completeness" and how well they represented traditional life.

During fieldwork, staff members were encouraged to secure complete, well-documented collections, but Heye also saw the value of acquiring collections assembled by others, such as California art dealer Grace Nicholson. Over decades, Nicholson visited California tribes, buying thousands of objects and documenting traditional practices through notes and photographs.

Between 1916 and 1968, MAI purchased more than 1,200 items from Nicholson and her heirs, including much of Nicholson's basket collection, accumulated through her patronage of well-known basketmakers such as Mary Knight Benson. Photographs donated by Nicholson and letters between her and Mary's husband William Benson (Pomo, 1862–1937) are also part of the Museum's archives. Nicholson's 1924 photograph of Mary Benson with her last basket illustrates how objects, photographs and documentation combine to provide a more complete picture.

Ann McMullen is Museum's Curator and Head of Collections Research and Documentation. Her interest in George Gustav Heye, the history of the Museum of the American Indian, and how the Museum's collections were assembled is an outgrowth of her efforts to develop a new collections information system, update and enhance collections information, and bring the collections and their information online.

Rachel Menyuk is an Archives Technician in the Museum's Archive Center. She has worked intimately with the documents and photographs in the Museum of the American Indian, Heye Foundation records for the past five years, processing, organizing and making them available to researchers.

many Native communities and also because of his interest in collecting everything from the most utilitarian and ordinary objects to the most spectacular and treasured Native-made items that came his way.

Heye both underwrote and participated in expeditions, working with prominent ethnologists, archeologists and museum professionals from the AMNH and his alma mater Columbia University. Through his work with professional colleagues, his collecting became far more systematic, and though his work wouldn't come close to the professional practices in place today, he was mindful of the importance of preserving and documenting his collection. He had a very hands-on approach to his work. He personally assigned catalogue numbers to the entire collection and had excellent recall about most objects in it.

From 1904 to 1908, he kept his collection in his New York apartments on Madison Avenue, then in a rented room on Fifth Avenue and 39th Street, and later in a loft building at 10 East 33rd St. There simply wasn't sufficient room at home for this ever-growing collection. Heye struck an agreement with the museum at the University of Pennsylvania in Philadelphia by 1908, and in 1910 three exhibit galleries opened to the public. This arrangement lasted until 1917, when the MAI collections were moved to the newly constructed Audubon Terrace. This landmarked cultural complex of early-20th century Beaux Arts buildings was located in the Washington Heights neighborhood of upper Manhattan between West 155th Street and West 156th Street and Broadway, where John James Audubon's farm had been located. World War I delayed the opening of the museum itself until 1922.

With enormous inherited and investment wealth already at age 40, in 1914 Heye gave up his Wall Street career to focus entirely on building his American Indian collection. By the time the MAI was established, Heye's collection had grown substantially to nearly 60,000 objects. In his dual roles as chairman of the board *and* museum director, Heye not only provided an endowment to support the museum, but was also able to attract a prominent group of wealthy friends to serve as trustees. Although he donated his entire collection to the Heye Foundation, he maintained tight control over it, stipulating that he and only he might appoint the trustees. The MAI flourished in its fieldwork, research, publications and collecting in those years just prior to the financial crash and the Depression. For many

PHOTO BY ELENA OLIVO

MEMORIES

Nancy Rosoff

My first experience at the Heye Foundation was, I believe, in the summer of 1982 when I interned for the curator of American Indian History, Robert Venables, under Roland Force's tenure. I assisted him for a summer with an exhibition idea, and then I went to graduate school and returned as an assistant curator. In 1986, I was hired as the assistant curator and acting archivist working at 155th Street and Broadway, and at the Research Branch in the Bronx.

I basically did an inventory of 300 linear feet of archival documents. There wasn't a computer database at that point so it was a manual system of three by five index cards that were organized alphabetically by subject and by people. Ultimately, those cards were transferred to a database. I became the associate curator when the Museum became a part of the Smithsonian in 1989 until 1999. At that point, I was working full-time at the Research Branch.

Cataloguing the archives was an amazing experience because I encountered all these amazing documents. There was correspondence between Franz Boas and George Heye. Franz Boas, who is considered the father of anthropology, was then a professor of anthropology at Columbia University. There were also documents of Samuel Kirkland Lothrop and M.R. Harrington. All these very famous people that I had read in terms of the development of anthropology as a discipline – some of these documents of really important ethnographers were in these archives. They were trying to finance their fieldwork, and they were collecting for George Heye and were constantly pleading for funds and their payment from him. It was that experience that made me so appreciative and to love what archives can do and the types of information you can find out.

Buildings were literally falling down around us. I remember that as we were getting visits from officials from the Smithsonian, Roland Force had brown paper stapled to the walls of the Research Branch because the plaster was literally falling down. He was always embarking on these cheap, cosmetic fixes.

When I started working at the Museum, I remember going through the drawers at the research branch in the Bronx. My office was in a former bathroom on the third floor. There was still a bathtub that was covered with a wooden board, and there was a shower that was still there. I had a desk. I remember going through the drawers and coming upon this miniature balsa raft that Max Uhle had excavated in Chile. I had read about this! I had done my thesis on direct maritime contact between South America and Mexico. I had read about these miniature balsa rafts, and here I am going through these drawers and there is the object! I'll never forget it. It was one of these eureka moments – just amazing!

MEMORIES

Johanna Gorelick

I was hired in the fall of 1989 as a tour guide in the Education Department shortly before the Museum became a part of the Smithsonian. I believe there were four of us at the time, and I was hired to give tours through the galleries. I've stayed in Education ever since.

It was a really exciting time to be a part of the Museum. There was all this political activity around the same time that the Museum was founded. We were founded by the National Museum of the American Indian Act in 1989, but there was also NAGPRA and the Indian Gaming Act occurring in the late 1980s. All were a real reassertion of Native rights. It was really vibrant and exciting to see a lot of activism at the Museum at that moment.

I remember shortly after becoming a part of the Smithsonian how quickly the displays at 155th Street were changed in part due to sensitivity in the way that Native people wanted things displayed and certainly because of the Repatriation Act. Things like medicine bundles were quickly removed from the displays. There was a lot of talk about the impact that NAGPRA and the National Museum of the American Indian Act would have on collections. The intellectual energy was very exciting and having so many Native people involved in discussions about what the Museum was going to be was, for me, the best education that a newly minted college graduate and Museum employee could ever get. I feel like I just hit the jackpot in a way!

There was an exhibition about two years before we moved into the Customs House in 1992 called, *Pathways of Tradition: Indian Insights into Indian Worlds.* During that exhibit, I was asked to be one of the people to host the groups that were coming through. Almost every week, we were bringing in a different group from a different community. There must have been 10 different groups that we brought in. As a part of my job of hosting was to greet people at the airport, stay with them at the hotel and help them maneuver from the hotel to the Customs House. It was really great to just be with them and be on hand to take them to the city. I remember feeling transported by the kinds of experiences I was having. Not only was I able to witness these amazing presentations and meet with people who were strong culture-bearers in their communities, but I was able to spend time with them and learn directly from them. For me, as much as I read and studied about Native people, having that experience very early on in my career was really formative and influenced the way I think about the work that I do and formed my ideas about how I approach my work at the Museum.

PHOTO BY CARRIE GONZALEZ

years, Heye enhanced the collection during trips to Europe, where he purchased collections at auction and from dealers in several cities, including London and Paris.

In the two years preceding the establishment of MIA, 1914 and 1915, Heye oversaw excavations of a Munsee-Delaware cemetery in Sussex County, N.J. and the Nacoochee Mound in White County, Ga. (where incidentally, Heye and Thea Kowne Page spent their honeymoon after having been married in Atlanta). Similarly, Heye displayed his keen interest in fieldwork when he enlisted the support of an MAI trustee, copper magnate Harmon W. Hendricks, to underwrite the excavation of Hawikku, an ancestral village in New Mexico, where the Zuni first made contact with Europeans. This excavation, conducted from 1917 through 1923 uncovered about 25,000 artifacts, including human remains, and up until this time, was one of the most extensive archaeological investigations in the United States. During this excavation, MAI also sponsored filmmaking, including eleven films of the Zuni of New Mexico.

Shortly after the MAI opened, it ran out of room onsite to house this ever-expanding collection. Coming to the rescue, Heye's wealthy colleague Arthur Milton Huntington donated a six-acre private park site on Bruckner Boulevard in the Pelham Bay neighborhood in the Bronx as a site for desperately needed storage. MAI's Research Branch, or as it was informally called, the "Bronx Annex," opened in 1926. Huntington also paid for the expansion of the Huntington Free Library and Reading Room nearby as a new home for the Heye Foundation library. When the Research Branch first opened, it was a first-rate facility. However, as the collection continued to grow and resources to care for it proved inadequate, the lack of storage space reached a critical point, as did the environmental challenges for properly caring for the collection. Still, it was viewed as one of the most, if not the most, valued primary repositories for American Indian archaeological and ethnological materials anywhere.

THE MUSEUM IN HARD TIMES

Although Heye both provided and raised significant amounts of money for MAI's work, the costs of operating and maintaining this high level of collecting, research and fieldwork were beyond the museum's capacities. Heye was forced to make considerable reductions following the stock market crash and the Depression, even curtailing his own personal ex-

WHEN HARJO WAS EXECUTIVE DIRECTOR FOR THE NATIONAL CONGRESS OF AMERICAN INDIANS (NCAI) IN THE 1980S, SHE AND OTHER NATIVE LEADERS DEALT WITH THE SMITHSONIAN THROUGH ITS SECRETARY ROBERT MCCORMICK ADAMS ABOUT THE CARE, TREATMENT, EXHIBITION AND REPATRIATION OF NATIVE MATERIAL. SHORTLY AFTER THE NCAI BEGAN ITS WORK WITH THE SMITHSONIAN ON THESE ISSUES, THE MAI STARTED ITS CONVERSATIONS ABOUT BECOMING PART OF THE SMITHSONIAN.

PHOTO BY R.A. WHITESIDE

White Bead, crayon, pencil and felt-tipped marker drawing on paper shopping bag, by G. Peter Jemison (Seneca, b. 1945), 1981, Silver Creek, N.Y. Part of the Indian Arts and Crafts Board (IACB) Headquarters collection (Department of the Interior); transferred to the Museum in 2000. The IACB was established to promote Native economic development by expanding arts and crafts markets. Assembled from 1935 to 1998, the IACB Headquarters collection of approximately 6,300 objects vastly enhanced the Museum's mid- to late 20th-century holdings (25/9531).

100 CONT'D.

penses in order to keep the MAI open. These leaner days continued through the mid-1930s. Although Heye was not able to support a scientific staff (all of the anthropologists and researchers were dismissed), and research and publications were curtailed, he pursued private collections that came to the market during these years.

In 1956, a year before Heye's death, the MAI began a renovation project to upgrade the case work in the galleries, thus improving how collection objects were exhibited, and to address how museum visitors, including school children, were served. Although Heye suffered a series of strokes, he nonetheless continued to serve as MAI's board chair and director until his death. MAI's assistant director Edwin K. Burnett was promoted to director in 1955 during Heye's illness, and served after his death until 1960. Frederick J. Dockstader, an art historian, became assistant director in 1955. He succeeded Burnett as director until 1975.

Following the trend set by Heye, Dockstader added works to the collection, changed its exhibitions and published books about the collection. At the same time, however, MAI and Dockstader were under investigation by New York Attorney General Louis J. Lefkowitz and Assistant Attorney General Joel Cooper for allegations concerning the deaccessioning of items and collection sales. Given the gravity of these charges, which came at a time of other tremendous challenges in operations, finances and collection care, the MAI's reputation was in decline within the museum field. Dockstader was removed, and the trustees were replaced. The MAI was placed in receivership (under the City and State) for a time.

Following Dockstader, Roland Force, who came from the Bishop Museum in Hawaii, became MAI's director at a time when the museum necessarily had to deal with court-ordered collection inventories, continued financial stress and the obligation to figure out how to address these dreary circumstances. MAI somehow managed to direct its attention to programmatic developments, including the increasing of public programming, the establishing of a Native American Film and Video Festival and work with contemporary Native artists and communities.

Only a few years earlier in 1965, Cheyenne and Hodulgee Muscogee activist Suzan Shown Harjo and her mother visited the MAI. She recalls having seen a mummy and shrunken heads and False Face masks with medicine bags. Such encounters at MAI strengthened

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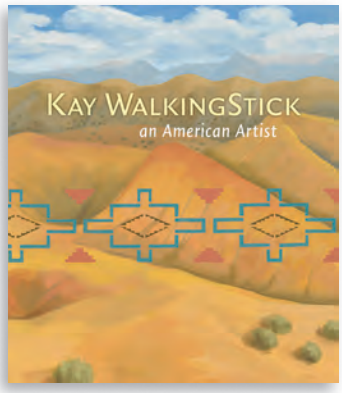

Kay WalkingStick: An American Artist

Edited by Kathleen Ash-Milby (Navajo) and David W. Penney

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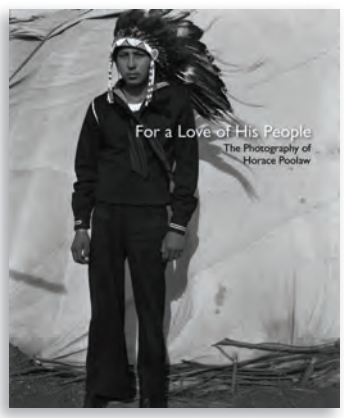

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Lushly illustrated with more than 150 never-before-published photographs, this retrospective represents the first major publication of Horace Poolaw's photography. Poolaw, a Kiowa Indian from Anadarko, Oklahoma, and one of the first American Indian professional photographers, documented his community during a time of great change. He captured an insider's view of his Oklahoma home—a community rooted in its traditional culture while also thoroughly modern and quintessentially American.

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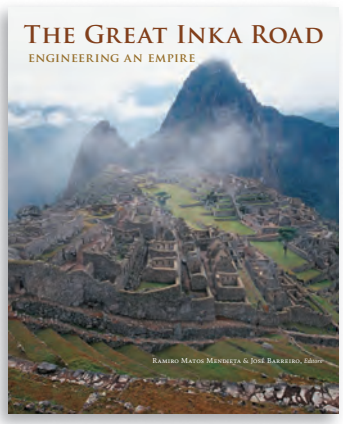

The Great Inka Road: Engineering an Empire

Edited by Ramiro Matos Mendieta and José Barreiro

Published in conjunction with the NMAI exhibition of the same title, *The Great Inka Road: Engineering an Empire* contains twenty-four essays as well as more than 175 striking color photographs and maps that illuminate the historical, archaeological, and cultural meanings of the Inka road system. The book provides a multifaceted view of a road that remains unparalleled in hemispheric history for its capacity to integrate diverse peoples and resources over an expansive and difficult topography.

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Smithsonian
National Museum of the American Indian

her resolve to advocate for another kind of museum, a responsibility she shared with her fellow Museum founding trustees, many of whom had similar experiences. When she was appointed as President Carter's liaison to implement the American Indian Religious Freedom Act of 1978, Harjo's position was that museum and other collectors must stop robbing Indian graves, displaying and experimenting on our dead relatives, lying about us and mocking our ways.

When Harjo was executive director for the National Congress of American Indians (NCAI) in the 1980s, she and other Native leaders dealt with the Smithsonian through its Secretary Robert McCormick Adams about the care, treatment, exhibition and repatriation of Native material. Shortly after the NCAI began its work with the Smithsonian on these issues, the MAI started its conversations about becoming part of the Smithsonian.

During this period, MAI had a remarkable and inspiring board chair in Julie Johnson Kidd, who personally provided significant support to keep the museum afloat. It was a very difficult and demanding period. Funders at the time were hesitant to support a museum with such a bad track record. And yet, the collection was remarkable and the MAI continued to produce some excellent public and educational programs, film festivals and exhibitions.

Several major museums and city and civic leaders in various parts of the U.S. were vying for the collection. The wealthy Texan H. Ross Perot offered significant financial support and proposed establishing a new, world-class museum in Dallas. Within the Smithsonian, the NMNH was considered as a home for the collection. No one stepped up to the plate financially, however, and MAI's finances were nearly gone. The Democratic Senator and respected veteran from Hawaii, Daniel K. Inouye, after having visited the Research Branch and witnessing the bad state of the collections, introduced legislation to create the current Museum. From the view of the New Yorkers, it was essential to establish a permanent museum in New York as part of these politically complicated negotiations.

The Smithsonian itself played a significant role in the story of the NMAI. Its NMNH opened its doors in early 1910, with capital support provided by a Congressional appropriation of 1903. The nation's two most prominent natural history museums – AMNH in New York and the NMNH in D.C. – played key roles in housing specimens and material culture. Though this matter is far more complex and nuanced, and beyond the scope of this article, in a general sense, natural history museums came to represent the cultural perspective of the "outsider looking in," whereas the Museum turned things around with its focus on Native and non-Native collaboration and repatriation.

The particular creation story of the National Museum of the American Indian, and its emergence from Heye and his collection, and from the MAI and its Bronx Annex, has become one of survival and transformation. Now that it has reached 100, all of us involved with the Museum have much to celebrate and lots more work to do moving forward.

John Haworth (Cherokee) serves as the Senior Executive for the National Museum of the American Indian in New York. He has written articles for exhibition publications and is a frequent contributor to *American Indian*. He has taken a leadership role in the development of the Diker Pavilion for Native Arts and Cultures and *Infinity of Nations* (a major long-term exhibition currently on view at the GGHC), and serves on the advisory boards of the Native Arts and Cultures Foundation and the Association of Tribal Archives, Libraries and Museums.

The National Museum of the American Indian

acknowledges and sincerely thanks

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Photos, left to right: Ka'apor necklace, circa 1960, Canindé, Pará State, Brazil. Collected in 1962 by naturalist and ethnographer Borys Malkin; purchased by MAI in 1964 (233285.000)

Watercolor painting, "Honeymoon, Moses And Bride With Sled Deer," by James Kivetoruk Moses (Inupiaq, 1902–1982), 1964, Nome, Alaska. Part of the Indian Arts and Crafts Board Headquarters collection (Department of the Interior); transferred to NMAI in 2000 (275486.000)

Middle Desert Archaic Tradition duck decoys from Lovelock Cave, 400 BC–AD 100 (134512.000 and 134513.002)

Seed jar, "Wings, Machines And Other Flying Things," by Rosemary Apple Blossom Lonewolf (B'epovi [Santa Clara Pueblo], b.1953), 1990, New Mexico. Purchased by the Smithsonian's National Museum of American History for the "American Encounters" exhibition (1992–2004); transferred to NMAI in 2004 (265073.000)

NATIONAL MUSEUM OF THE AMERICAN INDIAN

FROM WEST POINT TO WAHOO SWAMP

THE CAREER OF CADET DAVID MONIAC, CLASS OF 1822

PHOTO BY NANCY KENNEDY

The United States Military Academy at West Point today, overlooking the Hudson River.

BY LAURENCE M. HAUPTMAN AND HERIBERTO DIXON

David Moniac (1802–1836), a Creek Indian, entered the United States Military Academy in 1817 only a decade and a half after the institution's founding. Although not the first American Indian to attend West Point, he appears to be the first to have graduated. As a commissioned officer, he was killed in action during the Second Seminole War. From the U.S. Army standpoint, he died a hero, but his brief career shows the ambiguity of many Native lives during a time of Indian removal and resistance.

Moniac entered West Point only three years after the conclusion of the bloody Creek War, also known as the Red Stick War, of 1813–1814. The U.S. Army, with American Indian allies including Lower Town Creeks, fought against Upper Town Creeks led by Moniac's uncle, William Weatherford, Chief Red Eagle. Even before General Andrew Jackson's final victory at the Battle of Horseshoe Bend, the Creek Country in today's Alabama and Georgia had been laid waste. In the Treaty of Fort Jackson in March 1814, the Creeks were forced to cede more than 22-million acres in Alabama and southern Georgia.

Moniac's life demonstrates the difficulty of generalizing about the Native experience. Creek identity was multidimensional, dependent mostly on which town happened to be the individual Creek's birthplace, or which Scottish trader happened to gain economic or kinship ties. Just as self-interest motivated American colonists in the Revolution to become rebels or loyalists, Creeks chose different sides throughout their history. As late as the Civil War, they once again found themselves fighting each other in a bloody conflict.

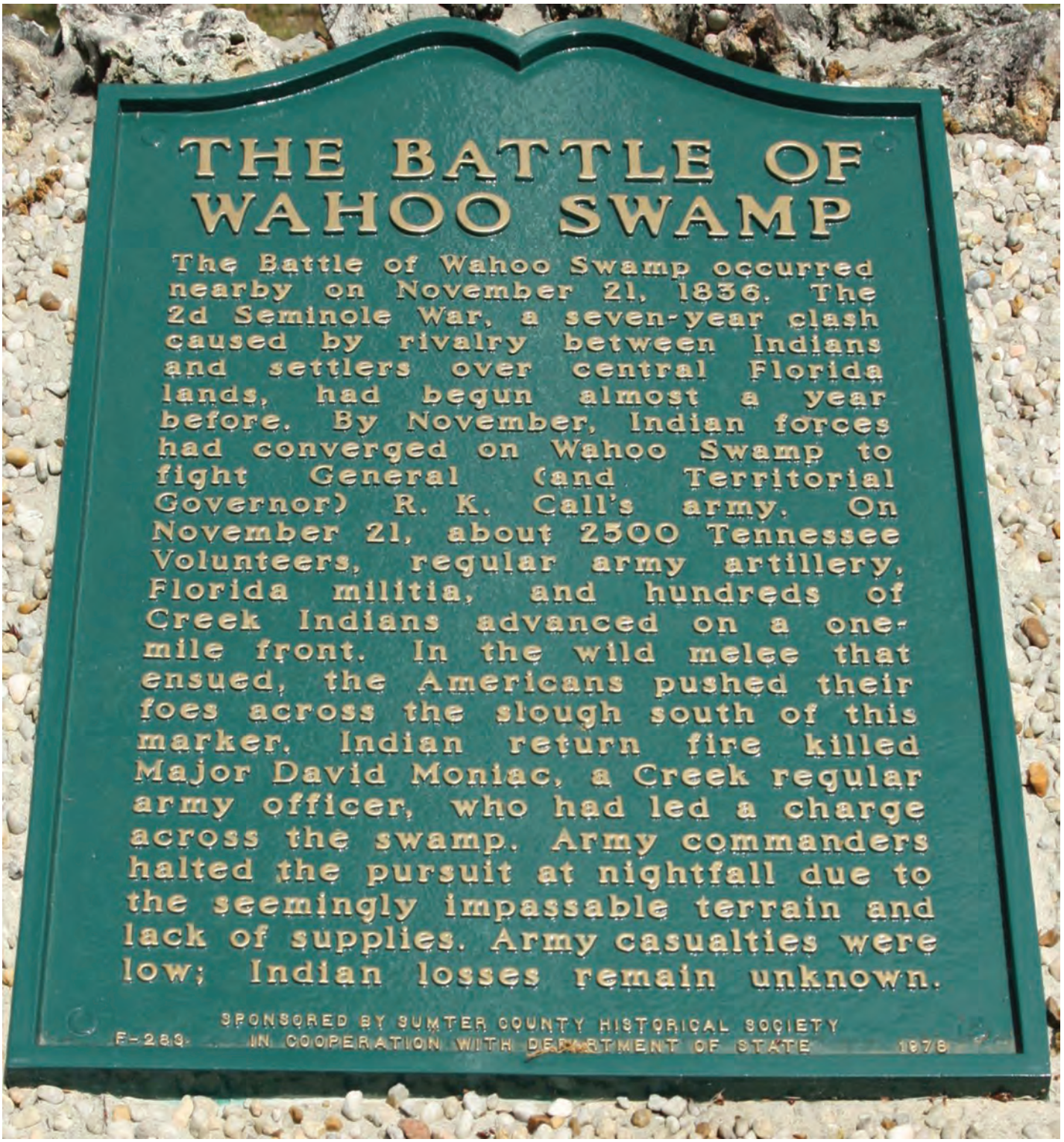


PHOTO BY MIKE STROUD. COURTESY OF LINDA STROUD.

Florida Historical Marker: Battle of Wahoo Swamp, emphasizing Major Moniac's heroism. Bushnell, Sumter County, Fla.

The Creek youngster entered West Point in 1817 with more complex motives than a burning desire for a lifelong military career. His first priority appears to have been self-improvement, taking advantage of a free education. He clearly saw the advantage of this training as well as a government stipend paid to cadets at the time. In some ways, he was no different from many other cadets. Patriotic military service often took a back seat to economic realities after the War of 1812; 30 percent of Moniac's Class of 1822 left military service for civilian careers in the decade after graduation.

THE PATH TO THE ACADEMY

David Moniac, whose name also appears as MacNac, Manak or Monack, was born around Christmas day in 1802 at Pinchong Creek, Montgomery County, Mississippi Territory. His father, Samuel Takkes-Hadjo Moniac, was descended from the son of a Creek woman and her Euroamerican husband, Dixon Moniac, who had been in the region since 1756. His mother, Elizabeth Weatherford, was the sister of Red Eagle from the Upper Creek town of Tuskegee. At the time of Moniac's birth, his parents were living in Tuskegee, at the forks of the Coosa and Tallapoosa rivers, not far from the battlefield of Horseshoe Bend.

The Creeks, including David's own relatives, had intermarried with Euroamericans, mostly Scots traders. Although these whites prospered by this arrangement, in some ways, the Creeks also benefitted. Clan and village leaders recognized the importance of connections with the deerskin traders and interpreters in their midst. These whites frequently married women of the prestigious Creek Wind Clan, such as David's mother Elizabeth, and these marital ties helped advance trans-Atlantic trade. Consequently, many prosperous Creeks spoke English, herded cattle and even owned slaves.

Creeks gained control of non-Indian trade practices. Until the devastation brought on by the Red Stick War, intermarriage with traders allowed the Creeks to receive a steady flow of trade goods and fair prices for their skins. Sam Moniac, David's father, benefitted from these connections. He prospered before the war as a rancher and slave owner, but also as the proprietor of a tavern on the famous Federal Road, the major commercial route that cut through the heart of Creek Country.

Moniac's path to West Point began well before the Red Stick War. In 1790, Chief Alexander McGillivray, David Moniac's grand-uncle, negotiated a treaty with federal officials with a secret provision for the education of four Creek youths by the United States. Young Moniac attempted to take advantage of the treaty codicil by applying formally to West Point.

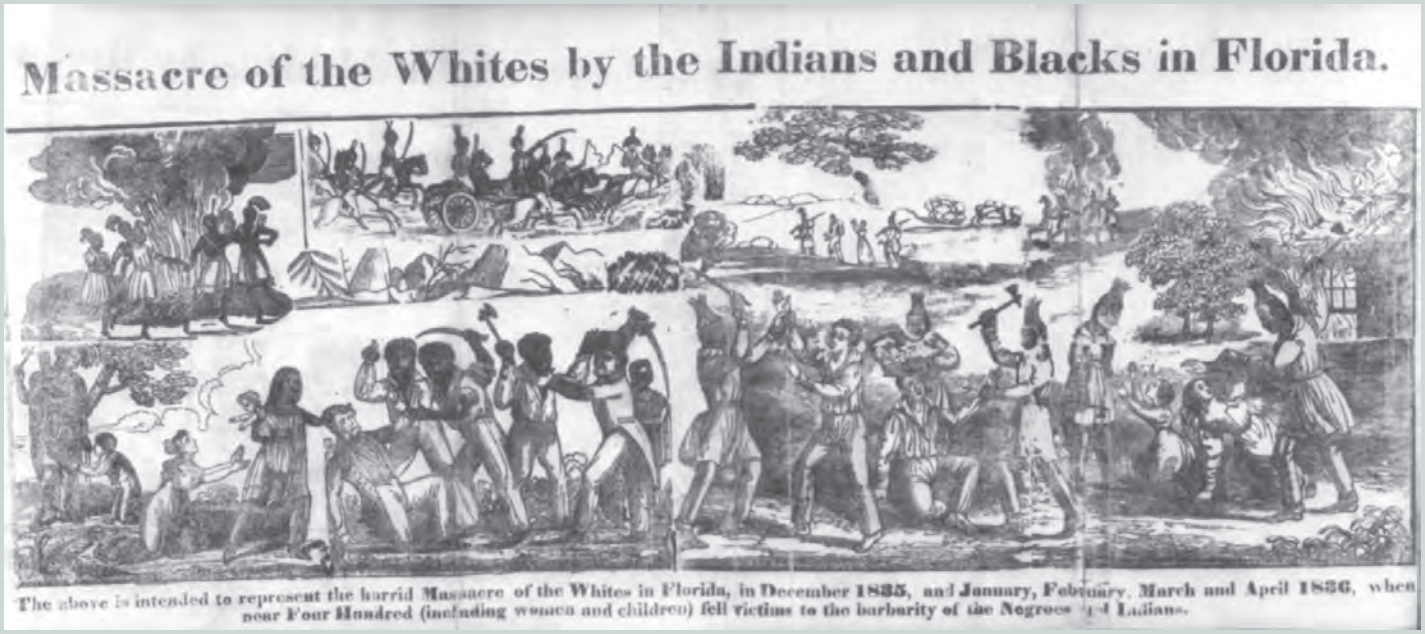
IMAGE COURTESY OF SMITHSONIAN AMERICAN ART MUSEUM, GIFT OF MRS. JOSEPH HARRISON, JR. 1985.66.301

George Catlin, Os-ce-o-la, *The Black Drink, a Warrior of Great Distinction,* 1838, oil on canvas, 33.88" x 25.88". Osceola, famed leader of the Seminole, was related to Moniac's wife. The U.S. Army's arrest and incarceration of Osceola at a peace parlay aroused international protest.

Moniac's academic preparation was limited but comparable to other entering cadets. At the time, the Military Academy had minimal academic admission standards, even taking boys as young as 12 or 13! Despite his youth, Moniac, at several months short of 15, was not the youngest cadet in his class. He was older than or approximately the same age as 13 of his classmates. Moniac had not had formal schooling, having been tutored privately. But his prominent Creek lineage, his exposure to the customs, ideas and religious beliefs of his white relatives, and the growing presence of Scot traders and Moravian missionaries all contributed to his education,

On March 1, 1816, in one of Moniac's references, Colonel Gilbert Russell wrote that the boy's father was one of the friendly Creeks in the Red Stick War. Despite Moniac's age, only

THE SECOND SEMINOLE WAR



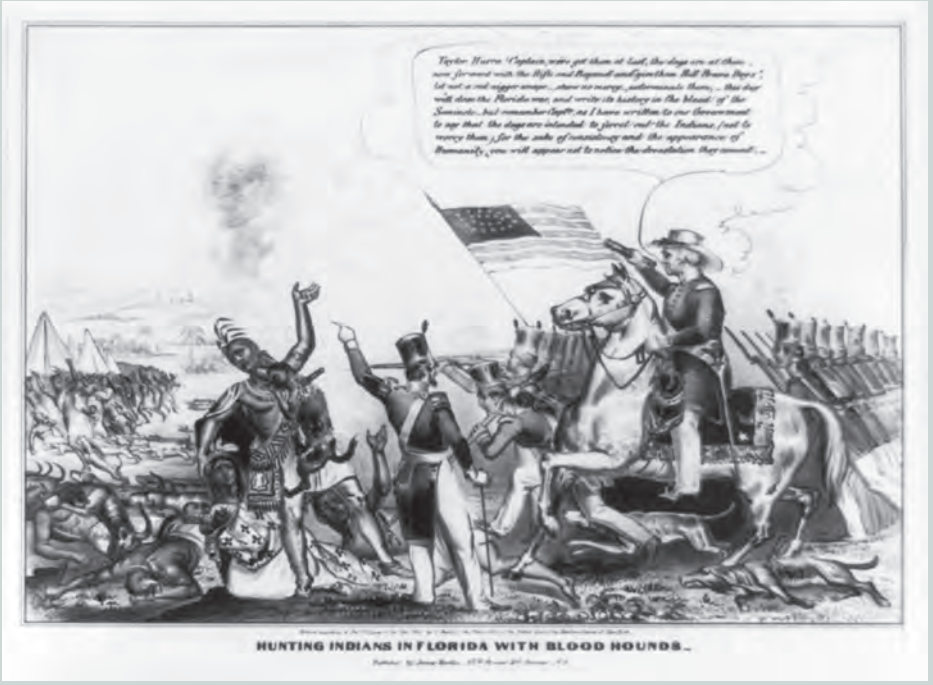
Massacre of the Whites by the Indians and Blacks in Florida, [1836] wood engraving. Illustration in *An authentic narrative of the Seminole war.* Printed for D.F. Blanchard, 1836.

These two cartoons show the sharp divide in public opinion over what is now called the Second Seminole War (1835–42). A response to the Indian removals of President Andrew Jackson and his successors, it was the longest, and probably most unpopular, U.S. war until Vietnam.

The engraving above, from a contemporary account, reflects the Southern fear of Florida as a refuge for runaway slaves, a prime motive in the drive to annex and subjugate the peninsula. Particularly chilling to slave–owners were reports that African–Americans had taken command positions in the Seminole resistance, stoking the ever-present fear of slave revolts.

On the right, the print by James Baillie satirizes the brutal tactics employed by Zachary Taylor as commander of U.S. forces against the Seminole Indians. Taylor, on horseback at right, presides over a scene of devastation and carnage.

In the center an officer standing with his back to the viewer points out the slaughter to Taylor, who exclaims, "Hurra! Captain, we've got them at last, the dogs are at them – now forward with the Rifle and Bayonet and 'give them Hell Brave Boys,' let not a red nigger escape-, show no mercy-, exterminate them, -this day we'll close the Florida War, and write its history in the blood of the Seminole – but remember Captn., as I have written to our Government to say that the dogs are intended to ferret out the Indians, (not to worry them) for the sake of consistency and the appearance of Humanity, you will appear not to notice the devastation they commit."



Hunting Indians in Florida with Bloodhounds, cartoon by James S. Baillie, (active 1838–1855). Published in New York by James Baillie, 1848. Lithograph on wove paper. 11.9" x 15.3".

IMAGES COURTESY OF LIBRARY OF CONGRESS RARE BOOK AND SPECIAL COLLECTIONS DIVISION.

"HIS GRADUATING CLASS OF 40 INCLUDED FIVE FUTURE GENERALS IN THE UNITED STATES ARMY, TWO GENERALS IN THE NEW JERSEY MILITIA, TWO HIGH-RANKING OFFICERS IN THE CONFEDERATE ARMY, THREE COLLEGE PRESIDENTS AND AT LEAST FIVE CIVIL ENGINEERS OR CHIEF OPERATING OFFICERS OF RAILROADS."

13 at the time, the colonel insisted that he was an industrious lad, more mature than boys of his age and that, as the only tribal member put forth to attend West Point, his application had the support of the Creek Nation. Russell then stated that Moniac's admission would further the national interest by strengthening ties with the Creeks. Although this strong recommendation did not lead to the Creek boy's immediate appointment, the Moniacs and their supporters continued to lobby for his admission. After a second effort he was accepted to the school in September 1817, at the age of 14 years and eight months.

A SCHOOL IN DISARRAY

When Moniac arrived at West Point in 1817, the academy was in crisis. Little had been done to improve training. Despite new barracks, a mess building and an instructional academy, the library was inadequate; cadet discipline was undermined by administrative favoritism; faculty morale was low and a comprehensive and rigorous curriculum was nonexistent. The school did have several distinguished faculty, however, notably Claude Crozet, assistant professor of engineering. Crozet was a graduate of the French Ecole Polytechnique, and had earlier served in Napoleon's army. He later went on to head the Virginia Military Institute. The brilliant Crozet, who barely spoke English on his arrival, soon found that even if the cadets understood his limited English, his level of instruction was over most of their heads. Since, in the age of Napoleon, many of the military texts were written in French, all cadets at West Point were required to take courses and demonstrate proficiency in the language. Unfortunately for Moniac, this language requirement was his major stumbling block.

Cadets were exposed to other classics, such as Emmerich de Vattel's *The Law of Nations* and Jedidiah Morse's *American Geography.* Morse's work was a compendium of knowledge: anthropology, astronomy, biology, geology, geography, history and philosophy, but it had direct relevance to the Creek people. Through his crystal ball and religious faith, Morse, a Congregational minister, predicted America's continental destiny, namely the annexation of Florida, the Mexican War and the Oregon settlement. He taught that predestination, geographical and religious, ensured the success of the rising American empire. To Morse, whose works were widely read, the Indians had to be removed and assimilated as quickly as possible for their own good. His view was obviously not lost on a Creek cadet studying his book at West Point.

Of the 119 students who entered with Moniac in 1817, only 40 were graduated in 1822. But no matter their level of academic ability, cadets faced challenges beyond coursework. Sheer existence at West Point in these years was difficult. The academy was largely isolated. Except for the occasional riverboat from New York City, its inaccessible location in the often fog-covered Hudson Highlands and the poor roads of the time made overland travel difficult, especially in the winter months. The only diversion for the cadets was an illicit visit to the North (Gridley's) Tavern just outside the post's gate. Moreover, cadet accommodations were Spartan at best. The barracks had no running water or central heating. Cadets had to haul buckets from a well and bring firewood from the wood yard near the barracks. Because of the constant threat of fires, a water bucket and a tinderbox were required in the barracks, which otherwise contained little furniture. Cadets had to buy all furnishings from their $18-a-month federal stipend.

Just as Moniac arrived in 1817, a new superintendent, Sylvanus Thayer, took over the reins of administration at the United States Military Academy. Thayer demanded a higher level of academic performance. To Thayer, the primary mission was to train engineers or soldiers, and all other instruction was irrelevant. To contend with the lax admission standards that required proficiency only in reading, grammar and arithmetic, the new superintendent began a system of tracking cadets; they could be transferred to more advanced or slower sections according to their oral and written performances. Much weight for class evaluation was placed on daily oral recitation at the blackboard. Certain subjects, especially mathematics, counted most for their final academic standing.

MONIAC'S PERFORMANCE

Cadet Moniac obeyed nearly all of the rules of the academy. His overall rank in conduct was 15, placing him in the top 40 percent of his class in this category. At a time when Thayer instilled a stern hand and students were subject to military courts-martial, Moniac's record was impressive. He received very few demerits at a time when 200 per year led to automatic dismissal from the academy. Moniac was cited 21 times for alleged delinquencies, none of which were alcohol-related or involved fights with his classmates. Ten of the infractions dealt with his cutting or talking during study hall. Twice he was written up for failing to sign his name when he was paid his monthly stipend. Twice he was reprimanded for staying in bed after morning roll call, and on another occasion he was cited for not being in bed before curfew. He was also delinquent for cutting two classes in tactics and once for missing military drill. On two occasions he neglected to hail the officer of the day, perhaps the most egregious of his offenses while a cadet. He also appears to have served as mentor for at least one plebe just before his departure from West Point.

Moniac's overall record in his coursework must be read with care. Even though he was graduated 39 out of 40 in overall rank, two-thirds of the classmates who entered with him in 1817 had dropped out by 1822. The Creek cadet's rank in the hierarchy is also somewhat ambiguous and hard to interpret. For example, in August 1820, he was appointed Fourth Sergeant of the second company of cadets. Later, in June 1821, he was promoted to First Sergeant, but after only a week, he stepped down from this appointment.

RELUCTANT CELEBRITY

In 1818, the Swedish government sent Baron Alex Klinkowstrom, a lieutenant colonel on its general staff, to study and report on the United States' achievements in the decades after the American Revolution. In one of his reports, the baron contrasted the training of cadets at West Point with the military schools of Europe. He pointed out that the United States Military Academy demanded more mathematics than its European counterparts, but less training in equestrian skills and less foreign language proficiency.

Klinkowstrom was taken to a class in mathematics where he witnessed what he considered an extraordinary scene. An American Indian student was demonstrating and analyzing the relation between cosine, sine and radius. The Indian did this by means of a rather involved calculation; the instructor repeatedly interrupted to refer him to other theories which might have some relation to the problem. The Swedish visitor added: "This youth is a descendant of the Creek nation; his name is Moniac. In all probability he does not intend to go into the service of the United States, but to return to his people in order to give them the benefit of his achieved knowledge. He can also check the American surveyors in case the United States wishes to buy more land from the Creek territory." Perhaps contrasting this scene with the Swedish government's policies of the time toward the Sami, the indigenous peoples of Scandinavia, the baron praised American efforts to uplift the Indians.

Moniac also attracted attention outside of the Academy. In August 1821, more than 200 cadets marched from West Point to Boston. When they arrived in the city, they performed their drills with precision, and their marching band played rousing martial music. One observer, Josiah Quincy, accompanied his famous relative, the former President John Adams, to the pageantry and wrote: "Here was a military corps, splendidly equipped and composed of the most promising young men in the country. The training at West Point was then far superior to any given at the colleges, and these young gentlemen were known to be subjected to an intellectual discipline which was quite as severe as their physical drill." One of those young men was David Moniac.

Former President Adams invited the cadets to his home in nearby Quincy. There, the corps once again went through their exercises and musical performances. The venerable Founding Father then addressed the troops. The Commandant of Cadets, one Major William Worth, tried to induce Cadet Moniac to meet with the President, but Moniac refused. Worth informed the President that the cadet was too bashful.

Moniac was evidently embarrassed at becoming a center of attention. Celebrity was not a value taught in Creek Country. He had been inculcated with a group, rather than an individual, ethic as a child growing up in Tuskegee.

As a West Point cadet, Moniac had apparently become a curiosity. Major Worth added revealingly in his apology to President Adams: "I have myself been taken for the Indian all along the road. People would point to me, and say, 'Look there! There's the Indian!'" Despite Moniac's education in the white world of West Point and his long absence from Creek Country, he was still the Indian in the ranks, subjected to being gawked at for being the exception, the "civilized Red Man" in the bastion of American military power. He still saw himself in a foreign land, far away from his homeland, his Creek town, his kin, his people.

In April 1822, his last year at West Point, Moniac received an impassioned plea from home to return as quickly as possible because of his alcoholic father's inability to manage his family's financial affairs. Moniac, nevertheless, stayed on for his graduation in June. His graduating class of 40 included five future generals in the United States army, two generals in the New Jersey militia, two high-ranking officers in the Confederate army, three college presidents and at least five civil engineers or chief operating officers of railroads. At least 10 of the 40 graduates resigned their commissions or died before the outbreak of the Second Seminole War in 1835. Seventeen of the cadets served on the frontier, including three in Creek Country, 10 in the Second Seminole War and one in the Cherokee removal. Three in the Class of 1822 died during the Second Seminole War, including Moniac himself.

CIVILIAN LIFE, AND WAR

After graduation, Moniac received a commission as second lieutenant in the 6th United States Infantry in early July. Although he accepted the commission that he had worked so long to achieve, he subsequently received a leave of absence and resigned from active duty on Dec. 31, 1822. He went back to Alabama, where he rebuilt the family's financial prospects by establishing a plantation in Baldwin County, Ala., where he raised cotton and bred race horses. He later married Mary Powell, the cousin of Osceola, the Creek-born leader of the Seminoles.

But Moniac's civilian life ended when the Second Seminole War erupted in 1835. He re-enlisted and received a military commission the next year. Major Moniac was killed in action at the Battle of Wahoo Swamp on Nov. 26, 1836. There, his Creek Indian regiment, part of General Richard Call's 2,500-man force composed of United States Army regulars and Florida and Tennessee militia, advanced on a camp of approximately 600 Seminoles and allied African Seminoles. With the threat of removal from their Florida homeland and the return of their allied African Seminoles to slavery in Georgia and Alabama, the Seminole forces led by Osuchee (Cooper) and Yahoolooche (Cloud) successfully resisted the onslaught. Fearing that his heavily laden army would get stranded in the mud of a stream that separated the opposing forces, Call refused to pursue the Seminoles when they pulled back and withdrew from the battle. Moniac himself was shot while trying to find a ford across the stream.

Today David Moniac is honored by his descendants at the Poarch Creek community in Alabama and elsewhere in the South. In the Town of Bushnell, Sumter County, the State of Florida has placed a historical marker emphasizing Moniac's bravery at the Battle of Wahoo Swamp. The United States Army has also named its reserve center in Montgomery, Ala., after him.

Laurence M. Hauptman is SUNY Distinguished Professor Emeritus of History; Heriberto Dixon is Lecturer Emeritus of History and Business at SUNY New Paltz.

David Moniac's Tombstone, Florida National Cemetery, installed in 1995.

REMEMBERING SOVEREIGN HAWAII

BY LISA M. AUSTIN

The government of the sovereign Kingdom of Hawaii was overthrown on Jan. 17, 1892 by a group of non-Hawaiian businessmen seeking increased governmental influence and greater prosperity for their commercial enterprises. In what president Grover Cleveland called an "act of war, committed with the participation of a diplomatic representative of the United States and without authority of Congress," Queen Lili'uokalani was forced from her throne.

Despite the glaring illegality of the actions of the businessmen and their conspirators, the opposition of the Cleveland Administration, petition drives organized by civic Hawaiian groups and the Queen's own efforts at lobbying the U.S. government in Washington, Hawaii was annexed under President William McKinley in 1898 by a joint resolution of Congress. This action was not supported by the U.S. Constitution nor international law. The seizure of the strategically located Hawaiian Islands had been precipitated by the Spanish-American War. After more than half a century of American colonial rule, Hawaii became the 50th state in the United States of America in 1959.

With an exhibit that opened on January 17, the anniversary of the overthrow, the National Museum of the American Indian brings America's attention back to the issue of Hawaiian sovereignty. The exhibition, *E Mau Ke Ea: The Sovereign Hawaiian Nation,* illuminates the Hawaiian Kingdom's peer-to-peer relationship with the United States and other independent nations. *E Mau Ke Ea* provides context for the legal case for the contemporary Hawaiian sovereignty movement, which maintains that an illegitimate act committed by a group of profit-seekers, even when backed by (the illegal actions) of legitimate international actors, does not nullify treaties or relationships.

PHOTO COURTESY OF HAWAII STATE ARCHIVES

Queen Lili'uokalani, ca. 1891.

PHOTO BY J.J. WILLIAMS, 1891–93, HAWAII STATE ARCHIVES, PHOTOGRAPH COLLECTION, PP-10-7-013

Front *lanai* (balcony), ʻIolani Palace, with attendants holding *kahili* (royal standards).

The exhibition begins by explaining how the islands came to be unified under the rule of King Kamehameha the Great, and traces the efforts of subsequent monarchs to become respected international leaders. Visitors may be surprised to learn that Hawaii had the first printing press west of the Rockies (1822) and as a consequence had near-universal literacy within a generation. King David Kalakaua, Queen Liliʻuokalani's predecessor, was the first monarch of any nation to circumnavigate the globe (1881), and ʻIolani Palace had electricity in 1886, five years before the White House did, demonstrating the kingdom's commitment to being a modern nation.

The Museum in D.C. will host three events in recognition of Queen Liliʻuokalani and Hawaii's claim to sovereignty.

I Ka Pono: The Future of Hawaiian Sovereignty, will be held Saturday, January 30, from 2 to 5 p.m. in the Museum's Rasmuson Theater. It will feature five prominent speakers from Hawaii giving different perspectives on what Hawaiian sovereignty might mean for the future. The program will be moderated by the Douglas Herman, exhibition curator and senior geographer at the Museum.

Aloha ʻOe: Honoring Hawaiʻi's Last Sovereign Ruler, Queen Liliʻuokalani will be held on January 30 and 31. This program will explore the music Queen Liliʻuokalani wrote and the quilts she created while imprisoned in her palace.

On Saturday, March 12, Hawaiian singer Starr Kalahiki will present The *Liliʻu Project,* a program dedicated to bringing new attention to the story, music and poetry of Queen Liliʻuokalani. This music presentation is about love, healing, forgiveness, loss, beauty and gratitude. These two incredible Hawaiian women, Starr Kalahiki and Queen Liliʻuokalani, both committed to building awareness and recognition of Hawaiian self-determination, are a testament to the strength of the legacy of the Hawaiian Nation.

Lisa M. Austin is public affairs specialist at the National Museum of the American Indian.

LEGACIES OF LEARNING
A CENTENNIAL CELEBRATION

BY JOSHUA STEVENS

The United States of 1916 found itself in an eventful year. The first World War had already seen two years of conflict in Europe and newly re-elected President Woodrow Wilson would begin a second-term facing the decision of whether the U.S. should become involved. Elsewhere in the nation, subscribers to the *Saturday Evening Post* saw the first of what would become many covers by Norman Rockwell, when his "Mother's Day Off" graced the front page. Coca-Cola introduced the iconic curved bottle. Mary Pickford became the first actress to be signed to a million-dollar contract.

Also in that year, New York became the first state officially to name an American Indian Day, occurring on the second Saturday of May. In New York City, one of the world's foremost collectors of indigenous objects, George Gustav Heye, began the Heye Foundation, and with it the Museum of the American Indian, a new center of study and learning dedicated to Native cultures of the Americas. The museum itself would open its doors to the public in 1922. Much later, after Congressional legislation in 1989, it became the core of the Smithsonian's new National Museum of the American Indian.

On the eve of the Heye Foundation's 100th year, the Museum takes pause to honor the education and scholarship that it inspired. The *Legacies of Learning Gala,* to be held Wednesday, May 11, at the Museum's George Gustav Heye Center in New York City, celebrates the many achievements of the collection. In this spirit, the Museum will announce the launch of a new educational initiative, *Native Knowledge 360,* a strategy to introduce accurate and authentic educational materials about American history and contemporary issues with Native content that will support standard school curriculum and the national standards of learning in social studies and language arts. Additionally, the Museum will announce the transformation of current New York office spaces into the imagiNATIONS Activity Center – a 4,500-square-foot space for new K-12 educational initiatives and exhibitions geared toward young people.

The Gala will also be the site of the second annual NMAI Awards, an opportunity to honor individuals and organizations whose efforts have made impact across Indian Country and paralleled the Museum's mission to support the continuance of culture, traditional values and transitions in contemporary Native life. Past honorees include U.S. Ambassador Keith Harper (Cherokee), fashion designer Patricia Michaels (Taos Pueblo), New York Yankees centerfielder Jacoby Ellsbury (Navajo) and businessperson Randall Willis (Oglala Lakota).

THE 2016 NMAI AWARDS WILL HONOR THE FOLLOWING:

NMAI Award for Innovative Partnership (Repatriation)

THE ANNENBERG FOUNDATION

Established in 1989, The Annenberg Foundation is rooted in education reform, but also works to promote environmental stewardship, social justice and animal welfare. "The Foundation has evolved from a traditional grant-making institution to one that is directly involved in the community with its unique charitable activities through which large-scale solutions to systemic problems are pursued," says the organization's website. Since its creation, the Foundation has awarded more than 10,000 grants totaling $4.4-billion to more than 3,300 non-profit organizations.

In December 2013, the Foundation's vice-president and director, Gregory Annenberg Weingarten, announced that the organization had purchased 24 sacred American Indian objects from a Parisian auction house. The $530,000 purchase was made with the express purpose of repatriating the items to the Hopi and Apache Nations. Of the objects, 21 belong

Gregory Annenberg Weingarten, Vice President and Director of the Annenberg Foundation.

to the Hopi and three to the Apache. When the objects came back to the United States, the Foundation coordinated the return with Smithsonian Institution repatriation efforts, resulting in a total return of 90 objects.

While the Native American Graves and Repatriation Act allows federally recognized tribes in the United States an avenue to reclaim sacred objects that are currently housed in federal agencies and museums, the law does not extend to objects that make their way into international collections or that are sold in international markets. Without intervention by the Foundation, the objects would have passed to private collections and perhaps never made their way back to the people from whence they came.

Weingarten will accept the award on behalf of the organization.

NMAI Award for Public Service
LADONNA HARRIS

For more than a half-century, LaDonna Harris (Comanche) has been a tireless advocate of Native peoples. Her involvement in politics began in Oklahoma in the 1960s. Soon after, she founded the national organization Americans for Indian Opportunity (AIO) in 1970, with its stated mission to advance "from an Indigenous worldview, the cultural, political and economic lives of Indigenous peoples in the United States and around the world." Harris is also a trustee of the National Museum of the American Indian.

Beginning with the Johnson Administration, Harris taught an "Indian 101" course to members of Congress and served on countless advisory boards on Capitol Hill and across the nation. Among her many accomplishments, Harris was key in the federal recognition of the Menominee Nation of Wisconsin and the return of the Taos Blue Lake to the people of the Taos Pueblo. These successes and others were featured in a 2014 PBS special on Harris' life entitled *LaDonna Harris: Indian 101,* which Johnny Depp executive produced.

Harris' work with AIO, where she serves as the president of the board to this day, involves many facets. Notably, the organization's "Ambassadors Program," which she began in 1993, affords American Indian, Alaska Native and Native Hawaiian leaders between the ages

LaDonna Harris (Comanche)

Louise Erdrich (Turtle Mountain Band of Chippewa Indians)

PHOTO BY PAUL EMMEL

of 25 and 35 the opportunity to "weave their traditional values into a contemporary reality" by introducing them to national and international decision-makers and honing their leadership potential.

NMAI Award for the Arts
LOUISE ERDRICH

Louise Erdrich (Turtle Mountain Band of Chippewa Indians) has written more than a dozen novels in her career, receiving such honors as a nomination for the 2009 Pulitzer Prize for Fiction for *The Plague of Doves,* a 2012 National Book Award for Fiction for *The Round House* and a 2015 Library of Congress Prize for American Fiction. She has also written books of poetry and works for children.

Aside from writing, Erdrich owns Birchbark Books in Minneapolis, Minn. The high concentration of the urban Native population in the area has quickly made the independent bookstore a hub for Native culture and intelligent dialogue. It is described as a "teaching bookstore" and "locus for Indigirati" that works to cultivate the talents of indigenous artists from a variety of disciplines.

Erdrich is a Dartmouth graduate from the first class that accepted women for the college; she also holds a Master of Arts from John Hopkins University and later received an honorary doctorate from Dartmouth in 2009. Much of her early life was spent in North Dakota, and this influence remains present in many of her works.

NMAI Award for Education and Media
EXECUTIVE PRODUCERS OF MTV WORLD'S REBEL MUSIC: NATIVE AMERICA

MTV World's *Rebel Music* series highlights young musicians, activists and others who use their talents to demand change and battle oppression and injustice. The series takes viewers across the globe where in various countries "young people are wielding the unlimited power of music and art to connect, inspire and ignite action."

In *Rebel Music: Native America 7th Generation Rises* hip-hop artist Frank Waln (Sicangu Lakota) uses his music to rally awareness of environmental exploitation and cultural appropriation; singer Inez Jasper (Ojibwe/Mé-

tis) strives to be a role model for women and girls in First Nations Canada, where violence against indigenous women is now the center of widespread protests; and hip-hop artists Nataani Means (Oglala Lakota/Diné/Omaha/Dakota) and Mike Cliff (Oglala Lakota) work with the "Native Lives Matter" movement to end higher-than-average youth suicide rates and to promote positive self-worth.

The series creator and executive producer is Nusrat Durrani, former senior vice-president at Viacom Media Network and general manager of MTV World. Durrani also created MTV World, Viacom's global content engine from 2005–2015 and was part of the team that launched MTV.com. The series also gave executive producer credit to acclaimed artist Shepard Fairey (creator of the iconic 2008 *Hope* portrait of Barack Obama, as well as the visual identity for *Rebel Music*) and David Sable, global CEO of Y&R, which is made up of Y&R Advertising, the digital agency VML and iconmobile, a mobile marketing company. *Rebel Music* was musically directed by Laura Jane Grace, lead singer of the band Against Me!

Durrani and Sable will accept the award on behalf of the team.

To reserve tickets for the Gala event, call Trey Moynihan, New York Special Events and Corporate Membership Program Manager for the Museum at (212) 514-3820 or email moynihant@si.edu. Individual tickets begin at $1,000 and sponsorship opportunities are available.

Joshua Stevens is Public Affairs Specialist for the National Museum of the American Indian in New York.

Nusrat Durrani

David Sable

PHOTO BY AMY ARBUS

A scene from *Rebel Music: Native America 7th Generation Rises.*

PHOTO COURTESY OF VIACOM MEDIA NETWORKS/MTV WORLD

Cast of *Rebel Music: Native America 7th Generation Rises.*

PHOTO COURTESY OF VIACOM MEDIA NETWORKS/MTV WORLD

EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2016

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

WASHINGTON EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPING OUR WORLD

AS WE GROW: TRADITIONS, TOYS AND GAMES

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE

KAY WALKINGSTICK: AN AMERICAN ARTIST
THROUGH SEPT. 18, 2016

UA MAU KE EA: THE SOVEREIGN HAWAIIAN NATION
THROUGH JANUARY 2017

THE GREAT INKA ROAD: ENGINEERING AN EMPIRE
THROUGH JUNE 2018

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

PUBLIC PROGRAMS

PHOTO COURTESY HAWAII STATE ARCHIVES, PHOTOGRAPH COLLECTION, PP-36-3-002

Bluejackets of the *USS Boston* occupying Arlington Hotel grounds during overthrow of Queen Lili'uokalani, 1893.

WOMEN'S HISTORY MONTH CONCERT – THE LILI'U PROJECT
Starr Kalahiki honoring the memory of Queen Lili'uokalani
Saturday, March 12
2 p.m.
Potomac Atrium

Starr Kalahiki has been working tirelessly on *The Lili'u Project,* which is dedicated to bringing new attention to the story, music and poetry of Queen Lili'uokalani. This music presentation is about love, healing, forgiveness, loss, beauty and gratitude. These two incredible Hawaiian women, Starr Kalahiki and Queen Lili'uokalani, both committed to building awareness and recognition of Hawaiian self-determination, are a testament to the strength and power of the legacy of the Hawaiian Nation.

STRONG WOMEN/STRONG NATIONS: NATIVE AMERICAN WOMEN & LEADERSHIP
Friday, March 18
9 a.m. – 5:30 p.m.
Rasmuson Theater

"Every step I take forward is on a path paved by strong Indian women before me," Cherokee Chief Wilma Mankiller once said, explaining the importance of having women in active leadership roles to "restore balance and wholeness to our communities." Indigenous women had long held social, spiritual, economic and political power in their societies. Overcoming great historical ruptures, Indigenous women are now reconnecting with leadership traditions and empowering themselves to help create stronger, healthier and more prosperous Nations. Join us at this special symposium for a historical perspective on the complex identities of Native women and lively, insightful discussion of contemporary challenges, obstacles and opportunities.

Male hula dancers at the Museum's annual Hawaii Festival.

PHOTO BY KATHERINE FOGDEN

PHOTOS COURTESY OF POLYNESIAN VOYAGING SOCIETY


The *Hokule'a*.


The *Hikianalia*.

WORLD CANOE VOYAGE WILL VISIT MALL MUSEUM

Sailing without instruments across thousands of miles of open ocean, navigating by stars, bird flight and ocean swells. Subsisting on the plants and foodstuffs carried in the outrigger canoes, carefully managing the supplies to last until landfall. This is how Polynesian ancestors spread across the vastness of the Pacific Ocean thousands of years ago. The experience is now being relived by the crews of the two world-travelling canoes of the Polynesian Voyaging Society, the *Hokule'a* and the *Hikianalia,* who will end the current leg of their global tour in May with special programs at the National Museum of the American Indian on the National Mall.

The *Hokule'a* and its 14 sailors are now past the halfway mark of an epic four-year sail around the world, leaving South Africa and making their way up the South Atlantic. They will make landfall this May in the Chesapeake Bay and meet with visitors to the National Museum of the American Indian in a series of presentations.

The *Hokule'a* was launched 40 years ago in Oahu, part of what is called the Hawaiian renaissance; in its 140,000 miles of voyaging in the Pacific Ocean, it has encouraged the revival of Native culture, language and knowledge, especially the traditional navigation of Polynesian seafarers. It was the first launch of a traditional Hawaiian outrigger since the 1400s. A sister vessel the *Hikianalia* was launched in 2012 in New Zealand.

Since 2013, the two vessels have been embarked on a worldwide *Malama Honua* tour (a Hawaiian phrase meaning "to care for our Island Earth"). Many of their stops encourage education about the fragile ocean environment and its preservation. The epic voyage is scheduled to end in 2017, with a final leg from Miami to the Polynesian Triangle in the Pacific and home to Hawaii.

After leaving Walvis Bay, Namibia, in December, *the Hokule'a* sighted the mid-Atlantic island St. Helena on January 8. This dramatic feat of navigation followed 16 days and 1,200 miles of sailing across open ocean, using traditional sightings of stars, currents and birds. Navigator Kaleo Wong posted online that the crew had "nothing to guide us but the *kupuna* (ancestors), *aumakua* (guardian spirits) and *akua* (ocean gods), who are constantly guiding us, both seen and unseen."

In May, President of the Polynesian Voyaging Society and navigator Nainoa Thompson will give a special talk in the Rasmuson Theater, with apprentice navigator and educator Ka'iulani Murphy. Robert Cazimero and Halau Na Kamalei (2015 Merrie Monarch overall Winners) will be sharing their music and dances in honor of

this historic voyage.

Museum visitors will learn more about the "Canoe Plants" that the early voyagers carried with them from island to island. They will also be able to explore an outrigger canoe, through the Museum's outrigger, the '*Au Hou* and interact with the canoe as it is dressed symbolically for voyaging.

A week-long artist pre-program will create a *lau hala* sail for the canoe and prepare the provisions for the voyage.

Museum visitors will explore the excitement of navigating across the oceans through the hula, storytelling, demonstrations, talks on navigation and foods of the islands and a special "pop-up" planetarium navigation program presented by the 'Imiloa's Astronomy Center. Hands-on activities will include *Ho'olele Lupe* (Hawaiian kites), learning why kites were a tool used to teach navigation, and *keiki* star songs teaching the Hawaiian names for the constellations and the stars.

The progress of the *Hokule'a* and the *Malama Honua* tour can be tracked online at www.hokulea.com

PHOTO BY KATHERINE FOGDEN

Robert Cazimero (pictured) and Halau Na Kamalei will be sharing their music and dances in honor of the historic voyage of the *Hokule'a* and the *Hikianalia.*

DINNER AND A MOVIE:
MY LEGACY
Saturday, March 19

5:45 p.m.
The Mitsitam Native Foods Cafe
Seating is available on a first-come, first-served basis. The Cafe will offer dinner options available for purchase.

7 p.m.
Rasmuson Theater, First Level

MY LEGACY
2014, 60 min. Canada, documentary, Helen Haig-Brown (Tsilhqot'in).
***For Mature Audiences**
Struggling with the ability to sustain a lasting relationship, Helen Haig-Brown questions where this lack of skill and inability to commit comes from. *My Legacy* explores the often tenuous relationship between a mother and daughter, made more complex by the legacy of residential school. Through understanding her mother's experience of trauma and disconnection, which shaped her approach to motherhood, Helen finds forgiveness and healing when confronting her own childhood with her mother. Despite the various hardships experienced by the women in her family, Helen's story is ultimately one of love and forgiveness as she highlights the strength and beauty that has defined her family. Discussion to follow with the director, Helen Haig-Brown (Tsilhqot'in).

Preceded by:

SU NAA (MY BIG BROTHER)
2005, 11 min. Canada, documentary, Helen Haig-Brown (Tsilhqot'in).
A young woman tries to resolve her guilt about the death of her brother.

MOM N' ME
2010, 3 min., Canada, documentary.
Director: Helen Haig-Brown (Tsilhqot'in)
Producer: Sharon Bliss, Catrina Longmuir, Marilyn Thomas (Anishinaabe/Cree)
Produced by Knowledge Network
Produced in association with First People's Heritage, Language and Culture Council of B.C.
Language: In English and Tsilhqot'in with English subtitles.
The filmmaker traces the loss of language over three generations of her family – and her own desire to recover.

MALAMA HONUA: HOKULE'A WORLDWIDE VOYAGE CELEBRATION
Saturday, May 28 and Sunday, May 29
10 a.m. to 5 p.m.
Join the Museum in a celebration of the traditional worldwide voyage of the Hawaiian outrigger canoe, the *Hokule'a*. After an unprecedented three-year journey around the world, the *Hokule'a* will arrive in Washington, D.C., in May 2016. (See also, "World Canoe Voyage Will Visit Mall Museum.")
The Museum gratefully acknowledges the contributions of our partner, the Office of Hawaiian Affairs.

EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2016

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

NYC EXHIBITIONS

UNBOUND: NARRATIVE ART OF THE PLAINS
MARCH 12 THROUGH DEC. 4, 2016

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

CIRCLE OF DANCE
THROUGH OCT. 8, 2017

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

PUBLIC PROGRAMS

PHOTO BY ERNEST AMOROSO

Terrance Guardipee (Blackfeet), *Mountain Chief,* 2012, depicting Blackfeet leader Mountain Chief (26/8907).

UNBOUND: NARRATIVE ART OF THE PLAINS
Curator's Talk with Emil Her Many Horses
Thursday, March 10
6 p.m.
Diker Pavilion
Gather insight and hear inside stories about the development of *Unbound: Narrative Art of the Plains* by Emil Her Many Horses (Oglala Lakota). A longtime curator at the National Museum of the American Indian, Her Many Horses is a member of the Oglala Lakota Nation of South Dakota and an accomplished award-winning artist who creates contemporary beadwork and dolls. Following the Curator's Talk, join Her Many Horses and several featured artists in the exhibit gallery. Generous support for the project is provided by Ameriprise Financial.

WOMEN'S HISTORY MONTH PROGRAM
Crossing Lines: Women and Ledger Art
Saturday, March 12
11 a.m. to 4:30 p.m.
Rotunda
This traditional art form was once only created by men, but women are now known as some of the finest ledger artists. Meet some of these women who use their ledger art to tell their own unique stories. Joining us are Lauren Good Day Giago (Arikara/Hidatsa/Blackfeet/Plains Cree), Juanita Growing Thunder Fogarty (Assiniboine/Sioux) and Wakeah Jhane (Comanche/Blackfeet/Kiowa). Generous support for the project is provided by Ameriprise Financial.

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, March 12
1 p.m.
Education Classroom
Celebrate Women's History Month! Renowned activist and educator, Winona LaDuke (Anishinaabe) and her daughter

Dallin Maybee (Arapaho), *Conductors of Our Own Destiny,* 2013 (26/9328).

PHOTO BY ERNEST AMOROSO

Mannequin in Hopi Butterfly Dance Regalia.
On view in *Circle of Dance*.

PHOTO BY JOSHUA STEVENS

Waseyabin Kapashesit share their maple sugar tree tapping experiences through this delightful book, *The Sugar Bush*. Make and take a maple leaf charm and bead bracelet.

AT THE MOVIES

At the Movies Celebrates Women's History Month!

MY LEGACY
Thursday, March 17
6 p.m.
Auditorium
***For Mature Audiences**
My Legacy 2014, 60 min. Canada. Helen Haig-Brown (Tsilhqot'in)
Struggling with the inability to sustain a lasting relationship, Helen Haig-Brown questions where this lack of skill and inability to commit comes from. *My Legacy* explores the often tenuous relationship between a mother and daughter, made more complex by the legacy of residential school. Through understanding her mother's experience of trauma and disconnection, which shaped her approach to motherhood, Helen finds forgiveness and healing when confronting her own childhood with her mother. Despite the various hardships experienced by the women in her family, Helen's story is ultimately one of love and forgiveness as she highlights the strength and beauty that has defined her family.

Preceded by:

CLOUDS OF AUTUMN
2015, 15 min. Canada. Trevor Mack (Tsilhqot'in)
Set on the Tsilhqot'in plateau in the 1970s, *Clouds of Autumn* focuses on a young brother named William and his older sister Shayl. The film explores the impact Canadian residential schools had on the relationships of First Nations children with themselves, their heritage and nature itself.

Discussion follows with director Helen Haig-Brown (Tsilhqot'in).

STORYBOOK READINGS & HANDS-ON ACTIVITY
Saturday, April 9
1 p.m.
Education Classroom
Celebrate Spring!
Listen to *The First Strawberries: A Cherokee Story* retold by Joseph Bruchac. Make a felt strawberry picture frame.

THUNDERBIRD SOCIAL
Saturday, April 16
7 p.m. to 10 p.m.
Diker Pavilion
Join the Thunderbird Indian Singers and Dancers in an evening of inter-tribal dances led by Louis Mofsie (Hopi/Winnebago). Drum groups include Heyna Second Son Singers and SilverCloud Singers.

ANNUAL CHILDREN'S FESTIVAL
Saturday, April 30 and Sunday, May 1
12 noon to 5 p.m.
Experience the fun and games developed for Native children living on the Great Plains of North America. These games and projects helped teach children the skills needed to survive. Activities include participating in the ring and pin game and hoop throw, decorating a *parfleche*, creating a T-dress doll, hearing stories of the Plains, exploring the Museum's handling collection and joining in an interactive dance experience. Generous support for the project is provided by Ameriprise Financial.

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, May 14
1 p.m.
Education Classroom
Celebrate Asian Pacific American Heritage Month!
Listen to *Mohala Mai 'O Hau/How Hau Became Hau'ula* by Robert Lono 'Ikuwa and pictures by Matthew Kawika Ortiz. Then, decorate a bag with *kapa* designs.

A gift in honor of a loved one

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

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

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

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

Smithsonian
National Museum of the American Indian

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

SUGGESTED BEQUEST LANGUAGE

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

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

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

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

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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

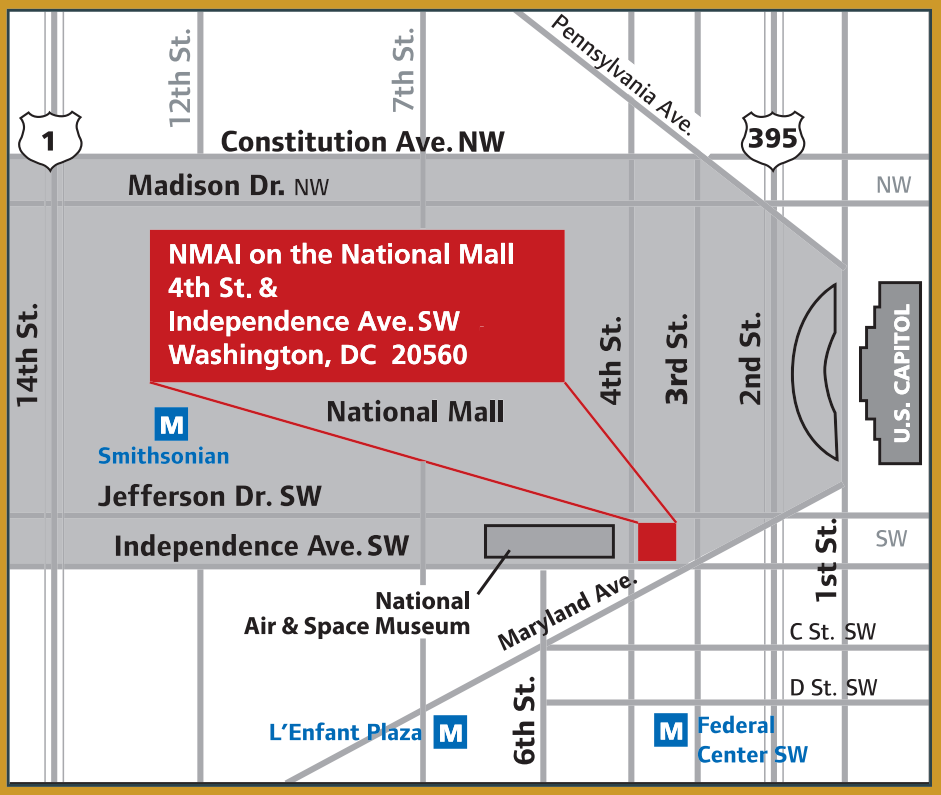
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

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/

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