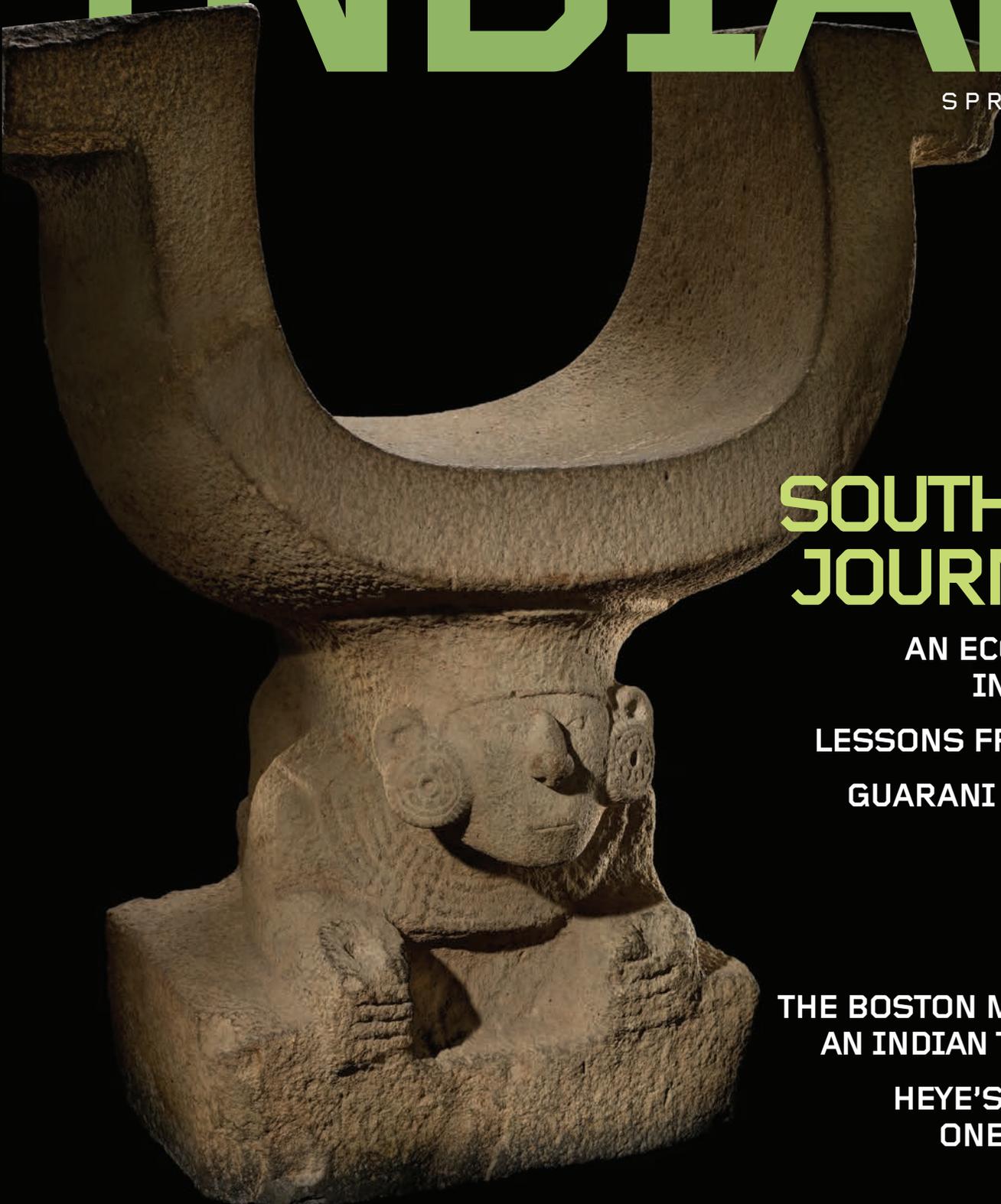


NATIONAL MUSEUM of the AMERICAN

# INDIAN

SPRING 2017

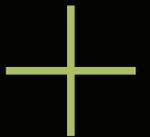


## SOUTHERN JOURNEYS

AN ECO-TOURIST  
IN ECUADOR

LESSONS FROM TIBES

GUARANI DONATION



THE BOSTON MARATHON:  
AN INDIAN TRADITION

HEYE'S VISION AT  
ONE HUNDRED



Smithsonian  
National Museum of the American Indian

HONORING OUR NATIVE AMERICAN VETERANS

***NORTHROP GRUMMAN***

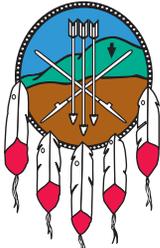
PROUD SUPPORTER OF THE  
NATIONAL NATIVE AMERICAN VETERANS MEMORIAL



Smithsonian  
National Museum of the American Indian  
[AmericanIndian.si.edu/NNAVM](http://AmericanIndian.si.edu/NNAVM)

*Sioux two-hide dress, ca. 1910. 2/5800*

HONORING OUR NATIVE AMERICAN VETERANS

SAN  MANUEL  
BAND OF MISSION INDIANS

PROUD SUPPORTER OF THE  
NATIONAL NATIVE AMERICAN VETERANS MEMORIAL



Smithsonian  
National Museum of the American Indian  
[AmericanIndian.si.edu/NNAVM](http://AmericanIndian.si.edu/NNAVM)

*Diné (Navajo) rug or wall hanging. 23/2775*



# NATIONAL MUSEUM OF THE AMERICAN INDIAN

## National Native American Veterans Memorial

### Be Part of a Historic Moment

Native Americans have participated in every major U.S. military encounter from the Revolutionary War through today's conflicts in the Middle East, yet they remain unrecognized by any prominent landmark in our nation's capital. The Smithsonian's National Museum of the American Indian will create that landmark: the National Native American Veterans Memorial. The anticipated dedication of this tribute to Native heroes will be on Veterans Day 2020.

**“We invite you to participate in this historic moment—  
for our country, for veterans, and for the Native American  
communities whose loyalty and passion have helped  
make America what it is today.”**

—Kevin Gover, Director  
National Museum of the American Indian

The National Museum of the American Indian is depending on your support to honor and recognize these Native American veterans for future generations.

Learn more  
[AmericanIndian.si.edu/NNAVM](https://AmericanIndian.si.edu/NNAVM)

 Smithsonian  
National Museum of the American Indian



#### CREDITS

Left | Passamaquoddy Tribal Governor William Neptune (center) with members of Company I, 106th Infantry, 26th Division, ca. 1918. Pleasant Point Reservation, Maine. Photographer unknown. P18364

Above | War bonnets adorn uniform jackets at a Ton-Kon-Gah (Kiowa Black Leggings Society) ceremonial near Anadarko, Oklahoma, 2006. NMAI

# CONTENTS

SPRING 2017

VOL. 18 NO.1



# 20



# 28

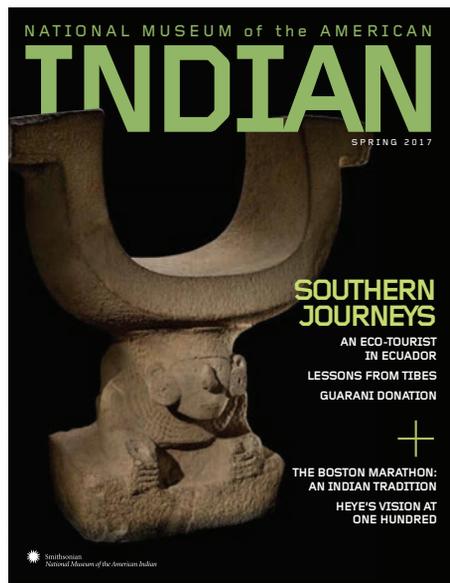
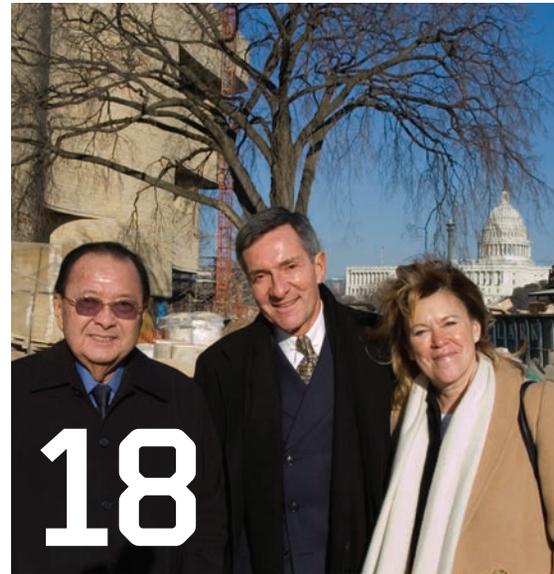


PHOTO BY ERNEST AMOROSO

## ON THE COVER

Museum-sponsored digs unearthed some of the early treasures of George Gustav Heye's Museum of the American Indian (MAI), the predecessor of our collection. This seat from the Manteno culture of Ecuador, circa A.D. 500 to 1500, was excavated by Marshall H. Saville between 1906 and 1908, with the support of the Heye Foundation. Although no one is certain, it might have been used by spiritual leaders for astronomy, weather predictions or public ceremonies for agriculture. Other highlights from these excavations are now on display at the National Museum of the American Indian – New York in the exhibition *Ceramica de los Ancestros: Central America's Past Revealed*, through December. This tradition continues in the centenary year of the MAI with the work of L. Antonio Curet, the Museum's Curator of Archaeology, at the Tibes ceremonial site in Puerto Rico.

Manteno seat, A.D. 500–1500. Cerro Jaboncillo, on the coast of Mantas, Ecuador. Stone; 15.7" x 26.8" x 29.5". Collected by George H. Pepper. 1/6380.



# 18

## THE HEYE CENTENARY YEAR

# 12

### "THE VISION AND THE DREAM"

A symposium marking the 100<sup>th</sup> anniversary of the founding of the Museum of the American Indian brings reflections on the achievements of the predecessor of our Museum and its founder George Gustav Heye, as well as recollections of the transition to a Smithsonian institution.

**12 100 YEARS AND COUNTING**  
by John Haworth

**18 THE VISION AND THE DREAM**  
By Patricia Zell

## SOUTHERN JOURNEYS

# 20

### THE GUARANI ALTAR

The Pai Tavytera, a group of Paraguay's Guarani Indians, carved a ceremonial altar for donation to the National Museum of the American Indian as a way of preserving their culture. Deceptively simple, it tells a deep story about their place in the cosmos.

# 28

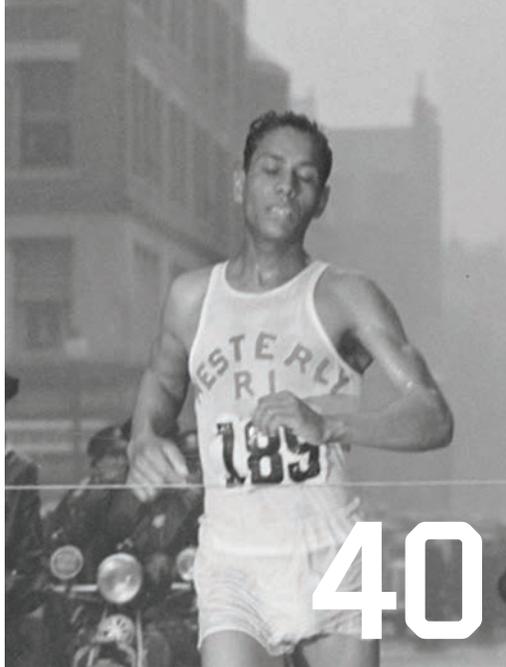
### UNEARTHING THE STORY OF TIBES

When Hurricane Eloise brushed southern Puerto Rico in 1975, it uncovered an ancient ceremonial complex buried for more than seven centuries. L. Antonio Curet, the Museum's Curator of Archaeology, reports on the changing interpretations of its picture of indigenous social structure.

# 34

### CONFESSIONS OF AN ECO-TOURIST

A traveler from our Museum agonizes over the morality of a package tour to a Kichwa village on the Ecuadoran headwaters of the Amazon. He goes, anyway.



## 40

### THE BOSTON MARATHON: AN INDIAN TRADITION

The Boston Marathon has historic meaning for Northeastern Indian runners, some of whom came to national prominence in this storied race and left an indelible mark on its route. For Indian Country, the race is a continuation of the great indigenous tradition of long-distance running.

## 30

### INSIDE NMAI

#### 48 CULTURAL APPROPRIATION: SO NOT A GOOD LOOK

The debate continues over Native design in the fashion industry.

#### 51 CLOTHED IN A TREATY

The 1794 Treaty of Canandaigua promised perpetual peace between the United States and the Six Nations of the Haudenosaunee (Iroquois). It is still observed annually with delivery of Treaty Cloth to the Haudenosaunee. A ceremonial shirt made by Carla Hemlock (Mohawk) from the 2009 Treaty Cloth has been acquired by the Museum and is on display in New York in the exhibit *Native Fashion Now*, through September 4.

#### 52 NATIVE NATIONS INAUGURAL BALL 2017

This year's event in the Potomac Atrium in the D.C. Museum celebrated Tribal Sovereignty and American Indian veterans.

## 54

### EXHIBITIONS AND EVENTS CALENDAR

## 62

### MEMORIES OF THE MUSEUM

Veteran Museum staffers recall highlights of their careers, in interviews with magazine researcher Theresa Barbaro.

# Statement of Ownership, Management, and Circulation

(Required by 39 USC 3685) filed September 29, 2016.

1. Publication Title: **National Museum of the American Indian**
2. Publication Number: **ISSN 1528-0640**
3. Filing Date: **September 29, 2016**
4. Issue Frequency: **Quarterly**
5. Number of Issues Published Annually: **Four (4)**
6. Annual Subscription Price: **\$25.00**
7. Complete Mailing Address of Known Office of Publication:
 

**4th Street and Independence Avenue SW  
PO Box 23473  
Washington DC 20026-3473**
8. Complete Mailing Address of Headquarters or General Business Office of Publisher:
 

**4th Street and Independence Avenue SW  
PO Box 23473  
Washington DC 20026-3473**
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor:
 

Publisher (Name and complete mailing address)  
**Cameron McGuire  
PO Box 23473  
Washington DC 20026-3473**

Editor (Name and complete mailing address)  
**Tanya Thrasher  
PO Box 23473  
Washington DC 20026-3473**

Managing Editor (Name and complete mailing address)  
**James Ring Adams  
PO Box 23473  
Washington DC 20026-3473**
10. Full Name and Complete Mailing Address of Owner:
 

**Smithsonian Institution  
National Museum of the American Indian  
PO Box 23473  
Washington DC 20026-3473**
11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: **NONE**
12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates). The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: **501(c)(3) Status Has Not Changed During Preceding 12 months**
13. Publication Title: **National Museum of the American Indian**
14. Issue Date for Circulation Data Below: **Fall 2016 Issue/September 1, 2016**
15. Extent and Nature of Circulation. Average No. Copies Each Issue During Preceding 12 Months / No. Copies of Single Issue Published Nearest to Filing Date:
 

a: Total Number of Copies (Net press run): **42,941 / 42,220**

b: Paid Circulation (By Mail and Outside the Mail): **38,211 / 37,697**

(1) Mailed Outside-County Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies): **38,211 / 37,697**

(2) Mailed In-County Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies): **0 / 0**

(3) Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS: **0 / 0**

(4) Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail®): **0 / 0**

c: Total Paid Distribution (Sum of 15b (1), (2), (3), and (4)): **38,211 / 37,697**

d: Free or Nominal Rate Distribution (By Mail and Outside the Mail)
 

(1) Free or Nominal Rate Outside-County Copies included on PS Form 3541: **974 / 1,039**

(2) Free or Nominal Rate In-County Copies Included on PS Form 3541: **0 / 0**

(3) Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g. First-Class Mail): **0 / 0**

(4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means): **3,556 / 3,284**

e: Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3), and (4)): **4,530 / 4,323**

f: Total Distribution: (Sum of 15c and 15e): **42,741 / 42,020**

g: Copies not Distributed (See Instructions to Publishers #4 (page #3)): **200 / 200**

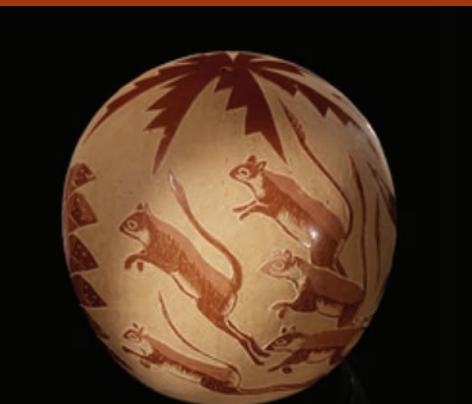
h: Total (Sum of 15f and g): **42,941 / 42,220**

i: Percent Paid (15c divided by 15f times 100): **89.4% / 89.7%**
16. Total circulation includes electronic copies. Report circulation on PS Form 3526-X worksheet. **N/A**
17. Publication of Statement of Ownership: **Will be printed in the March 1, 2017 spring issue of this publication.**
18. Signature and Title of Editor, Publisher, Business Manager, or Owner: **David Saunders, Director of Membership.**  
Date: **September 29, 2016**

# NATIONAL MUSEUM OF THE AMERICAN INDIAN

## Legacy Circle

Estate gifts are extremely important to the National Museum of the American Indian's financial foundation. The museum's Legacy Circle honors the foresight and generosity of this most dedicated group—those who have made the gift of a lifetime by naming this Native place in their will, trust, or retirement plan or who have established a charitable gift annuity with the NMAI.



- |                                |                                     |
|--------------------------------|-------------------------------------|
| Anonymous                      | Nina Liu                            |
| Rose Marie Baab                | Doris MacDaniel                     |
| Dr. Sheryl Bair                | Catherine Mann                      |
| William C. and Nellie N. Baker | Iris McDonald                       |
| Lorriane Idriss Ball           | Lieutenant Colonel Mae D. Mercereau |
| Joan Benson                    | Mr. and Mrs. Paul S. Morgan         |
| Rogene A. Buchholz             | Mr. and Mrs. David Moskowitz        |
| Warren F. Buxton, Ph.D., CDP   | Nancy L. O'Neal                     |
| Margie Capuder, RN             | Setsuko Oka                         |
| Mary Claire Christensen        | Dr. and Mrs. Robert C. Patton       |
| Colleen Cleary                 | Elaine and Patrick Perkins          |
| Robert and Betsey Clopine      | Jerrold H. Rehmar                   |
| Peter L. Comanor               | Louise Russell, Ph.D.               |
| Joanne Crovets                 | Robert L. and Mary T. Schneider     |
| Sue A. Delorme                 | Ida Maxey Scott                     |
| Beverly and Gary Diefenbacher  | Sharon Scott                        |
| Emma Flitsch                   | Hope Sellers                        |
| Kurt M. Loos and Astrid Franz  | Norma Gudín Shaw                    |
| Suzanne Gartz                  | June and Harold Siebert             |
| Gerald and Sheila Gould        | Carolyn N. Stafford                 |
| Marilyn S. Grossman            | Delores Sullivan                    |
| Thomas and Tamara Harmon       | Henry B. Thomas and Lynette Wardle  |
| Jeannine Hartley               | Selena M. Updegraff                 |
| Mary Hopkins                   | Trust of Dan & Marty Vega           |
| Donald R. and Judy Jensen      | John H. Vernet                      |
| Diane B. Jones                 | Jean and Davis H. von Wittenburg    |
| Katharine Cox Jones            | Randall Wadsworth                   |
| Carol Kapheim                  | Jason Sean White                    |
| Dr. Ellen Kreighbaum           | Jeanne Wilson                       |
| Cynthia Muss Lawrence          | Margaret M. Wisniewski              |
| Maryann D. B. Lee              | Lillian Yamori                      |
| Rosealie Lesser                | Barbara E. Zelle                    |
| Mr. and Mrs. Peter E. Liss     | Flavia P. Zorziotti                 |
| Anne R. Litchfield             |                                     |

*Night Chant*, unknown Diné (Navajo) artist, ca. 2005. Arizona or New Mexico. Wool yarn, dyes. Bequest of Elaine Dee Barker. 26/8877

Hair comb with stand, 1990. Made by Stanley R. Hill Sr. (1921-2003), Mohawk. Ontario, Canada. Bone, wood. Bequest of Elaine Dee Barker. 26/8879

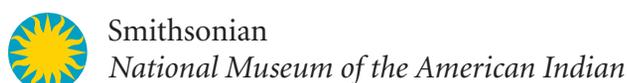
Miniature vessel, 1979. Made by Camilio Sunflower Tafoya (1902-1995), K'apovi (Santa Clara Pueblo). New Mexico. Pottery, paint. Bequest of Joan W. Leidesdorf. 25/4217

# Supporting Education through Planned Giving

Davis and Jean von Wittenburg have been champions of the National Museum of the American Indian for many years, first by becoming members, and later by making several planned gifts to the museum. Inspired by their reading about Native American history, Davis and Jean visited reservations and were appalled by the poverty they encountered. Upholding their belief that “a good part of the solution lies in education,” the von Wittenburgs set

“We felt an obligation to do what we could to improve the situation.”

a goal to provide the public with access to learning about the culture and history of Native Americans. “We felt an obligation to do what we could to improve the situation.” With this aspiration in mind, the von Wittenburgs made their first membership gift to the NMAI in 2008. They have since continued their investment in the museum through four generous Charitable Gift Annuities, and a bequest in honor of NMAI curator Emil Her Many Horses that will support research, collections, and outreach. The von Wittenburgs’ bequest connects their desire to create educational opportunities for the public to learn more about Native Americans with the work Her Many Horses has done to further that goal. Their planned gifts ensure the future of programs and education at the NMAI and in classrooms around the country.



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



## SUGGESTED BEQUEST LANGUAGE

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

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

- I would like more information on making a bequest to the NMAI.
- I have included a gift to the NMAI in my will or other estate plan.

Your name(s) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_

# 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.

Anonymous  
 Agua Caliente Band of Cahuilla Indians  
 Alaska Airlines  
 Alaska Federation of Natives  
 Alaska Native Veterans Council  
 Betsy and Cliff Alexander  
 American Bar Association  
 American Civil Liberties Union  
 American Folklore Society  
 American Junior Academy of Science  
 American Legion Auxiliary Unit 143  
 of Cherokee, NC  
 Ameriprise Financial  
 Robert W. Boenig  
 Borough of Manhattan  
 Community College-CUNY  
 danah boyd  
 Jackson S. Brossy  
 Margaret L. Brown  
 Dr. Quincalee Brown  
 Joyce Browne  
 Peggy Burns  
 Uschi and Bill Butler  
 Booz Allen Hamilton  
 Estate of Winifred Caldwell  
 Capital Concerts, Inc.



Wallis Annenberg and  
 Annenberg Foundation  
 Arcadia University  
 Mary Kathleen Asay  
 Auburn University Foundation  
 Bank of America  
 The Bank of America  
 Charitable Foundation, Inc.  
 Barker Family Foundation  
 Barbara and Craig Barrett  
 Yvonne N. Barry  
 Brenda J. Bellonger  
 Estate of Sandra Carroll Berger  
 Howard and Joy Berlin  
 Bernstein Family Foundation  
 Michael Bernstein  
 Allison C. Binney  
 Barbara and James Block  
 Bloomberg Philanthropies  
 Capitol Services, Inc.  
 Margaret A. Cargill Foundation  
 George Carnevale  
 David W. Cartwright  
 Vincent R. Castro  
 Celebrate Mexico Now!  
 Jill and John Chalsty  
 Charina Foundation, Inc.  
 Elke Chenevey  
 Cherokee Nation  
 Cheyenne & Arapaho Tribes  
 The Chickasaw Nation  
 Choctaw Nation of Oklahoma  
 Chugach Government Solutions, LLC  
 Citizen Potawatomi Nation  
 Sidney & Sadie Cohen Foundation, Inc.  
 Comanche Indian Veterans Association  
 Comanche Nation of Oklahoma and  
 Comanche Business Committee

Peter L. Comanor  
 Roberta Leigh Conner  
 Conservation International  
 Con Edison  
 Corporation for Public Broadcasting  
 Council on Foundations  
 Karen J. Crook  
 Crow Nation  
 The Nathan Cummings Foundation  
 Davidson Institute for  
 Talent Development  
 Dr. Bertrun Delli  
 Dr. Philip J. Deloria  
 Deutsche Bank Americas Foundation  
 Valerie and Charles Diker  
 Downtown Culturals Group  
 Eastern Band of Cherokee Indians  
 Estate of Gladys P. Edelman  
 Lorraine and William J. Egan  
 ESA Foundation  
 Environmental Systems  
 Research Institute Inc.  
 John and Margot Ernst  
 Peter and Joanne Fischer  
 Francis Coppola Winery, LLC  
 Stephen J. Friedman  
 Cary J. Frieze  
 The Honorable William H. Frist, M.D.  
 The Tracy and Bill Frist Fund  
 of the Community Foundation  
 of Middle Tennessee  
 Charles M. Froelick  
 Helen C. Gabriel  
 GatherScript Inc.  
 Lile R. Gibbons  
 Gila River Indian Community  
 The Golden Family Foundation  
 Catherine Morrison Golden  
 Julie Gordon  
 Anne Marie and Kevin Gover  
 Eugene and Emily Grant  
 Family Foundation  
 Marge Newcomer Guilfoil  
 Jeanne Hansell Memorial Fund  
 Estate of Rita N. Hansen  
 Shelby Settles Harper  
 LaDonna Harris  
 Allison Hicks  
 Hobbs, Straus, Dean & Walker, LLP  
 Hotel Santa Fe  
 Hudson River Foundation  
 Beverly J. Hunter  
 ICF International, Inc.  
 'Imiloa Astronomy Center of Hawai'i  
 Inter-American Development Bank  
 Mr. & Mrs. Arthur W. Johnson  
 Michael and Dana Jones  
 Just Cakie, LLC  
 Colleen Kalinoski  
 Bradford R. Keeler  
 Zackeree Sean Kelin and  
 Maria Bianca Garcia Kelin  
 Peter M. Klein  
 Sandi Klein  
 Julie Johnson Kidd  
 Dr. and Mrs. Wilfred R. Konneker  
 Joseph and Nancy Kovalik  
 Edward Krugman and Ethel Klein  
 Estate of BK  
 Andrew J. Lee

# NATIONAL MUSEUM OF THE AMERICAN INDIAN



Cheryl Winter Lewy  
Lincoln Center Out of Doors  
Little Big Horn College  
Lance E. Lindblom  
Michael Littleford  
Locklear & Lowry Memorial  
Post #2843  
Karin N. Lohman  
Lumbee Tribe of North Carolina  
Lumbee Warriors Association  
The Joshua Mailman Foundation  
Phyllis Mailman  
Make It Right Foundation  
Manhattan Borough President's Office  
Manhattan West LLC  
Jacqueline Badger Mars  
Massachusetts Institute  
of Technology  
Estate of Bella May  
Rev. Priscilla M. McDougal  
Cameron McGuire  
Ellen and John McStay  
Miccosukee Tribe of Indians of Florida  
The Andrew W. Mellon Foundation  
The Mohegan Tribe of Indians  
Paul Moorehead  
Napean, LLC  
Susan M. Napier  
National Association of  
Insurance Commissioners  
National Congress of  
American Indians  
National Indian Gaming Association  
National Johnson-O'Malley  
Association  
National Public Radio  
Native American Rights Fund  
The Navajo Nation  
New Mexico History Museum  
New York City Department  
of Cultural Affairs, the Mayor's  
Office and the City Council  
The New York Community Trust  
New York State Council on the Arts  
Constanze and Oliver Niedermaier  
Jessica Gonzales Norte  
Northrop Grumman Corporation  
Nottawaseppi Huron Band of  
the Potawatomi

NOVA Corporation  
NYC & Company  
Office of Hawaiian Affairs  
Margaret Ann Olson  
Pace University  
Antonio Pérez, PhD  
Personal Care Products Council  
Brenda and Wilson Pipestem  
Chairwoman Stephanie A. Bryan and  
the Poarch Band of Creek Indians  
Pokagon Band of Potawatomi Indians  
Polo Ralph Lauren Foundation  
Polynesian Voyaging Society  
Freda Porter, PhD  
Benita and Stephen Potters  
Powers Pyles Sutter & Verville, PC  
Prairie Island Indian Community  
Clara Lee Pratte  
Anne Proudfoot  
Quapaw Tribe of Oklahoma  
Santa Fe Railyard  
Community Foundation  
Rauch Foundation, Inc.  
Kathryn Ramsey  
Relman, Dane and Colfax  
Patricia Hasset Ribaud  
Rincon Band of Luiseño Indians  
The Rockefeller Foundation  
David and Susan Rockefeller  
Robert W. Roessel  
Estate of Violette C. Rosen Firth  
Jamie Rosenthal Wolf, David Wolf,  
Rick Rosenthal and Nancy Stephens  
Valerie and Jack Rowe  
Fern K. Hurst and Peter H. Rubin, MD  
Marie Asselia Rundquist  
Running Strong for  
American Indian Youth®  
Nancy Ruskin  
Jane Safer  
Salt River Project  
San Manuel Band of Mission Indians  
The Honorable Carol Schwartz  
Seamon Corporation  
Seneca Nation of Indians  
Robert N. Sheinin  
Estate of Ronald C. Shorb  
Ann E. Silverman

Simpson Thatcher & Bartlett LLP  
Gregory A. Smith  
Kaighn Smith Jr. and Audrey Maynard  
Elizabeth Hunter Solomon  
Southern California Tribal  
Chairmen's Association  
Southwestern Association for  
Indian Arts, Santa Fe  
Sponsors for Educational Opportunity  
Nancy Stephens  
Joan and Marx Sterne  
Ernest L. Stevens, Jr.  
Jerry C. Straus  
Geoffrey D. Strommer  
Sullivan Insurance Agency  
of Oklahoma  
Sycuan Band of Kumeyaay Nation  
Teach for America  
The Tewaaraton Foundation  
Donna J. Thal  
Tulsa Community Foundation  
and the O-Tho-Ka Fund  
Darrel "Deacon" Turner and  
Piper Marie Willhite Turner  
Tishmall Turner  
United Keetoowah Band of  
Cherokee Indians in Oklahoma  
United States Department of  
Veterans Affairs, Office of  
Tribal Government Relations  
Gene and Ann Waddell  
Hattie Walker  
Leah Anne Walker

Dr. Thomas Walker  
Elizabeth Weatherford  
Gregory Annenberg Weingarten,  
GRoW @ Annenberg  
Estate of Frances B. Wells  
Leslie A. Wheelock  
The Richard and Karen Whitney  
Charitable Fund  
Wildlife Conservation Society  
Mellor C. Willie  
Randall and Teresa Willis  
Dr. J. Fred Woessner, Jr.  
World Wildlife Fund  
Worldstrides  
Wounded Warriors Family Support  
Patricia Zell and Michael Cox

**Clockwise from left:**  
Veracruz musicians Trio Tlayotiyane perform  
during the NMAI New York's Día de los Muertos  
(Day of the Dead) celebration.

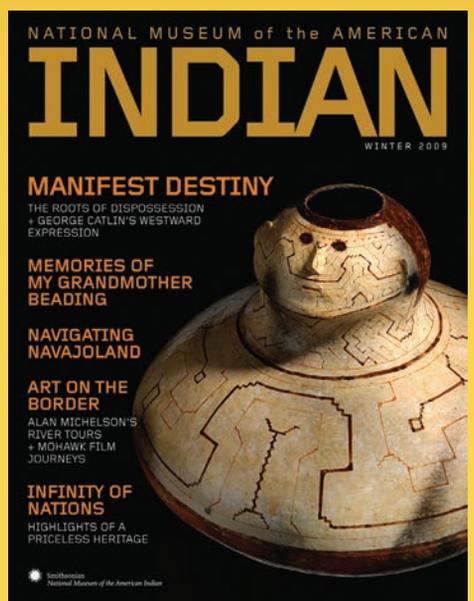
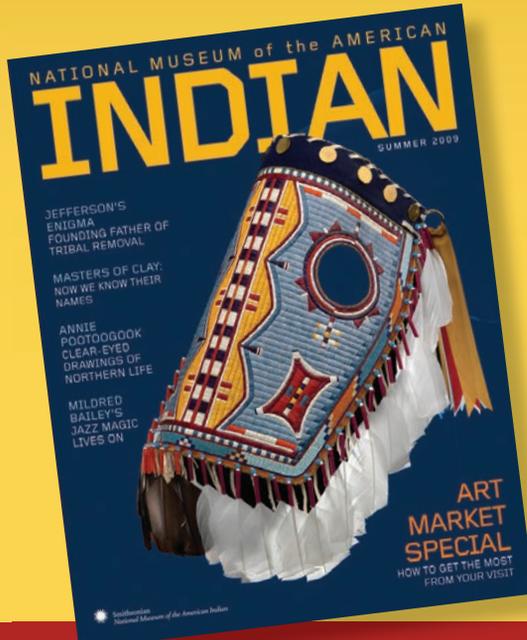
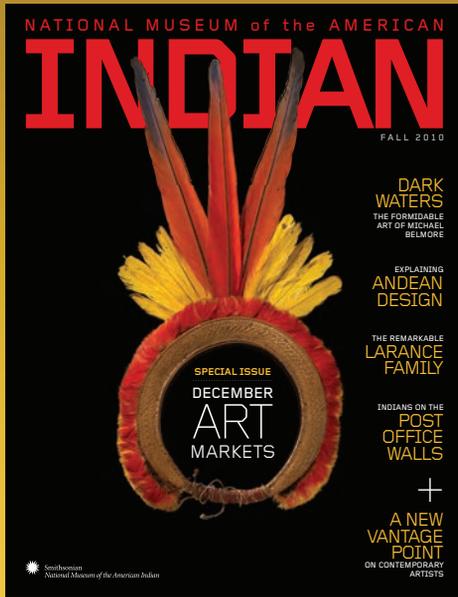
Performers from the Santa Clara Pueblo of  
New Mexico perform buffalo dances at the NMAI  
New York to celebrate the designation of the  
North American bison as the national mammal  
of the United States.

Faithkeeper Oren Lyons (right) and Tadodaho  
Sidney Hill, both of the Onondaga Nation,  
examine the 1794 Treaty of Canandaigua. Photo  
by Kevin Wolf/AP Images.

Navajo Code Talker Thomas Begay greets  
veterans of the Native American Women  
Warriors color guard to celebrate Veterans Day  
2016. Photo by Kevin Wolf/AP Images.



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



JOIN TODAY AND LET THE MUSEUM COME TO YOU!

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

- FREE 1 year subscription to our exclusive, full-color quarterly publication, *American Indian* magazine
- Preferred Entry to the NMAI Mall Museum at peak visitor times

- 20% discount on all books purchased from the NMAI web site
- 10% discount on all purchases from the Mitsitam Café and all NMAI and Smithsonian Museum Stores
- Permanent Listing on NMAI's electronic Member and Donor Scroll

NATIONAL MUSEUM OF THE AMERICAN INDIAN

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

# AMERICAN INDIAN

DIRECTOR AND PUBLISHER:  
*Kevin Gover*  
(Pawnee)

EDITOR-IN-CHIEF:  
*Tanya Thrasher*  
(Cherokee)

MANAGING EDITOR:  
*James Ring Adams*

CALENDAR EDITOR  
*Shawn Termin (Lakota)*

ADMINISTRATIVE  
COORDINATOR AND  
ADVERTISING SALES:  
*David Saunders*

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

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

**Reprinting Articles:** Articles may be reprinted in whole or in part at no charge for educational, non-commercial and non-profit purposes, provided the following details for the respective article are credited: "*National Museum of the American Indian*, issue date [such as "Winter 2005"], title of the article, author of the article, page numbers and © 2017 Smithsonian Institution, National Museum of the American Indian." Questions regarding permission to reprint and requests to use photos should be directed to the NMAI's Office of Publications at (202) 633-6827 or [aieditor@si.edu](mailto:aieditor@si.edu).

**Letters to the Editor** are welcome and may be mailed to NMAI, Attn. Editor, Office of Publications, Box 23473, Washington, D.C. 20026, by e-mail at [aieditor@si.edu](mailto:aieditor@si.edu), or faxed to (202) 633-6898.

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

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

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

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

## NMAI SEMINARS & SYMPOSIA PROGRAM ARCHIVE



George and Thea Heye with Wey-hu-si-wa (Governor of Zuni Pueblo) and Lorenzo Chavez (Zuni) in front of the Museum of the American Indian in 1923. N08130.

PHOTO COURTESY OF THE NMAI ARCHIVE CENTER

### More than 50 webcasts spanning 10 years – and counting!

Learn more about the Museum's intellectual home for the investigation, discussion and understanding of issues regarding Native communities in the Western Hemisphere and Hawai'i.

Visit [nmai.si.edu/connect/symposia/archive](http://nmai.si.edu/connect/symposia/archive)

Email: [NMAI-SSP@si.edu](mailto:NMAI-SSP@si.edu)



Smithsonian  
*National Museum of the American Indian*

# INNOVATION IN PROGRESS

imagiNATIONS Activity Center • New York City



PHOTO BY JASON DECROW/AP IMAGES

The NMAI in New York kicked off construction of its new 4,500-square-foot youth education space, the imagiNATIONS Activity Center on Thursday, Nov. 17, 2016. Featured speakers included, from left, museum senior executive John Haworth (Cherokee), Manhattan Borough president Gale Brewer, museum director Kevin Cover (Pawnee), New York City Department of Cultural Affairs commissioner Tom Finkelppearl and District 1 New York City council member Margaret Chin.

## SHARING OUR STORY

The first months of a new year are time of change and renewal for many – and we are no exception here at the Museum. Change has been a constant here for the past few years, as we opened major new exhibitions and channeled our energies and resources into significant projects like the forthcoming imagiNATIONS Activity Center in New York and the inception of the National Native American Veterans Memorial in Washington, D.C.

I'm pleased to share another way that we are actively planning for our future: the publication of our new strategic plan through 2021. I share my personal introduction from the plan itself here to underscore the direct tie between our future goals and the collec-

tions- and culture-based initiatives you will read about in this very issue. I am keenly aware of the way your support has translated into our success in the past, and I encourage you to take a few minutes to review the plan (now posted on our website) and reflect upon our shared vision for the Museum. It is located in the "About" section of our website at [AmericanIndian.si.edu](http://AmericanIndian.si.edu).

The National Museum of the American Indian (NMAI) is an institution born out of necessity and committed to serving indigenous peoples of the Western Hemisphere in their continuing struggle for social, economic and political justice. We seek to counteract ignorance and

bias with knowledge and perspective. We believe in the American people and American institutions, and we are convinced that when they are properly informed, they will support programs, projects and policies that promote the self-determination of Native Nations.

The National Museum of the American Indian is uniquely capable of improving and expanding what Americans learn about the indigenous peoples of the Western Hemisphere. These histories and cultures have too often been devalued and distorted, so we partner with Native Nations to tell a more complete and accurate story. It is a complex story, and one that all peoples share. History has long been taught from a narrow perspective that overlooks and diminishes the contri-



Native people were the original innovators of the Americas. Students will discover examples of ingenuity from the Arctic to the Andes when the new imagiNATIONS Activity Center opens in 2018. Activities such as building a suspension bridge, planting an agricultural field and doing Maya math will teach both STEM skills and cultural knowledge.

butions of many. In our diverse country, we must learn to present history with complexity, fearlessness and integrity.

We seek to lead by example. Our objective is to change how and what Americans learn about Native American history and culture. If we do it well, we will change what Americans know, not only about American Indians but also about many diverse peoples throughout the world. We are fortunate to have allies in this endeavor and especially fortunate to have colleagues throughout the Smithsonian Institution who support our efforts.

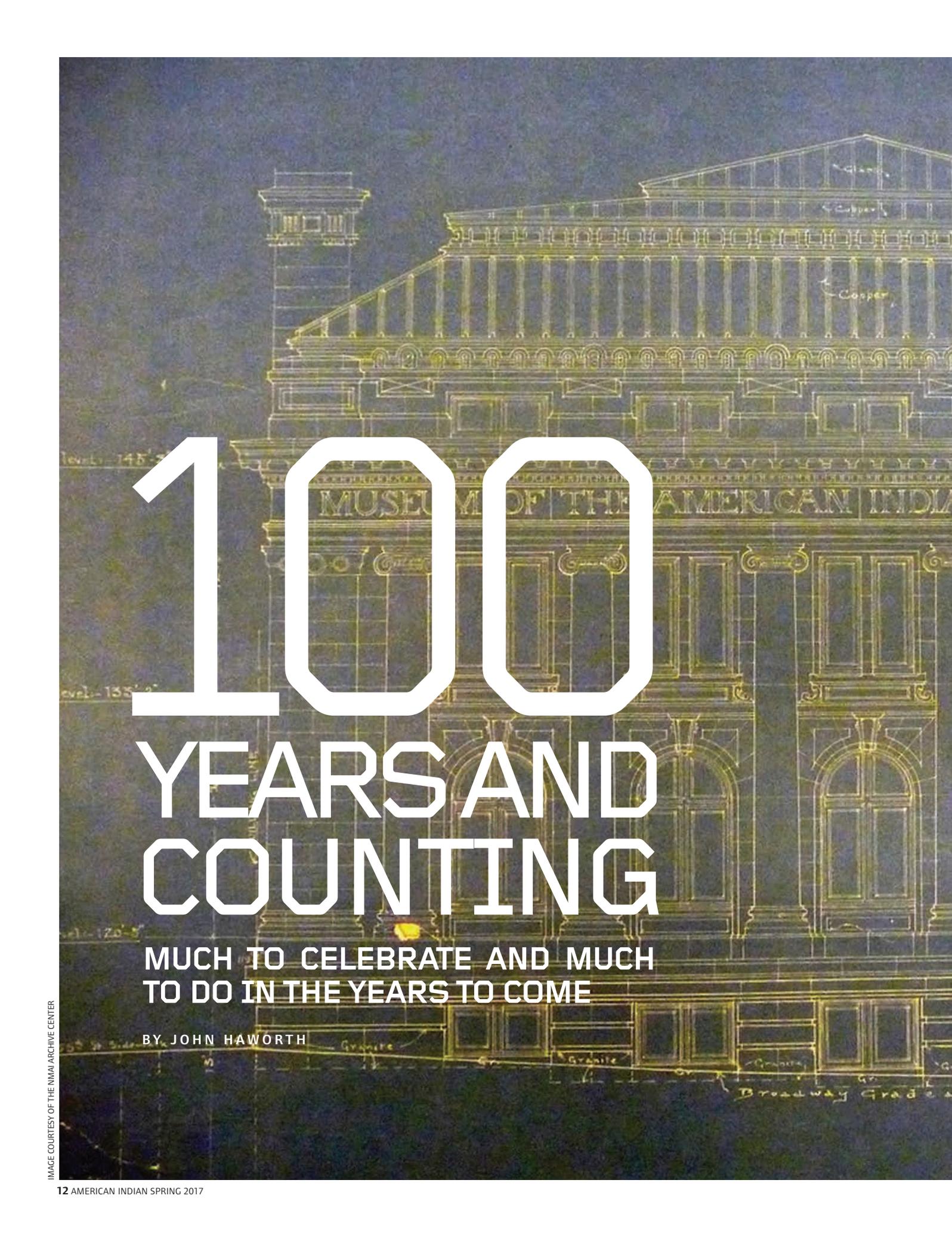
Changing what Americans learn is not the work of a single year, or five years, or 10. Rather, it is the work of generations of scholars and advocates. The objectives we set in this strategic plan are intended to build toward a time when visitors to our museums find stories about themselves and come away with a better understanding of how our country has evolved. Our job is to give voice to the perspectives of Native Nations on these matters and, in so doing, to help all who encounter our work to understand that the Native American story is their story, too; see how Native American contributions helped make the world we know today; and experience more deeply their human connection to the first peoples of the Americas and their descendants. ✨

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



NMAI-New York collections manager John George, right, and Alexia Nazarian of the Empire State Development Corporation examine a handmade kayak (*qayak*) built in Kwigillingok, Alaska, by the Qayanek Qayaq Preservation Center. It will be displayed in the new education space as shown in the illustration above.

PHOTO BY JASON DECROW/AP IMAGES

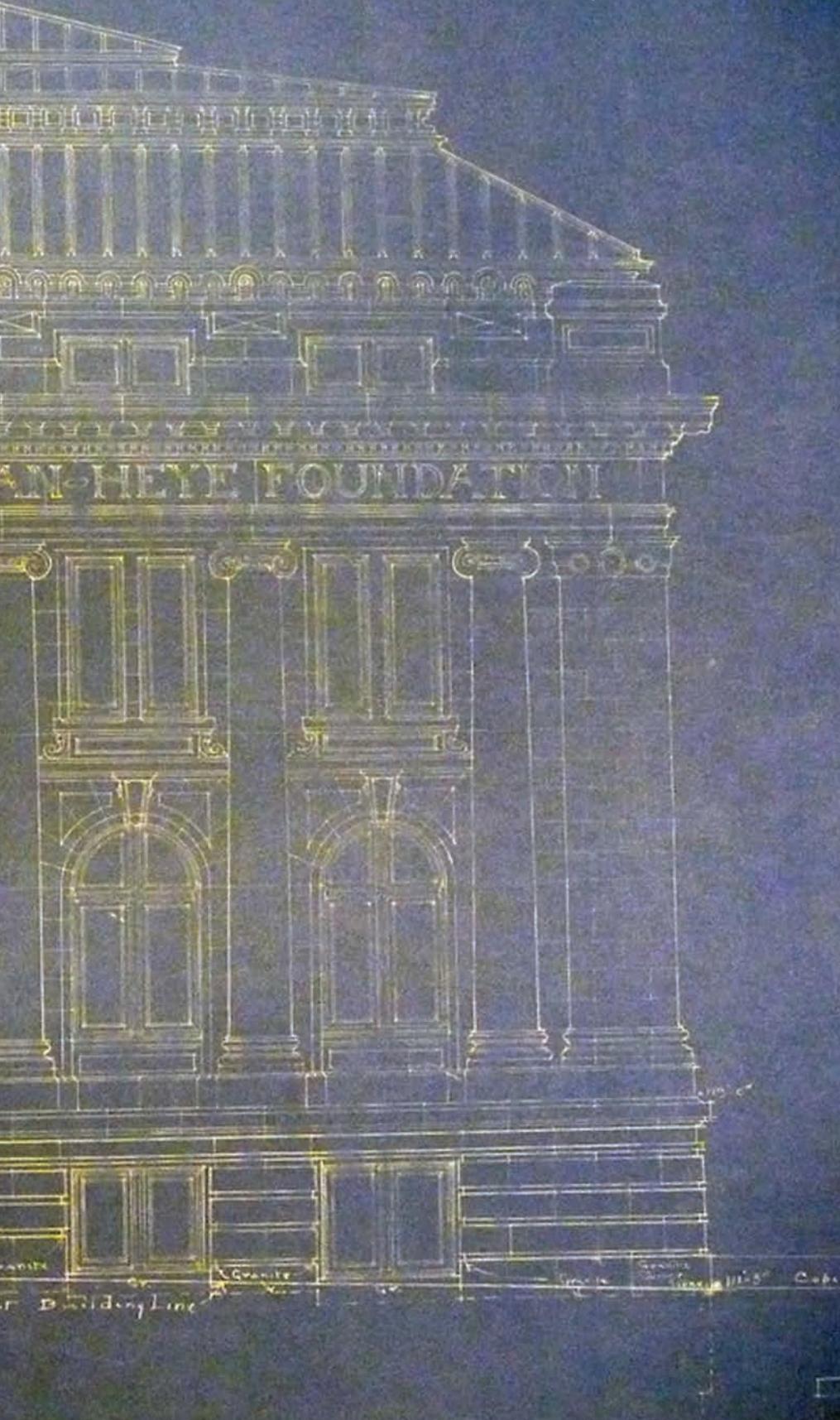
An architectural drawing of the Museum of the American Indian building, overlaid on a night photograph of the same building. The drawing is in yellow and white lines, showing the building's facade with columns and arches. The night photo is in dark blue and black, with some lights visible. The text '100 YEARS AND COUNTING' is written in large, white, sans-serif font across the center of the image. Below it, the subtitle 'MUCH TO CELEBRATE AND MUCH TO DO IN THE YEARS TO COME' is written in smaller, white, sans-serif font. At the bottom left, the author's name 'BY JOHN HAWORTH' is written in small, white, sans-serif font. The background image contains faint text from the architectural drawing, including 'MUSEUM OF THE AMERICAN INDIAN', 'Granite', and 'Broadway Grade'.

# 100 YEARS AND COUNTING

MUCH TO CELEBRATE AND MUCH  
TO DO IN THE YEARS TO COME

BY JOHN HAWORTH

Elevation blueprint for the Museum of the American Indian building at Broadway and 155<sup>th</sup> in New York, presumably prepared by architect Charles Pratt Huntington in 1916.



Museum founder and wealthy New York financier George Gustav Heye (1874–1957).

IMAGE COURTESY OF THE NMAI ARCHIVE CENTER

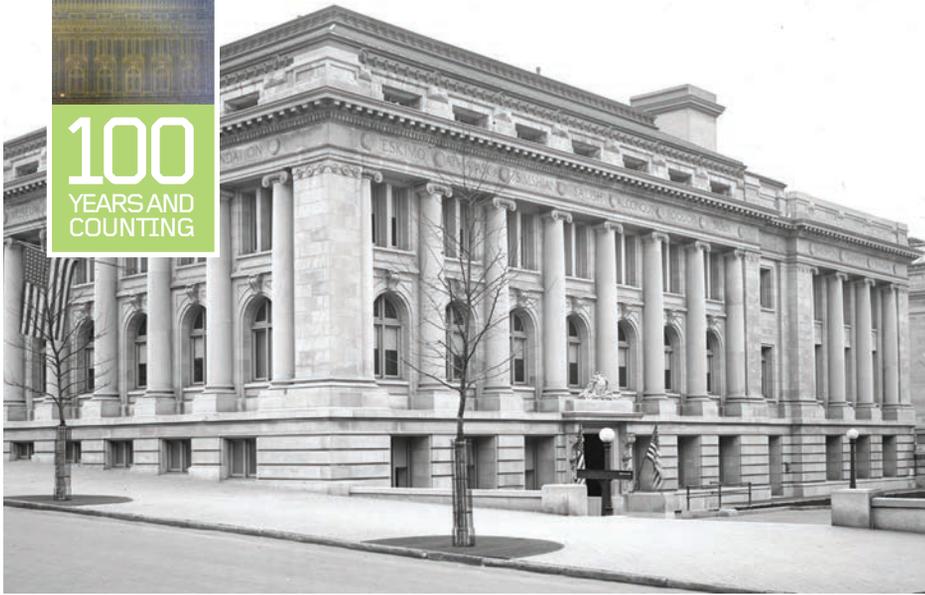
The National Museum of the American Indian is wrapping up its celebration of the 100<sup>th</sup> anniversary year of the establishment of our predecessor institution, the Museum of the American Indian, Heye Foundation (MAI). MAI's founding on May 10, 1916, paved the way for the opening of the museum in upper Manhattan in 1922 and eventually the establishment of the NMAI as part of the Smithsonian Institution in 1989. This milestone anniversary gave us various opportunities for celebrating the provenance of our collections and its continued study and expansion. Who would have imagined in the early 1900s that NMAI – with its museums on the National Mall and in Lower Manhattan and the Cultural Resources Center collections facility in Suitland, Md. – would have become such an internationally prominent institution? There are so many stories to tell about amazing and remarkable personalities, and struggles and triumphs along the way, and this past year we proudly honored our truly unique history.





100  
YEARS AND  
COUNTING

PHOTO COURTESY OF THE NMAI ARCHIVE CENTER



Museum of the American Indian/Heye Foundation building, 155<sup>th</sup> and Broadway, New York, 1918. N05577

The museum’s founder was the wealthy New York financier George Gustav Heye (1874–1957), arguably the most significant collector of American Indian art and material cultural ever. He amassed what is regarded as the most comprehensive and important American Indian collection in the world, hemispheric in scope and with cultural materials from hundreds of tribal communities. Also, Heye’s collection is the largest such collection ever compiled by one person.

Throughout the 100 years, the museum had operational, financial, collection care and ethical challenges galore. Many key factors came into play, most especially the dynamic and inspirational leadership required for what has become one of the leading museums of its kind in the world. Fortunately, with the establishment of the “new” NMAI by an Act of Congress in 1989, a confluence of determination, leadership, energy and grit

Alexander Hamilton U.S. Custom House  
One Bowling Green • New York City



PHOTO BY SPIRIT TRICKEY

elevated the Museum to a place of respect and prominence internationally.

On September 17, 2016, as part of our celebration of this centennial anniversary, NMAI organized a symposium titled *Vistas and Dreams: Celebrating the 100<sup>th</sup> Anniversary of the Founding of the Museum of the American Indian* at NMAI-New York. NMAI Curator and Head of Collections Research and Documentation Ann McMullen took the leadership role in organizing the symposium, inviting some of our field's most distinguished scholars and museum leaders to discuss the origins of the collection and anthropological field work that put the underlying economic, intellectual, social and philanthropic histories in context. There were significant changes in the way 20<sup>th</sup> century museums developed curatorial and collection practices. The symposium speakers provided an informed commentary about the work of museums,

philanthropy, the idiosyncratic nature of collecting and the way Native peoples were regarded historically. The life and times of Heye were central to the discourse, as McMullen articulated in her 2009 essay *Reinventing George Heye* and reiterated at the symposium. Heye "was, like anyone, a man of his time." His story is "more complex and more honorable than has been told." As Heye observed of his collections, "they are not alone objects to me, but sources of vistas and dreams of their makers and owners."

Under Museum Director Kevin Gover's leadership, NMAI has sharpened its institutional focus on ever deeper levels of scholarship through exhibitions, cultural arts programs and educational initiatives. Founding Director W. Richard West, Jr., provided significant leadership in opening our three facilities and engaging tribal communities in all aspects of our work. None of the Museum's successes

would have been possible, however, without fierce advocacy from the Democratic senator and respected veteran from Hawaii, Daniel K. Inouye; the leadership of Native leaders like Cheyenne and Hodulgee Muscogee activist Suzan Shown Harjo; and the strong bi-partisan political support from Senator Ted Stevens from Alaska and Senator Daniel Patrick Moynihan from New York, as well as elected and civic leadership in New York City and New York State.

In reaching the 100-year milestone, all of us involved with NMAI have a lot to celebrate and much to do in the next century to move our beloved institution forward well into the 21<sup>st</sup> century and beyond. ✿

John Haworth (Cherokee) has recently retired as the Senior Executive for the National Museum of the American Indian in New York. He has written articles for exhibition publications and has been a frequent contributor to *American Indian*. To view a webcast of the symposium *Vistas and Dreams*, visit [nmai.si.edu/connect/symposia/archive](http://nmai.si.edu/connect/symposia/archive).



Symposium presenters, from left: Steven Conn of Miami University, Oxford, Ohio; James E. Snead of California State University, Northridge; Ruth B. Phillips of Carleton University, Ottawa; Ann McMullen, NMAI; and Philip J. Deloria of the University of Michigan. Program moderator Frederick E. Hoxie of the University of Illinois, Urbana-Champaign, not shown.



# THE VISION AND THE DREAM

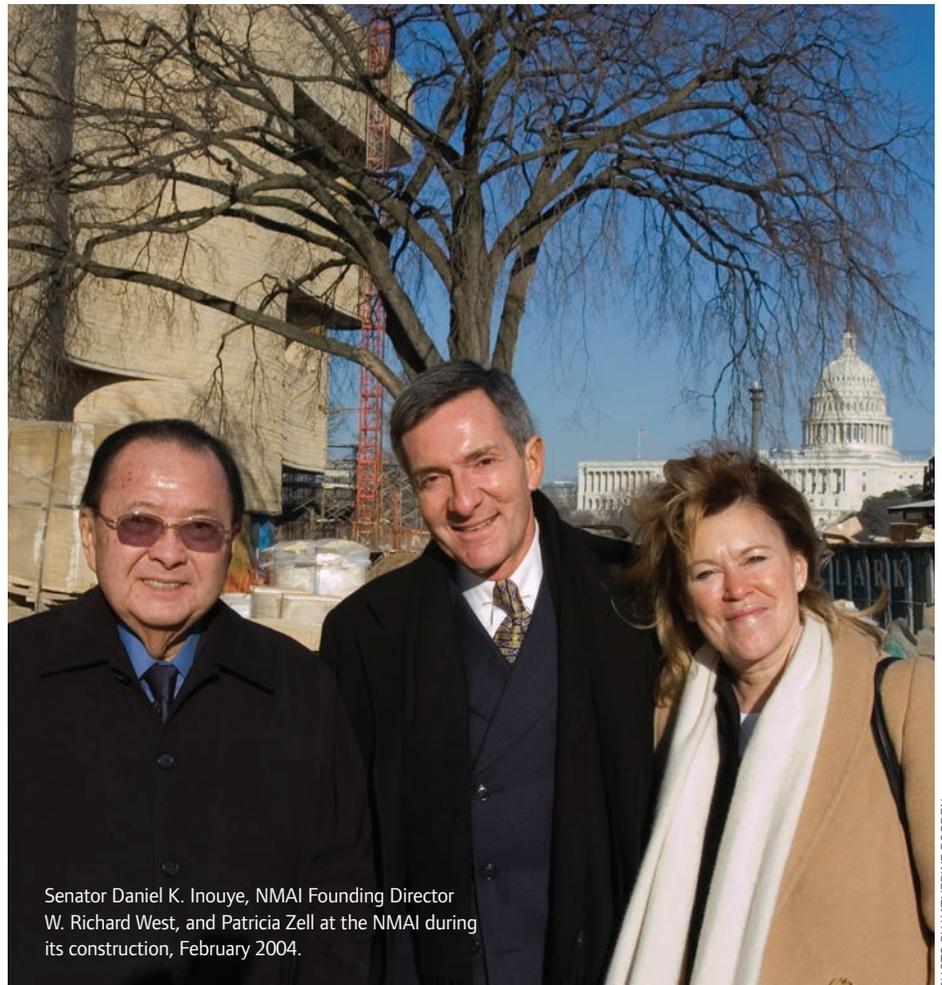
BY PATRICIA ZELL

Perhaps the most exhaustive account of the contemporary history of the Museum of the American Indian, Heye Foundation (MAI), founded on May 10, 1916, was published in 1999, following the untimely passing of its author, Dr. Roland W. Force, who served as the Museum's director from 1977 to 1990.

In 1996, Dr. Force's wife, Dr. Maryanne Tefft Force – in collaboration with John Cotton Wright, M.L.S., C.A. (Emeritus) – gathered her husband's manuscript and materials from a variety of sources related to the Heye Museum, and completed the work necessary to enable the publication of the fascinating history of the Museum. It is entitled *Politics and the Museum of the American Indian: The Heye and the Mighty*. It begins with these words:

*“This book is dedicated to all who helped save the Museum of the American Indian, Heye Foundation. Without them, the National Museum of the American Indian would have remained a dream.”*

It was April 21, 1987, when the chairman of the U.S. Senate Committee on Indian Affairs, Senator Daniel K. Inouye of Hawaii, first met with the Board of Trustees of the Museum of the American Indian, Heye Foundation and the chair of the Board of Trustees, Julie



Senator Daniel K. Inouye, NMAI Founding Director W. Richard West, and Patricia Zell at the NMAI during its construction, February 2004.

PHOTO BY KATHERINE FOGDEN



View of the storage area for archaeological objects on the third floor of the Research Branch of the NMAI in Bronx, NY, 2002.

PHOTO BY GALE ELLEN WILSON



"HAVING EXPERIENCED THE CHALLENGING DAYS OF ITS INCEPTION, AS WELL AS ITS SUBSEQUENT GROWTH AND EVOLUTION, THE NATIONAL MUSEUM OF THE AMERICAN INDIAN HAS EXPANDED EXPONENTIALLY UPON THE VISION OF WHAT A MUSEUM'S COLLECTION COULD BECOME."

Johnson Kidd, at the invitation of former U.S. Rep. Barber Conable, a member of the Heye museum's Board of Trustees.

Accompanying Senator Inouye were the Secretary of the Smithsonian Institution, Robert McCormack Adams, the Senate Committee's senior staff, Alan Parker (staff director) and myself (Patricia Zell, general counsel). The meeting followed a tour, the day before, of the museum's principal museum as well as its storage facility that housed the greater percentage of the museum's collections.

As we were to learn, for many years, the museum's Board had been forced to cast a broad geographical net in its quest to secure the resources that would enable the museum's collections to be maintained under appropriate curatorial care and to address the significant need for repair of both of the museum's facilities.

Thus began a discussion which eventually led to the 1989 enactment of Federal legislation authorizing the establishment of a museum in the Old United States Custom House as a permanent presence for the Heye museum's collection in the City and State of New York, as well as the establishment of the National Museum of the American Indian (NMAI) within the Smithsonian Institution in Washington, D.C. to serve as the new principal home for the Heye museum's collection within a newly-constructed museum on the National Mall and a curatorial facility in Suitland, Md. – NMAI's Cultural Resources Center.

A yearlong national dialogue amongst tribal leaders, American museums and scientific institutions preceded the establishment of the NMAI. This dialogue was instrumental in developing agreement on core values that would guide both policy and practice on a matter of great importance to Indian country as well as museums and scientific institutions – a process for the repatriation of the cultural patrimony of America's Native people. This dialogue also informed the manner in which the legislation to establish the National Museum of the American Indian was subsequently formulated.

In my view, having experienced the challenging days of its inception, as well as its subsequent growth and evolution, the National Museum of the American Indian has expanded exponentially upon the vision of what a Museum's collection could become. NMAI has become a place where the native peoples of the Americas can find a home away from home and comfort amongst those cherished and familiar artifacts and art that give expres-

sion not only to their past but to their living presence and the promising future which has been built upon the firm foundation of their ancestors' legacies.

The existence of the National Museum of the American Indian has brought about dynamic changes – some of which were made possible by technological advances that have enabled the American and worldwide public to have direct pictorial access to the NMAI collection. Teachers hoping to develop relevant curriculum materials on the histories of Native people in America, their relationships with the United States, their previously less-than-well-known contributions to the fabric of American society and the modern-day expressions of their cultures and lifeways have found the NMAI to be a definitive and rich source of materials on all of these matters. As a result, the NMAI has launched a national education initiative.

NMAI has also become a crucible for the discussion of contemporary issues of critical significance to Indian country and the shaping of Federal policy. Symposia dialogues involving experts on these issues have served as an important source not only in the thoughtful shaping of public policy but in the dispelling of stereotypes and their symbolic representations. And the NMAI has consistently invited members of Congress and Federal policy-makers to become constructively engaged with tribal citizens representing a broad spectrum of Native perspectives.

The National Museum of the American Indian is fulfilling its responsibilities for the maintenance and care of a magnificent and vast collection, while simultaneously creating an international awareness, knowledge and a new understanding of Native people, their cultures, languages, histories and contemporary lifeways.

Like all living beings, NMAI continues to grow and to adapt to changing circumstances. The National Museum of the American Indian is a vision and a dream in the process of being realized. ✨

Patricia Zell served as the chief counsel and staff director of the Senate Committee on Indian Affairs for 25 years. In that capacity she was involved in the negotiations with the city and state of New York enabling the transition between the Museum of the American Indian, Heye Foundation and the Smithsonian Institution, and the development of the legislation authorizing the establishment of the National Museum of the American Indian. She served on the NMAI Board of Trustees for two terms and completed her last year of service on the Board as its Vice-Chair.



CONSERVATION SHEET  
DATE: 10-27-02 MET: 20  
PETH: 100-100 CO: 100  
SERIF: 100

CONSERVATION SHEET  
DATE: 10-27-02 MET: 20  
PETH: 100-100 CO: 100  
SERIF: 100

Mary and William Beason's Collection  
DATE: 10-27-02 MET: 20  
PETH: 100-100 CO: 100  
SERIF: 100

CONSERVATION SHEET  
DATE: 10-27-02 MET: 20  
PETH: 100-100 CO: 100  
SERIF: 100

CONSERVATION SHEET  
DATE: 10-27-02 MET: 20  
PETH: 100-100 CO: 100  
SERIF: 100

CONSERVATION SHEET  
DATE: 10-27-02 MET: 20  
PETH: 100-100 CO: 100  
SERIF: 100

Pomo baskets stored on open shelving in the Research Branch of the NMAI, Bronx, NY, 2002.



Mba'e Marangatu. Pai Tavytera wooden altar. Comprised of a rectangular base with two vertical supports and one cross bar at the top. The four wooden structural supports of the base are marked with black dots burned into the wood. Ceremonial *Mbaraka*, maracas made of gourds, hang from the crosspiece. Don Leonido Benitez Romero (Pai Tavytera) and Na Silvia Arce (Pai Tavytera), carver and maker. Amambay Hills, Paraguay. 2013. (26/9699).

# THE GUARANI ALTAR

## A DONATION TELLS A DEEP STORY

BY L. ANTONIO CURET AND FRANK WEAVER

**T**he altar looks simple. A wooden “box” is surmounted by a “rack,” from which hang several ceremonial objects. But the sacred installation, constructed specially as a donation to the National Museum of the American Indian, comes with multiple dimensions of meaning, involving many actors.

The altar evokes the struggle of a Guarani Indian group from Paraguay, the Pai Tavytera, for recognition and survival in a national environment that tends to ignore their rights. This group is part of an indigenous movement demanding respect for sacred sites such as the Amambay Hills near the border of Paraguay and Brazil, where the Pai Tavytera mostly reside. This movement is rallying for a more sustainable and ecologically friendly use

of resources but it faces a government biased in favor of powerful economic and political interests. More broadly, indigenous groups are leading a cultural and religious revival movement. They seek to protect basic aspects of their lifeways and ethos against the harmful effects of hired-labor and western influence.

The Pai belong to a larger ethnic group named Nande Pai Tavytera. The name Pai Tavytera comes from two sources, Pai, which is the way the gods refer to them, and Tavytera which means “the inhabitants of the center of the earth.” The wood altar is considered a sacred sanctuary and a focus of the community. Called the Mba’e Marangatu (meaning sacred, privileged object in Guarani), it is the central institution of the Pai Tavytera’s religious system. Lacking the sacrificial function that most altars have, the Mba’e Marangatu is more of

a sacred “place” to keep the instruments and objects used in ceremonies. These objects are sometimes called *santos* (“saints” in Spanish). It represents what anthropologists call the *axis mundi*, a point in space where the natural and supernatural worlds intersect or are connected. As the best location to conduct ceremonies, it is also the focal social point of the community. The altar is a place where the community gathers to worship or to discuss important matters.



# THE GUARANI ALTAR



Galeano Suarez and wife, Abelina, Pai Tavytera spiritual leaders perform blessing ritual in front of waterfall.



Pai Tavytera children from the Panambi'y tribe.



Abelina and Galeano Suarez from Panambi'y tribe, and Frank Weaver.

PHOTOS COURTESY SOLAR MAP PROJECT, CREATIVE COMMONS

**“THE TRIBE IS BESIEGED BY MODERN DEVELOPMENT. THE AMAMBAY HILLS AREA HAS A LONG HISTORY OF ENCOUNTERS BETWEEN THE NATIVES AND NATIONAL POLITICAL AND ECONOMIC INTERESTS. A GREAT MAJORITY OF THESE CASES HAVE ENDED TO THE DETRIMENT OF THE ENVIRONMENT AND THE GUARANIS.”**



Panorama of Amambay Hills, center of the earth for the Pai Tavytera Guarani Indians of Paraguay.

### **THE MUSEUM DONATION**

An effort to preserve this community led to an offer in 2014 to donate a Pai Tavytera altar to the National Museum of the American Indian. The initiative came from the Solar Map Project ([SolarMapProject.com](http://SolarMapProject.com)), founded and led by Frank Weaver, a Paraguayan filmmaker residing in the U.S., with his brother, James. This project is producing a documentary about ancient rock art located in the Amambay Hills and the rich culture of its guardians, the Pai Tavytera Indians. The tribe is besieged by modern development. The Amambay Hills area has a long history of encounters between the natives and national political and economic interests. A great majority of these cases have ended to the detri-

ment of the environment and the Guarani. Today, the region is heavily deforested. Cattle ranching and soybean farms have forced the Pai Tavytera to abandon some of their traditional subsistence strategies and look for other ways of life.

The desire to have a permanent record of Pai Tavytera survival in the Museum inspired the idea of commissioning a new altar. The native community of Ita Guazu agreed through their leaders.

Stella I. Gonzalez de Olmo, a researcher of the rock art, commented on the significance of this donation:

“This altar conserves the value of a tangible and intangible heritage that, in a certain way, represents the culture of the Pai

Tavytera; the message it conveys is also a contribution to the whole world. The donation of the altar to this Museum will allow the world to value this heritage and to give it its true meaning. It will facilitate the understanding and appreciation of these ancestral places [the Amambay Hills and the rock art] so rich in intangible heritage and will foment the public awareness and the commitment for their protection and conservation.

“This way of presenting the Pai culture is by its own nature a communicative act. It will increase public awareness and will allow peoples from very different regions to learn more about Paraguay, which to date does not have a program to protect and value the culture of the Pai.”

# THE GUARANI ALTAR

Na Silvia gathers her grandchildren underneath the ancient rock to share the stories passed down by generations.

PHOTOS COURTESY SOLAR MAP PROJECT, CREATIVE COMMONS

## MAKING THE ALTAR

The altar was carved by the spiritual leaders Don Leonido Benitez Romero and his wife Na Silvia Arce. Don Leonido is a wood craftsman, inspired by wild animals from the jungles of Amambay, such as owls, armadillos, fish and birds. He also creates ceremonial objects, many of them with designs inspired by the ancient rock art in the hills. Don Leonido is one of the last Pai Tavytera Indians to make altars.

The altar itself is composed of two vertical lines (made of wood) crossing the horizontal line from which objects can be hung. These lines connect the altar with the sacred hill of Yasukarenda where creation began. Yasukarenda, also known as Guazu Hill, is the largest hill in the region. The Pai Tavytera consider it the navel, meaning the center of the world. The altar is considered not only to represent this sacred hill, but actually to be part of it, where the beginning of the cosmos is located, and where their main god, Name Ramoi Papa, resides.

In an interview in Guarani, Don Leonido explains, "It was there that the Pai Tavytera was born, and then the law of day-by-day living on the earth emerged and we still follow it today. Then we see how people are not using the customs and teachings, because they abandoned the prayers; they are punished by nature."

Don Leonido, besides being a master craftsman is the keeper of traditions of the Pai Tavytera.



Na Silvia, spiritual leader of the Pai Tavytera from the Ita Guazu community.



# THE GUARANI ALTAR

## The Pai Tavytera Rituals and the Altar (Mba'e Marangatu)

The Pai Tavytera have so many reasons for rituals that they carry out one almost every day, normally at sunset. The main ceremony is *jeroky nembo*, a sacred communal ritual directed by the shaman in which the whole community participates. The ritual includes use of the ceremonial objects, singing of prayers and dancing. Singing provides the group with spiritual and corporal energy and helps them maintain communication with the divine. While full of religious significance, this celebration also conserves and transmits cultural and social memory from one generation to another. It is through these rituals that the Pai Tavytera fulfill their duties as guardians of the center of the world.

Although the Mba'e Marangatus can include many of the objects used in ceremonies, from feathered headdresses and bracelets, to ceremonial instruments, Don Leonido's donated altar included only some of the sacred items:

**1. Mbaraka:** maracas made of gourds adorned with toucan feathers and cotton. Each man owns one which is named through divination, and they are required to participate in ceremonies. The maracas are kept in the Mba'e Marangatu hanging from the *yvyra'i* or ritual rods. "The *mbaraka* is to be used by people to pray and the *yvyra'i*, too," says Don Leonido.

**2. Yvyra'i:** thin rods or batons that are distributed to all male participants and are held in their left hand during ceremonies.

**3. Takuapu:** rhythmic bar made of *takuara* (bamboo or large reed). They are used exclusively by women who hit them on the ground to set the rhythm of the sacred songs. Says Don Leonido, "The *takuapu* is the instrument used exclusively by women, they do not use the *yvyra'i*; they have to have many *takuapys* ready, so women can use them as they arrive."

The altars also usually include a *mimby*, a wooden flute used by men in the ceremonies. "The *mimby*," says Don Leonido, "is to start the prayer. When it is blown, people know that the prayer will begin."

As Don Leonido explains, referring to the altar by an alternate name, "The Yvyra Marangatu needs to be accompanied by *yvyra'i*, *mimby*, *takuapu*; everything needs to be ready in order to bless the people when they arrive."

The donation also included *Apyka*, traditional benches used in ceremonies and social gatherings, and *Uruku*, designs with *achiote*.

The ceremonies tend to begin early in the night. They are led by the shamans, who are the mediators between the people and the gods. To contact the supernatural, the shaman begins, and is joined by the community, by singing, men rattling the *mbaraka* and women hitting the ground rhythmically with their *takuapu*. The shaman uses the communal singing-dancing-prayer combination as the instrument to contact their gods. The participation of the community assists him in reaching the divine.

Don Leonido explains why the Pai Tavytera wished to donate a piece of such cultural and religious significance:

"I know many people don't know how we really live and taking this altar to the Museum we can show them our culture. That they know about our existence is of utmost importance to us.

"I agreed to the Marangatu for the Museum so that everyone knows about our culture. For me it is important to have the Yvyra Marangatu in this Museum in the United States because then our culture will be recognized in the United States. I am happy that many people could see our culture. That was the reason why I consented to the altar, so people know. I hope to go there [to the Museum] one day and be able to talk about our beliefs." ❁

L. Antonio Curet is an archaeologist who specializes in Caribbean and Mesoamerican ancient history. He is currently the Curator of Archaeology at the National Museum of the American Indian-Smithsonian Institution.

Frank Weaver is a native Paraguayan filmmaker who resides in Florida. His project, the Solar Map Project on the rock art of the Amambay Hills, has led him to live and document the culture of the Pai Tavytera for several years.

The interview with Leonido Benitez Romero was conducted in Guarani by Osmar Valenzuela, the first Pai Tavytera to attend college. It was translated into Spanish by Rita Carolina, and into English by the authors of this article.

Ethnographic information was provided by Stella Isabel Gonzalez de Olmo.





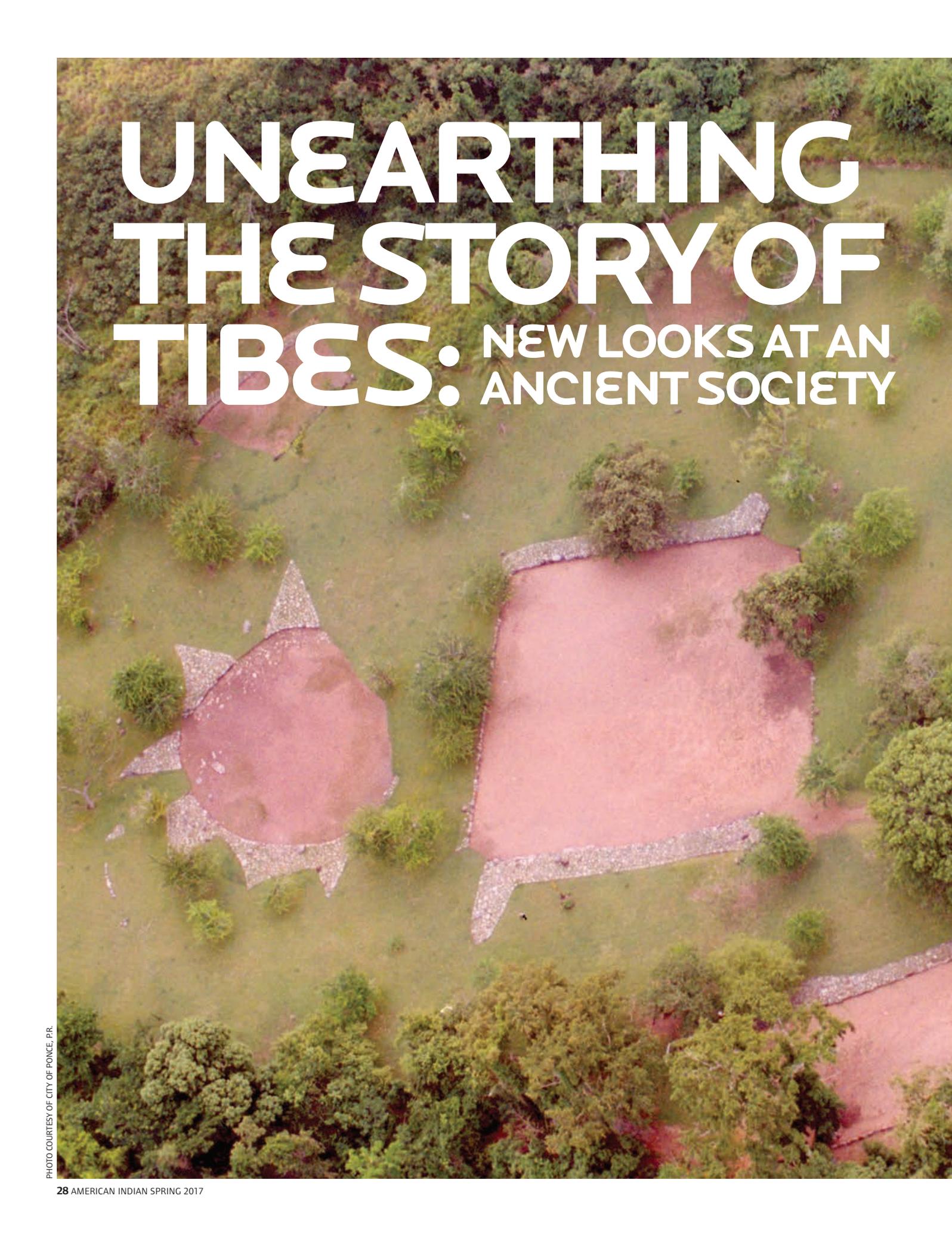
FAR LEFT: Base and uprights of Mba'e Marangatu, wooden altar, showing burned dot and carving pattern. (26/9699).

TOP: Details are made by burning the wood with hot irons.

ABOVE: Detail of little wooden scoop used in baptism ceremonies.

LEFT: *Mimby*, whistle used in hunting and spiritual ceremonies.

PHOTOS BY ERNEST AMOROSO

An aerial photograph showing two large, circular stone structures with star-shaped openings, surrounded by dense green forest. The structures are built on a reddish-brown earth. The text is overlaid on the top half of the image.

# UNEARTHING THE STORY OF TIBES: NEW LOOKS AT AN ANCIENT SOCIETY

PHOTO COURTESY OF CITY OF PONCE, PR

**H**urricane Eloise may have been a disaster for many in Puerto Rico, but it was a boon for the understanding of the island's indigenous heritage. When it brushed the southern coast of Puerto Rico in 1975, it brought floods and mudslides, but it also uncovered an ancient site buried for more than seven centuries.

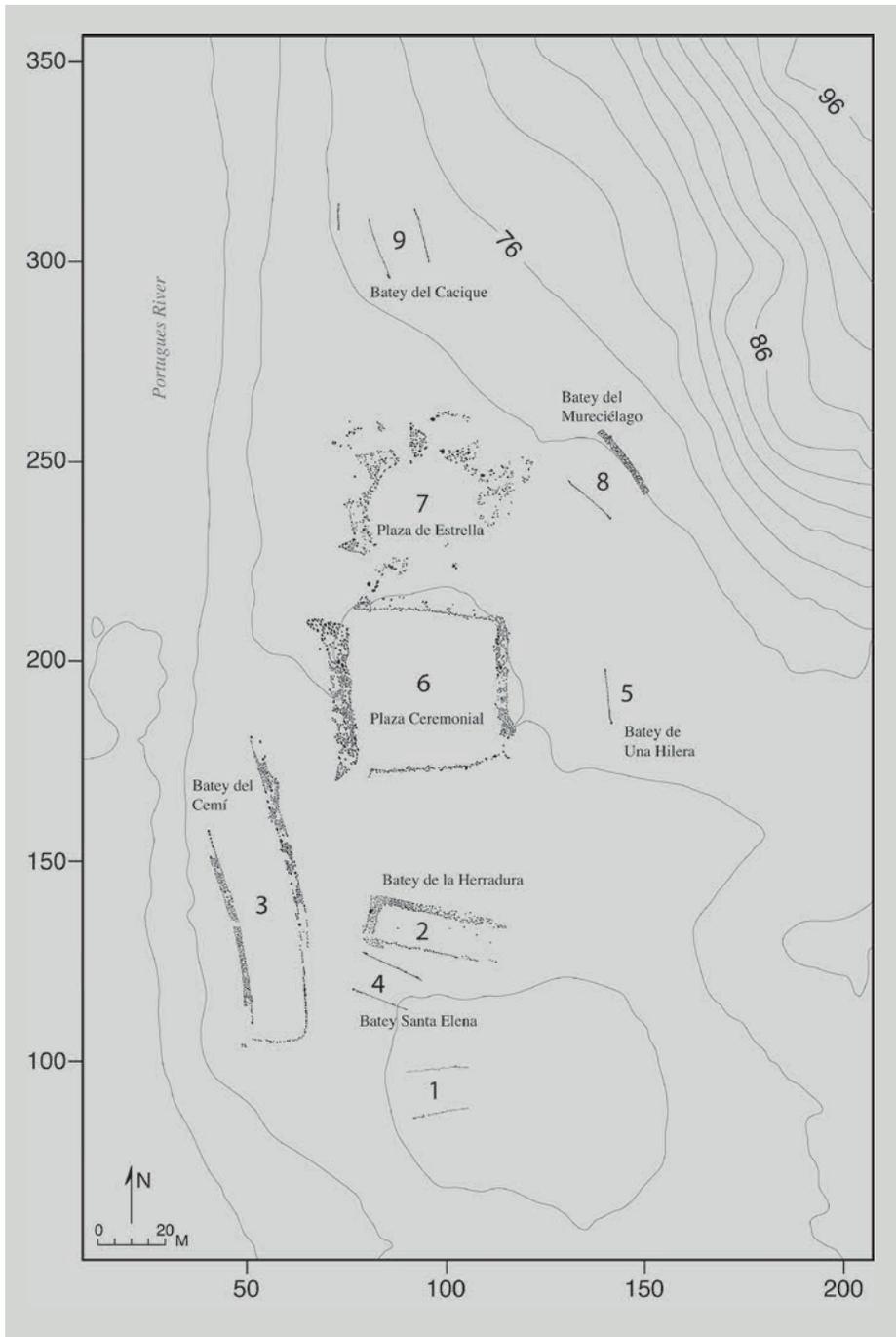
On the terraces of the Portugues River on the southern coast of the island, the floods produced by Eloise removed alluvial sediments. After the hurricane had passed, a farmer looking for wood to make charcoal found the remnants of an indigenous culture. Within few years, the Indigenous Ceremonial Center of Tibes, as it was later named, became one of the most important and, to date, the oldest sites of its kind in the Caribbean. Today, Tibes is an archaeological park managed by the City of Ponce with a museum and guided tours.

I have been working at Tibes since 1995, directing a multidisciplinary project that includes a paleoethnobotanist, zooarchaeologist, paleopalynologist, geologists, geoarchaeologist, stone tool analyst and a number of volunteers.

The main aim of the project is to understand the social and cultural changes between A.D. 600 and 1100. For many years I have been interested in understanding, not only human behavior, but also why and how this behavior changes. Particularly, I was concerned with the socio-cultural processes that were involved in the development of social stratification from originally egalitarian societies. Why and how have societies changed from a condition where most people with the right abilities had access to resources and status to a social organization where these resources and status were controlled by small elite group of people? In theory, this issue goes to the heart of the development of social classes and social inequality.

Because of its old age and the presence of monumental, ceremonial structures Tibes seemed to be ideal for this type of study. The site seemed to have distinct deposits associated with the very early, kinship-based social organization and a later emerging stratified sociopolitical structure. Unfortunately, the site had a whole different story to tell. As we discuss below, after years of work and collection of invaluable data, the results not only disproved our hypotheses but also made it

Aerial photograph of the Indigenous Ceremonial Center of Tibes, Ponce, Puerto Rico.



Map of the Indigenous Ceremonial Center of Tibes showing the location and name of the ball courts and plazas.

clear that our premises and assumptions were wrong. The positive outcome is that we had to regroup and re-interpret the evidence, resulting in what we think can be a more realistic view of the past.

Tibes is located near the south-central coast of Puerto Rico just north of the modern city of Ponce, approximately eight kilometers from the shore. The site was established on the alluvial terraces of the Portugues River in a biogeographic and geological transitional zone between the Southern Coastal Plains and the Southern Semi-arid Hills of the piedmonts of the Cordillera Central. Geologically, it lies between the limestone sedimentary rocks of



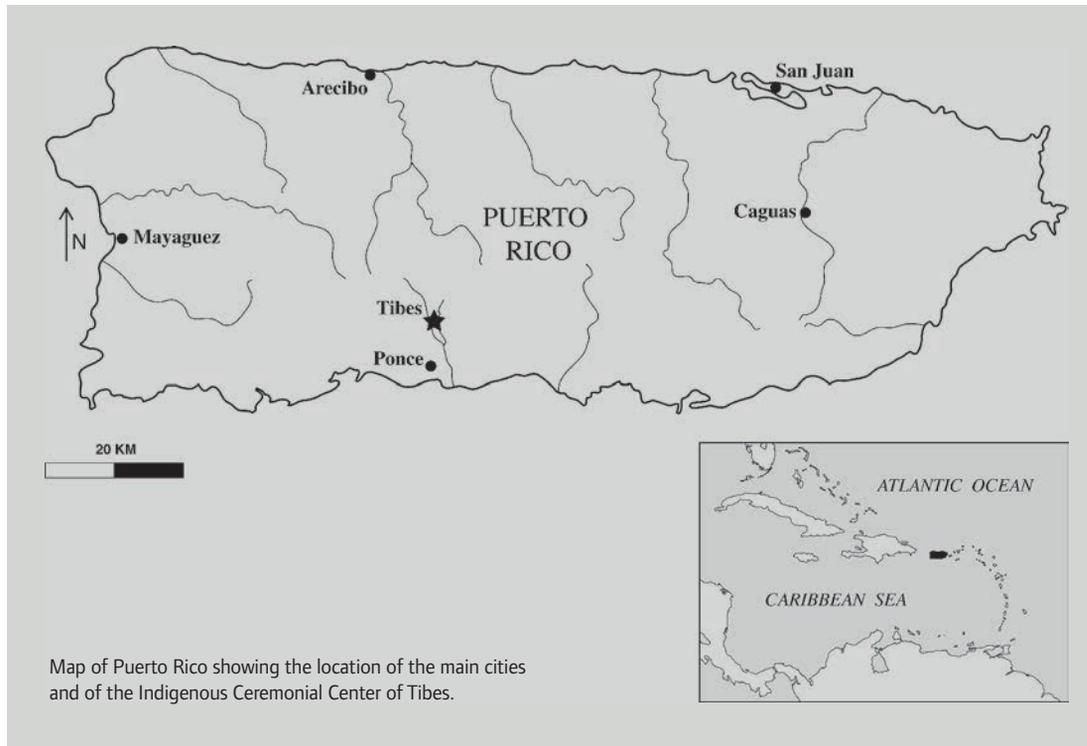
View of the Main Plaza from the southwest.

the coastal plains and the volcanic formations of the central mountains. The settlement is composed of a variety of highly distinctive archaeological features, including several discrete cultural deposits and nine stone structures (ball courts, plazas and “causeways”) which have been restored for the enjoyment and education of the public.

The structures present at Tibes, while not as spectacular as the ones found in Mesoamerica and the Andes, are still considered monumental. The main central structure can be considered a sunken plaza whose construction consisted of removing a great amount of soil, leveling and the transportation of suitable rocks from the river and the nearby hills. Although it is difficult to determine precisely the activities that took place in the structures, in general most Caribbean archaeologists agree that round and square structures most probably were plazas used in communal activities such as *areytos* (or feasting) and the *cohoba* ceremony (a ritual that involved the use of a hallucinogen, *cohoba*, to contact the supernatural world). Rectangular structures are normally interpreted as ball courts; a game took place probably similar to the one registered by the early colonists for other parts of the Greater Antilles. This game was similar to a combination of soccer and volleyball, where the ball had to be passed from one side (or team) of the court to another without hitting the ground. The ball could not be touched with the hands,



PHOTO COURTESY OF ANTONIO CURET



Map of Puerto Rico showing the location of the main cities and of the Indigenous Ceremonial Center of Tibes.

MAP COURTESY OF ANTONIO CURET. PREPARED BY JILL SEAGARD

so legs, elbows, shoulders and buttocks were used to hit it. The game was played for ritual, social and/or entertainment purposes.

The site was first excavated during the late 1970s and early 1980s by the Sociedad Guaynia de Arqueología e Historia, a local avocational organization. This society was responsible for unearthing and consolidating most of the monumental architecture and for convincing the City of Ponce to purchase the land and establish an archaeological park (visit online at <http://ponce.inter.edu/tibes/tibes.html>). It thereby preserved the site in its entirety. The original archaeological work was directed toward evaluating the site, discovering most of the monumental architecture and mapping the surface features. With these objectives in mind, excavations were performed in different areas of the site and a number of stone alignments were investigated to determine whether they were natural or cultural formations.

Based on radiocarbon (C-14) dates, Tibes seems to have been first inhabited around A.D. 400 and was abandoned around A.D. 1270, well before the Spanish arrived. Its ancient history can be roughly divided in two major periods: the Saladoid (A.D. 500–900) and the Elenoid (A.D. 900–1200). All monumental structures seem to belong to the late phase of the site, or the Elenoid period. In addition to the stone structures, excavations conducted in the 1970s uncovered two clusters of burials. The first one is located under Structure

6, the central, quadrangular plaza of the site, while the second one is 50 meters southeast of Structure 6, under Ball Court Number 3. Both clusters seem to belong to the Saladoid period and are thus older than the overlying stone structures. Other burials belonging to Elenoid were found dispersed over the site, in most cases in domestic contexts (refuse middens or possible house floors).

Based on the information from these initial excavations, many archaeologists began reconstructing the social and cultural changes that took place at the site. Many of these interpretations believed that during the first period of occupancy, Tibes was a farming village, and the social organization seem to have been egalitarian (i.e., without institutionalized social hierarchy) in nature. Later on, between A.D. 600 and 900, Tibes went through a re-structuration of the use of space, where old structures and deposits were moved or destroyed, new monumental structures were built and funerary practices changed. All these changes led many to argue that some form of political centralization and social stratification developed during this time. Around A.D. 1270 Tibes was practically abandoned.

While the original excavations from the 1970s and 1980s provided some information to develop some working hypotheses to explain the changes, this work emphasized mostly the ceremonial structures. In my case I was interested in studying these changes



PHOTO COURTESY OF ANTONIO CURET

Example of the rock art present in some of the structures. This particular petroglyph is from the west stone row of the Main Plaza (Structure 6 in the map).

more from the perspective of the household, the basic unit of social organization. Our ideal expectation was that we would be able to discover elite and commoner households (and their corresponding trash) and trace them back in time in order to understand better the shift from an egalitarian to a stratified society.

Keeping this purpose in mind, our field efforts were directed toward discovering houses. This is not an easy task in the tropics, since the structures were built of perishable materials. Most of the time the only observable remains are the hard, compacted dirt floors and the post-holes. Thus, to ensure some degree of success in finding the households I decided to conduct a number of “probing” strategies that included using different techniques and methods. These were successful in the discovery of at least three structures that, at that time, we thought might have been houses, a cooking area and its trash midden, with burnt shells, bones, cooking pottery, charcoal and ashes. Further, we were able to find one of the earliest deposits of the site belonging to the early Saladoid period (around A.D. 490), as well as a possible area near the entrance of the main plaza where ritual paraphernalia was disposed of and also boulders buried at the entrance of a ball court as possible offerings (cache).

After identifying these areas, we began expanding our excavations. It was in this stage that the project began producing results that are groundbreaking in Caribbean archaeology. For example, the radiocarbon or C-14 techniques are producing dates indicating that the site may have been turned into the ceremonial center as we see it today more likely around A.D. 1000–1100, not necessarily around A.D. 600–900. Thus, the changes involved in the process of shifting from a farming village to a civic-ceremonial center may have occurred later than we thought.

Also, archaeobotanical analyses of the charcoal obtained from different units have detected the presence of the *cohoba* tree (*Peptedina peregrina*, a hallucinogen used in ceremonies), the first positive archaeological identification of this species in the Caribbean. Faunal analysis has also indicated the presence of guinea pigs (*Cavia porcellus*), a rodent species not endemic from the Caribbean, but originally domesticated in South America. The small number of guinea pigs in our samples suggests they were a high-status food, used in rituals, or both. Both the guinea pigs and the *cohoba* come from deposits that

Student collecting soil and charcoal samples from a post hole northwest of the Main Plaza. Throughout the years the project has depended on the participation of volunteers and graduate and undergraduate students from Puerto Rico, the United States and several other countries.



Students and volunteers excavating the Macroblock, an excavation area southwest of the Main Plaza. Tens of post holes were found in this area of 12 square meters. The presence of the post holes indicates the location of an ancient structure probably made of wood and straw.



PHOTO COURTESY OF ANTONIO CURET

Archaeologist excavating a feature in the Macroblock and collecting soil and charcoal samples.

are predominantly Elenoid, supporting the evidence from the structures that ceremonialism intensified during this period. We also found clear evidence of a major flood event some time between A.D. 900 and 1000 that impacted the western side of the site in a catastrophic way.

As mentioned above, however, most of the new evidence discredited some of our expectations and debunked the premises of our hypothesis. First, the project has not been able to find any clear evidence of social stratification or the accumulation of wealth and sumptuary objects by any segment of society. Although some valued objects were found, such as exotic food (guinea pigs) and shell and stone ornaments, they are scarce and do not seem to have been concentrated in any particular sector of the site. And, second, the results of the excavation of the structures and the cooking area suggest that they are not necessarily domestic in nature. Most possibly they were related to the ceremonial role of the site, where the structures seem to have been used more during festivals and gatherings and the

cooking area was possibly used in the preparation of food during feasting.

Nevertheless, the information obtained from this project and the 1970s excavation is helping us to reconstruct a new, unexpected and more accurate view of the history of the Ceremonial Center of Tibes. Instead of the traditional perspective that equated ceremonial centers and monumental architecture with social stratification and centralization of power, we now believe that these centers represent more the development of communal, ritual space built under egalitarian conditions. In this scenario, groups of different backgrounds or interests could meet to solidify their social bonds through communal rituals or performances represented by the plazas. At the same time, these groups could reinforce their different identities in the face-offs represented by the ball courts and the ball game.

We also now know that the development of this ceremonial center happened gradually and not rapidly; most probably in stages involving the destruction of old structures, and the construction and re-construction

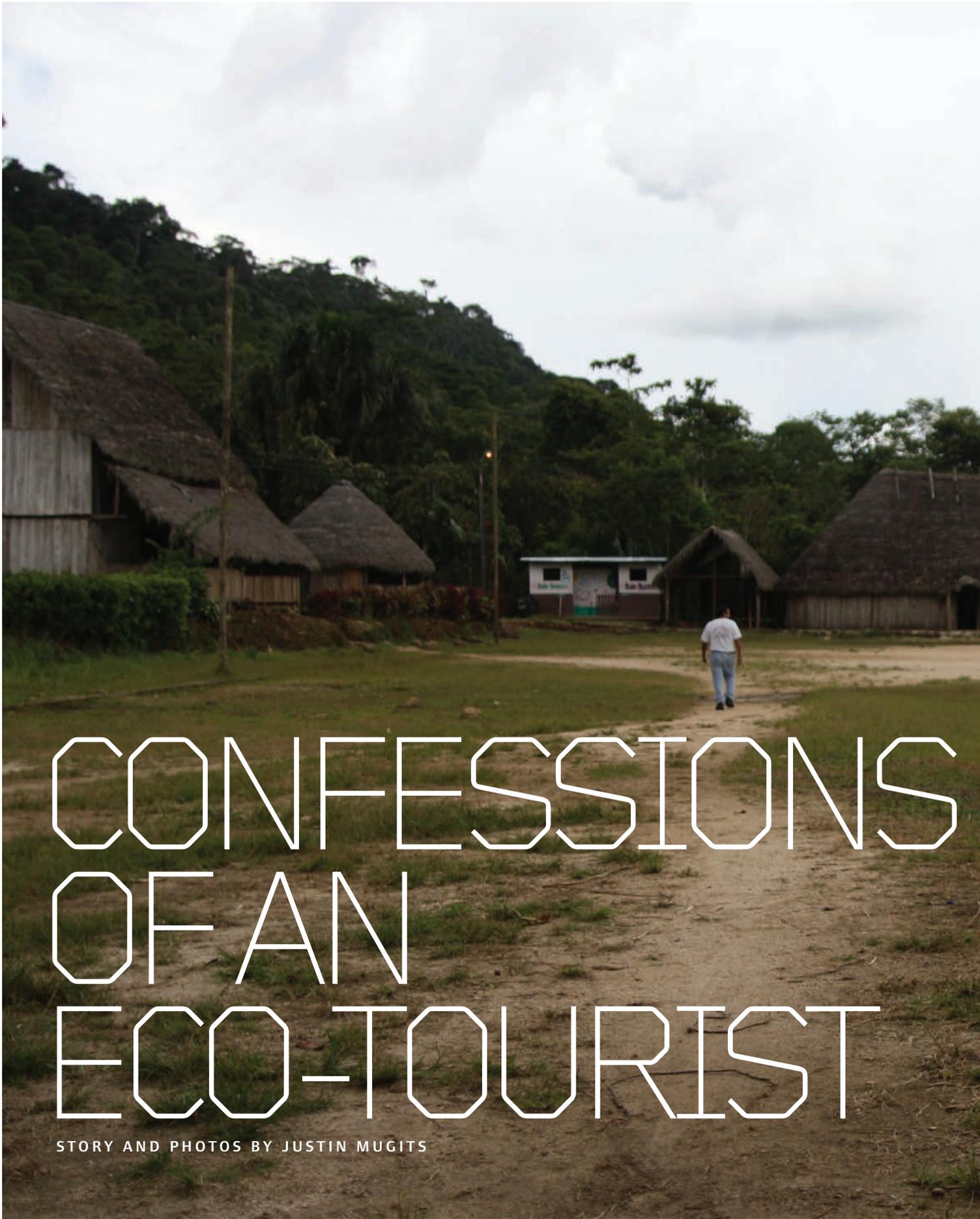
of new ones, leading eventually to the spatial distribution of structures that we see at Tibes today. This suggests that the relations between groups may have changed through time, as well.

Despite these advances, there is still much work to be done. The information collected to date has helped develop new working hypotheses based on new premises. But, at the end of the day, it has helped us get closer to the real story of the rise and fall of the Ceremonial Center of Tibes. ✨

L. Antonio Curet is an archaeologist who specializes in Caribbean and Mesoamerican ancient history. He is currently the Curator of Archaeology at the National Museum of the American Indian - Smithsonian Institution.

This project has been conducted in collaboration with the City of Ponce and it includes specialists from several American universities and colleagues and students from Puerto Rico, the U.S., the Netherlands and Colombia. Funds for the project have been provided throughout the years by the National Science Foundation, the National Geographic Society, the Heinz Foundation and more recently by the 2015 Smithsonian Scholarly Studies Awards Programs in the Arts and Humanities.

For more information on Tibes and the archaeological project, see: Luis A. Curet and Lisa M. Stringer. *Tibes: People, Power, and Ritual at the Center of the Cosmos*. (University of Alabama Press, Tuscaloosa: 2010.)



# CONFESSIONS OF AN ECO-TOURIST

STORY AND PHOTOS BY JUSTIN MUGITS



Cotococho is a Kichwa community at the eastern foot of the Andes mountains in Ecuador's Amazon Basin.

I arrived on a tight schedule in Banos, a town on the eastern side of the Ecuadorean Andes where the mountains descend into the Amazon basin. Banos is one of the gateways to the Amazon and a popular departure point for tourists heading into the jungle. My goal of an in-depth excursion into the Amazon, which required three or four days, would elude me because my flight departing Quito didn't leave me with sufficient time. My only option appeared to be a set daytrip along the edge of the jungle.

It began with a stop at the Zoo Refugio Tarqui, where the environmental police bring animals that have been rescued from traffickers or whose habitats have been otherwise threatened. After the zoo we would visit the Cotococho jungle Kichwa community and then hike a short distance into the Amazon to a waterfall.

I've never been fond of zoos. Seeing large cats, on the verge of madness, pacing in their cages doesn't appeal to me. For me the bigger and more complicated dilemma was the visit to the Kichwa community. The prospect of visiting a zoo of captive animals followed by a visit to an indigenous community left me ambivalent about the moral implications. It harkened to a colonial view of American Indians as part of nature, noble savages living within a pristine myth. Such romanticized perceptions of indigenous peoples as exotic protectors of the envi-





The Cotococho community is one of many indigenous communities in Ecuador who use tourism as a means of sustaining their traditions and entering the global economy.

**“UNTIL THE LATE 1980s, MOST INDIGENOUS COMMUNITIES IN THE ECUADOREAN AMAZON RESISTED TOURISM AS INFRINGEMENT ON THEIR LANDS AND WAY OF LIFE. BUT BY THE 1990s SOME COMMUNITIES BEGAN TO SEE ECO-TOURISM AS A MEANS TO LEGITIMIZE THEIR CLAIMS ON THE LAND, AS WELL AS A WAY TO ENTER THE GLOBAL ECONOMY AND ERECT A BULWARK AGAINST TRANSNATIONAL RESOURCE-EXTRACTION ACTIVITIES IN THEIR VICINITY.”**

ronment, living in harmony with nature, are still common today. This fanciful impression is one reason why visits to indigenous communities have been lumped into the category of eco-tourism.

Viewpoints like this deny indigenous people any agency or self-determination about their participation in the evolving world. They maintain the expectation that native cultures are static and deny the reality that they, like all cultures, are evolving. In turn, fictitious or altered realities of indigenous life, such as *ayahuasca* ceremonies, are delivered and commodified to satiate the expectations of tourists. This phenomenon is not new. It was common long before Buffalo Bill Cody made his name touring the world with his troupe of “noble savages.”

I was also concerned about the socioeconomic ramifications of tourist visits to native communities. Until the late 1980s, most indigenous communities in the Ecuadorean Amazon resisted tourism as infringement on their lands and way of life. But by the 1990s some communities began to see eco-tourism as a means to legitimize their claims on the land, as well as a way to enter the global economy and erect a bulwark against transnational resource-extraction activities in their vicinity. This entrance into the eco-tourism industry has come with some pitfalls. It has engen-



The village chief jokes with tourists in Spanish before the English language tour begins.



A traditional community building sits behind the village soccer field.

dered competition between neighboring communities as well as with non-indigenous tour operators. In many cases tour and hotel operators have used indigenous people as props to fulfill the curiosity and expectations of tourists. In these cases, the communities are at the economic mercy of tour operators, and they have little influence over the way their culture is presented, or misrepresented.

As indigenous communities have become increasingly savvy they have organized and created networks such as the Napo RICANCIE, a group of Kichwa communities on the Napo River that operate collective eco-tourism activities. The Napo RICANCIE is in turn a member of the Plurinational Federation of Community Tourism of Ecuador, which represents community initiatives throughout Ecuador. Better organizational practices, and networks like Napo-RICANCIE eventually allow many indigenous communities greater self-determination, both economically and in the way they choose to present their culture, but tourism still presents problems.

Members of the Napo RICANCIE bemoan the impact on their culture. Youth are “trying to be like visitors in terms of clothing, expression and thought,” they say. At the same time



Young girls work in the community's gift shop selling items to tourists.

they acknowledge that these changes are also part of the development of the community towards their goals of greater access to the education, food and housing, which eco-tourism facilitates. Similarly, in the Chichicorumi Kichwa community, many members observe the technological devices such as cellphones and cameras that tourists bear and desire those goods. But with little means to acquire them they often go into debt as they enter the global economy. Some people in the Chichicorumi community also worry about losing their traditional methods as members of the community “show the culture without really practicing it as before.”

Some communities no longer hunt, or plant and harvest their own food. Instead, they rely on money from tourism for subsistence. Communities which depend heavily on tourism as a source of income are also wed to the inconsistencies of the industry. Recent events such as the earthquake in Ecuador and the spread of the Zika virus deter tourists.

At the same time, tourism has supplied an impetus for some communities to recover and preserve some of their cultural practices. Members of the Napo RICANCIE suggest that tourism has “revalued the culture in

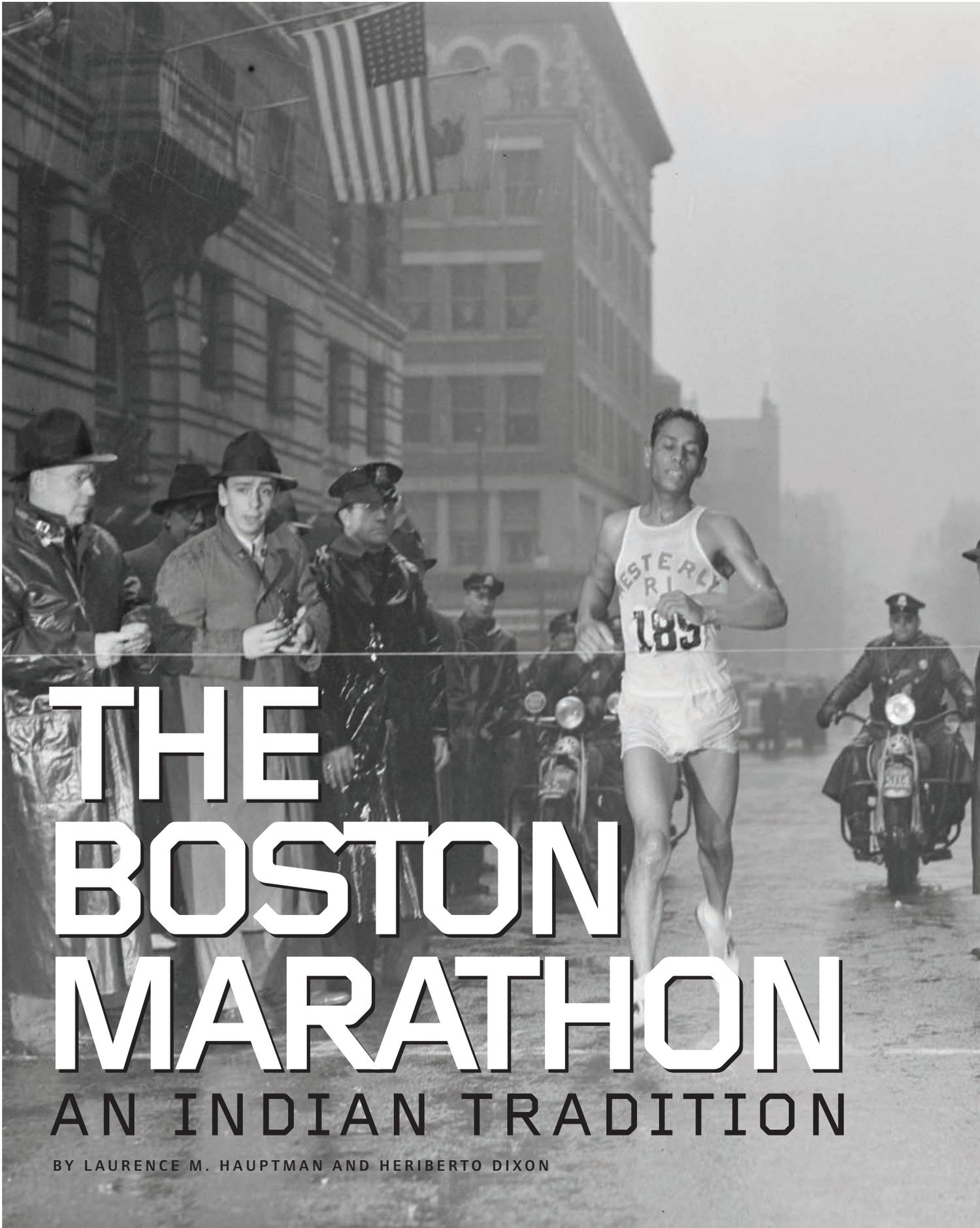
terms of gastronomy, language and medicine” which otherwise might have diminished as the communities adopt outside influences. One example is the revival of *chicha* in some communities. *Chicha* is a slightly fermented beverage made from corn or yucca that is rich in vitamin B. In many communities this traditional beverage fell out of use when coffee and soda became available. With the advent of tourism its perceived value increased, and it eventually returned as a staple of some diets. These mixed results of tourism have complicated the dynamic between visitors and indigenous community members. What might be beneficial for one community can be harmful for another.

Ultimately I decided to go on the tour. I was convinced by my desire to hike through the jungle and my curiosity about how the Kichwa community of Cotococha would be presented. We drove to the village and our non-indigenous tour guide explained some of the cultural features of the Kichwa in the Amazon. We met the chief, who usually conducts the Spanish language tours, tasted some *chicha* made from yucca and were allowed to try our hands at a blowgun. I bought a wooden bead necklace from a young girl in

a small thatched building that served as the community gift shop. I paid her five dollars and she put the necklace in a black plastic shopping bag for me, laughing and commenting in Spanish about the cartoon dog on my T-shirt. Our guide hustled us back to the bus and, after 40 minutes, my visit to the Cotococha Kichwa community was finished. I was off to hike through the jungle.

I am still not sure of the impact my visit had on the community, but maintaining awareness is critical in making the right decision. If we want to be responsible travelers it is imperative that we understand the impact we make when we visit other cultures. As the world becomes easier to traverse via globalization it allows us not only to consume a greater diversity of products, but it leads to a greater commodification and consumption of culture that is not always equitable. As we travel the globe in search of more “authentic” cultural experiences, it is our obligation to be aware of the effects our luxury has on the cultures we visit. ✨

Justin Mugits is a public programs assistant at the Smithsonian National Museum of the American Indian, George Gustave Heye Center. He is a returned Peace Corps volunteer (Mongolia) and has previously worked as an archeological field technician, teacher and bagel baker.



# THE BOSTON MARATHON

## AN INDIAN TRADITION

BY LAURENCE M. HAUPTMAN AND HERIBERTO DIXON

PHOTO BY LESLIE JONES, COURTESY OF LESLIE JONES COLLECTION, PRINT DEPARTMENT, BOSTON PUBLIC LIBRARY



Ellison Brown (Narragansett) winning the 1939 Boston Marathon. He also won the marathon in 1936. Leslie Jones (1886-1967), photographer; 1939

**H**eld every Patriot's Day, the Boston Marathon commemorates the Battle of Lexington and Concord, which began the American Revolution. The original route retraced the Ride of Paul Revere. Since the terrorist bombing at the finish line in 2013, it has become even more of a national symbol of defiance and resilience. To residents of the Boston metropolitan area as well as to runners from all over the world, the route, in the words of Boston Marathon historian Paul Clerici, is "sacred and cherished pavement."

It also has historic meaning for Northeastern Indian runners, some of whom came to national prominence in the Boston Marathon and left an indelible mark on its route. For Indian Country, the race is a continuation of the great indigenous tradition of long-distance running.

### EARLY INDIGENOUS STARS

Five Natives from New England and Eastern Canada have medaled since the beginning of the 20<sup>th</sup> century, starting with Bill Davis (Mohawk). From the Grand River Territory of the Six Nations at Ohsweken, Ont., "Mohawk Bill" finished second in 1901, to J.J. Caffrey of Hamilton, Ont., a world-class runner who had also won the event the year before. Davis is better known as the mentor and trainer of Tom Longboat (Onondaga), also from the Grand River Territory. Longboat, popularly known as the "Bronze Mercury," won the 1908 Boston Marathon, overcoming an early spring snow squall and a freight train that crossed the path of the runners. Even so, he smashed the meet record by 20 minutes! For the next six



years before he enlisted in World War I, Longboat was among the premier long-distance runners in the world.

With Longboat, the Boston Marathon became the springboard for Northeast Natives aiming at the supreme challenge, the Olympic marathon, revived in the first modern Olympics in 1896, a year before the Boston Athletic Association inaugurated the first Boston Marathon. His win in Boston made him the favorite for the 1908 Olympics in London. But only half the entrants were able to finish the race, run in August through the steamy streets of London, and Longboat himself collapsed from heat exhaustion. He turned professional shortly after, missing a chance at the 1912 games in Stockholm, Sweden.

The U.S. favorite for the 1912 Olympics was now Andrew Sockalexis, Penobscot from the Indian Island reservation in Maine. In 1911, Sockalexis decided to make Boston his first official marathon. He finish 37<sup>th</sup>. In 1912, he placed second, qualifying for the U.S. Olympic team. His teammates included Jim Thorpe and Louis Tewanima, two of the greatest track-and-field athletes of all time. At the Stockholm Olympics that July, Sockalexis finished fourth in the marathon, run in 90-degree heat. He later stated that he had over-trained.

Sockalexis was initially trained by his father, Francis, who held the honorary distinction in Penobscot society as a “pure man,” a fleet-of-foot young man who demonstrated great endurance in tracking down moose, deer and other game. His cousin Louis was one of the earliest American Indians to play Major League baseball (his team the Cleveland Spiders later became the Cleveland Indians). To build stamina, Andrew would run several times each day around the 7.5- square-mile island reservation. Sockalexis trained all year round, including running outdoors in the harsh Maine winters. He would even run with spikes on the nearby frozen Penobscot River. After showing great promise, he was instructed in running techniques and race strategies by Tim Daley of Bangor and by Arthur Smith, the track coach at the University of Maine.

In 1913, Sockalexis once again participated in the Boston Marathon. This race attracted 200,000 spectators, the largest up to that time, who lined the course’s route. Sockalexis moved into second place just one mile from the finish line, but couldn’t catch the eventual winner, Fritz Carlson of Minneapolis.

Sockalexis continued to race for the next four years. His last victory in long-distance running was against his friend Clarence



Olympic athletes from the U.S. team return to New York from Stockholm, Sweden, 1912. Thomas H. Lilley (1887–1954), second from right, and Andrew Sockalexis (Penobscot) (1891–1919), far right. Both competed in the marathon. Bain News Service, publisher, 1912. Courtesy of Library of Congress Prints and Photographs Division. Bain Collection.



**TO BUILD STAMINA, ANDREW WOULD RUN SEVERAL TIMES EACH DAY AROUND THE 7.5- SQUARE-MILE ISLAND RESERVATION. SOCKALEXIS TRAINED ALL YEAR ROUND, INCLUDING RUNNING OUTDOORS IN THE HARSH MAINE WINTERS. HE WOULD EVEN RUN WITH SPIKES ON THE NEARBY FROZEN PENOBSCOT RIVER.**

DeMar, seven-time winner of the Boston Marathon, in a 15-mile race in 1916 that took place from Old Town, Maine to Bangor's Bass Park. Sockalexix collapsed after winning the race and began coughing up blood. He had contracted tuberculosis, then a scourge in Indian Country. On Aug. 16, 1919, the great marathon runner died at the age of 27. He was buried on Indian Island.

### **THE NARRAGANSETT KING OF THE BOSTON STREETS**

Ellison Myers Brown, the great Narragansett runner of the 1930s, has become a legend, on and off the track, and his exploits gave the Boston Marathon its most distinctive landmark. Reporters too often filled their stories with stereotypes and misinformation about Brown, his running exploits and American Indians. Yet to this day, he is considered a hero by his community and other New England Indians.

Brown was born on Sept. 22, 1914, at Porter Hill, R.I., a member of a leading family on the Narragansett Nation's Rhode Island reservation. He was the son of Narragansett tribal members Bryan Otis and Grace Babcock Brown. Although sportswriters gave

PHOTO COURTESY LIBRARY OF CONGRESS





PHOTO COURTESY OF THE BOSTON PUBLIC LIBRARY, LESLIE JONES COLLECTION



ABOVE: Ellison Brown (Narragansett), with son Ellison Jr., at Hyde Shoe, 12-Mile Race in Cambridge, Mass. Ellison Jr. came in 36th. Leslie Jones (1886–1967). March 1955.

MIDDLE: Ellison Brown (Narragansett) running along Lake Cochituate, near Natick, Mass. (around mile nine) in the 1936 Boston Marathon, which he subsequently won. Leslie Jones (1886–1967), photographer.

FAR RIGHT: *Young at Heart*. Statue of two versions of Boston Marathon runner Johnny Kelley, holding hands. On the left, Kelley when he won the race in 1935; on the right Kelley at the age of 84, upon completion of his 61st marathon. Erected at the base of Heartbreak Hill, the marathon landmark that was the turning point of the race in 1936 when Ellison Brown (Narragansett) passed Kelley and won the marathon. Strangely, Brown does not figure in the statue. Sculpted by Rich Muno.

him the nickname “Tarzan” after the Edgar Rice Burroughs hero, in his own Narragansett community Brown was known as “Deerfoot,” the same moniker held by Louis Bennett, champion Seneca long-distance runner of the 1860s.

Outside of running, Brown’s life was filled with hardship and disappointment. He grew up in extreme poverty with six siblings, three brothers and three sisters. His brothers died long before they reached old age – Franklin by drowning, Edwin by gunshot and Clifford by stabbing. Although a fisherman and a mason by trade, Brown was unemployed for long periods. His formal schooling ended at the seventh grade. Indeed, his hope was that his skills as an unpaid amateur athlete would open doors and provide employment during the hard times of the Great Depression. That did not occur.

In 1926 at the age of 12, the precocious Narragansett runner came to the attention of Tippy Salimeno, a Westerly, R.I., trainer of long-distance runners. One of Salimeno’s runners was Chief Horatio “Dunk” Stanton, Jr. To the trainer’s surprise, the 12-year-old Brown nearly kept pace with the experienced Stanton in a 14-mile run from Westerly to a ballfield in Shannock, R.I. Salimeno encouraged Brown, but advised the lad that the Amateur Athletic Union only allowed participants into sanctioned events when they reached the age of 16. In the next years, although without tutelage and proper running shoes, Brown took up formal running, improved his stam-

ina and learned long-distance race strategies. Salimeno later became his trainer.

Track-and-field events had a resurgence in Indian Country in the early 1930s. At the 1932 Olympic Games in Los Angeles, Wilson David “Buster” Charles, an Oneida from De Pere, Wis., finished fourth in the decathlon, the premier track-and-field event along with the marathon.

It was not a coincidence that Brown decided to enter the Boston Marathon the following year. Now 21, standing 5’7” and weighing 138 pounds of muscle, he finished 14<sup>th</sup>. The next year, he finished 32<sup>nd</sup>. But in the 1935 Marathon he received major press attention and became part of the race’s lore, even though he didn’t medal. His mother had just died, and to honor her memory, Brown wore a jersey made of one of her best dresses. During the last third of the race, he decided to abandon his running shoes, beat-up high-cut sneakers, either because of discomfort or because they had fallen apart. For the next five to seven miles, he ran barefoot. Even without footwear, Brown finished in 13<sup>th</sup> place! One of his fellow competitors was the Haudenosaunee Russell George, a highly touted 17-year-old runner from the Onondaga reservation in central New York. George had injured his ankle prior to the marathon, and both he and Brown failed to catch the ultimate winner, the famous Johnny Kelley.

But Brown decisively entered Marathon history with his first win, in April 1936, on a day when it drizzled off and on. Unlike Brown’s previous marathon strategies where



PHOTO COURTESY OF BOSTON PUBLIC LIBRARY, LESLIE JONES COLLECTION



PHOTO COURTESY OF ROADSDIVISION.COM

he stayed in the middle of the pack for the first half of the race, he set a pace at the beginning that was so fast he passed the press vehicles before they reached the first checkpoint. He actually broke the record for the first five miles of the race. By the 20<sup>th</sup> mile, his main competitor, once again Johnny Kelley, had caught up to him. At the last of the Newton hills, more of a gradual rising slope near Boston College, between mile 20 and 21 of the race, Kelley briefly overtook him. Passing the Narragansett, Kelly patted him on the back.

The gesture was ill-advised. Brown suddenly awakened to the fact that his competitor was now making his decisive move. This was the turning point in this famous marathon. Brown sped up, and Kelley could not keep up. Jerry Nason, the best-known newspaper reporter covering the Boston Marathon, later referred to the spot as “Heartbreak Hill” suggesting that “Tarzan” broke Kelley’s heart there. This famous site is now marked by a statue with two figures called *Young at Heart*. Strangely, both of the figures are of Kelley, as a young and old man. Brown, the winner of the contest, is missing.

Brown’s outstanding performance won him a place on the 1936 U.S. Olympic team, for the notorious Berlin Summer Olympics hosted by Germany’s new Nazi regime. The track-and-field contingent included African-Americans Jessie Owens and Ralph Metcalfe, as well as Marty Glickman, of the Jewish faith, at an event designed to bolster the host’s Aryan supremacist ideology.

On August 9 on a bright sunny day with the temperature around 71 degrees, Brown was one of the favorites to medal in the Marathon. At the 25-kilometer mark, he was in fourth place. Remarkable film clips of the race, available on Youtube, show him nonchalantly pausing for a drink at an aid station. However, at the 28-kilometer mark, he suffered a severe cramp in his right thigh and his leg knotted up, forcing him to stop and rub it. Allegedly, he was disqualified when a spectator came to his aid and when he veered off the course, clear violations of the rules.

In disbelief that “Tarzan,” a favorite to medal, had not finished the race, writers over the years have tried to explain what had happened. They blamed it on his taking a warm bath before the race, on his pulling a muscle fooling around imitating a British distance walker, on a chronic foot injury or on a hernia aggravated in the qualifying trials. A family tradition points to his alleged fight with a Nazi supporter of Hitler in a beer garden before the race and his subsequent arrest. According to the story, he was held in jail overnight and warned by authorities not to win the marathon.

After returning to the United States empty handed, he continued to run the marathon, seeking to redeem his reputation by claiming that he could run and win two marathons within 24 hours. In the fall of 1936, he delivered on his boast, winning marathons on back-to-back days, first in Port Chester, N.Y. on October 11, and in Manchester, N.H., more

than 200 miles away on the following day! He also continued to run in the Boston Marathon for the next decade. He was a fan favorite not only because of his great athletic talent, but because he had a flair for being unpredictable. In 1937, Brown, somewhat out of condition, and suffering from problems with his feet, finished 31<sup>st</sup>. His 1938 race has entered Boston Marathon lore, although his wife Ethel Mae later claimed the incident happened the year before. Supposedly as a result of the sweltering conditions, Brown decided to abandon his quest for the championship. He ran off the course, waved to the crowd, and jumped into Lake Cochituate to cool off.

In 1939, Brown reached the pinnacle of his career. He began to take long-distance running seriously again. Training vigorously, he ran two practice marathons a week between Pawtucket, R.I. and Attleboro, Mass., and ran another 17 miles twice a week. That year, he won 20 of 22 long-distance races, setting records in nearly every event! In a ten-mile race in Cranston, R.I., he equaled the world record held by Pavlo Nurmi, the Flying Finn, perhaps the greatest long-distance runner of all time. Brown also won both the 15- and 20-kilometer races at the United States National Track and Field Championship and a well-



# AN URBAN MI'KMAQ MARATHONER AND THE FEMINIST REVOLUTION

**F**rom the time the modern Olympics re-introduced the marathon in 1896, women were stereotyped as too fragile to run long-distance races and were formally excluded. Only in 1984 at Los Angeles were women officially allowed to run the Olympic marathon. Joan Benoit Samuelson of the United States won gold, Grete Waitz of Norway silver, and Rosa Mota of Portugal bronze. However, these three were not alone in “breaking the glass ceiling” in long-distance running.

Patti Lyons Catalano Dillon is the most famous American Indian women marathoner in history. She is ranked as the second-best woman marathoner of all time by the National Distance Running Hall of Fame, which inducted her in 2006. During her career, she held American records in numerous running categories, ranging from five miles to the marathon. She set world records in the five-mile, 10K, 20K and the half marathon. She was also the first American woman to break the two-hour 30-minute barrier in the marathon. In 1980, she won 12 of 16 major races, including five marathons, and finished second in three.

Lyons, the eldest of nine children, was born on April 6, 1953, and grew up in the Hough's Neck neighborhood of Quincy, Mass. For decades, a sizeable number of Mi'kmaq Indians had migrated to the Boston metropolitan area and had established a community there. Her mother was a Mi'kmaq from Nova Scotia, who ran away from her reserve at an early age. Patti's father, an Irish-American from Dorchester, had been an athlete, a champion boxer in the Navy. He died when Patti was a teenager. Patti was responsible for much of the care of her eight siblings.

Overweight, sedentary and a heavy smoker, Lyons became caught up in the fitness craze of the 1970s. She decided to take up running, jogging in the area around the Quincy Library. She soon began competitive running and, in 1976, entered the Ocean City Marathon, which she won for the first time. In 1977, she finished second in the first Bonnie Bell 10-Kilometer Run for women (now the Tufts Health Plan 10K for Women).

A turning point in her racing career came with her relationship with Joe Catalano, the track coach of Quincy High School. Catalano



PHOTO BY FRANK O'BRIEN/THE BOSTON GLOBE VIA GETTY IMAGES

became her coach, trainer and, later, her husband. He put her through Spartan workouts, running 100 miles a week. She eliminated her two-pack a day cigarette habit. In preparation for the Boston Marathon, Catalano had her run 600 yards on Heartbreak Hill ten times at a set rate once a week. She also did speed work one day a week. Her husband introduced her to weight training. By 1978, her transformation was complete. She had become a finely tuned long-distance runner capable of competing with world champions such as the late Grete Waitz

In 1979, 1980 and 1981, she finished second in the woman's division of the Boston Marathon. In the 1981 marathon, Patti was leading the race just four miles from the fin-

Patti Lyons Catalano winning the 10K Bonnie Bell Race in 1980. Also shown is race official Johnny Kelley, the legendary winner of the 1935 Boston Marathon and the major competitor of “Tarzan” Brown. He is shown holding up the bell and the finish line strap.

ish. The large crowds lining the route spilled over into the path of the racers, creating a tighter course for the runners. The horse of a mounted police officer suddenly shifted sideways and slammed its hindquarters into Lyons. She was shaken and bruised and forced to slow down. Allison Roe of New Zealand, a world class rival, took the lead with three miles to go and won the race. Although losing to Roe, Patti Lyons Catalano set the American woman's record for the marathon.

publicized race at the World's Fair in Flushing Meadow Park in Queens, N.Y. On a chilly day in April 1939, Brown won the Boston Marathon again. In doing so, he eclipsed the race record by more than two minutes. According to several sources, he downed several hot dogs and several bottles of soda pop just prior to the race.

But his hopes for an Olympic rematch in Helsinki were crushed by the world war. Qualifying for the 1940 Olympic team and favored to win the marathon, Brown saw his plans come to a sudden end when Germany invaded Poland on Sept. 1, 1939. No Olympic games were held again until 1948, when Brown, then 36, was well past his prime.

Brown's Boston Marathon running days came to an end in 1946. Making a comeback in that race, he finished a surprising 12th. He returned to his work as a mason and catching and selling fish, although he continued to run in challenge races. Until the age of 59, this remarkable athlete also put on exhibitions, sometimes entertaining the crowds by running backwards. In financial trouble for much of his later life, like Longboat before

him, he was forced to sell his prized medals and trophies to pay for groceries as well as for his medical bills. But in 1973, he was inducted into both the RRCA Distance Running Hall of Fame and the American Indian Athletic Hall of Fame. Two years later, Brown was killed outside of a bar in Westerly apparently after being hit by a van. The memory of the "King of the Boston Streets" is kept alive today in the "Annual Tarzan Brown 5.5 Mile Mystic River Run" that takes place in southeastern Connecticut.

### THE TRADITION CONTINUES

Festivities leading up to the running of the 120th Boston Marathon in 2016 included a major conference "Native American Running: Culture, Health, Sport." It was sponsored by Harvard University, in cooperation with its Peabody Museum, its American Indian Studies Program and Radcliffe College as well as the Boston Athletic Association, the sponsor of the Boston Marathon. The conference also commemorated the 80<sup>th</sup> anniversary of the win by Ellison Myers "Tarzan" Brown, Sr. in the 1936 race. The conference explored the

history and traditional roles of American Indian running as well as its health benefits to youths and adults alike.

American Indians from all over North America participated, including descendants of the great Native marathoners. Among the honored attendees and speakers was Billy Mills, a Lakota and winner of the 10,000-meter race at the Olympic Games in Tokyo in 1964. Several conferees of American Indian descent ran in the 2016 Boston Marathon to honor their legendary ancestors and tribal members. These included William Winnie, honoring his great grandfather Tom Longboat, Dale Lolar, a Penobscot honoring Andrew Sockalexis, and Mikki Wosencroft, a Narragansett honoring "Tarzan" Brown. The fans of this great sports event were now reminded that the first residents of the Northeast had not disappeared, but were still visible, even on the streets of Boston. ✿

Laurence Hauptman, a frequent contributor to *American Indian* magazine, is SUNY Distinguished Professor Emeritus of History. Heriberto Dixon is SUNY Lecturer Emeritus of Business and History.



**Southwest Traditions**  
Specializing in Hopi Silver Jewelry

[www.southwesttraditions.com](http://www.southwesttraditions.com)

P.O. Box 3855, Estes Park, CO 80517  
International 970-586-4529  
Toll Free 1-877-894-4038

Pendant by  
Trinidad Lucas

# CULTURAL APPROPRIATION: SO NOT A GOOD LOOK

BY JOSHUA VODA

A stroll through the East Gallery of the National Museum of the American Indian in New York is a sensory-rich exploration into Native identity and artistry. Currently it plays host to the exhibition *Native Fashion Now*, a vibrant collection of garments, apparel and accessories that together communicate resilience and determination while appealing to one's appreciation of beauty and cultural significance.

Visitors, especially those from North America, may come away with eyes a bit more trained to see Native influence in fashion and design within their everyday lives. But many questions arise. How can one know something is *actually* Native? Is it *Native-created*, *Native-inspired* or simply a rip-off? How can you determine cultural authenticity when you find fashion that expresses Native motifs? The list is practically never-ending and many times not easily answered.

This April, the Museum investigates these types of questions and more when it hosts the daylong special symposium, *Native/American Fashion: Inspiration, Appropriation and Cultural Identity*. The Fashion Institute of Technology (FIT), State University of New York is co-sponsoring the event. During three separately themed sessions, the symposium features discussion and presentations from Native and non-Native historians, fashion designers and artists working in the fields of fashion, art, law and indigenous studies.

"Appropriation of style and form has been an ongoing dynamic in the fashion industry since the very beginning," says Museum associate curator Kathleen Ash-Milby (Navajo), organizer of the New York presentation of *Native Fashion Now*. "Issues surrounding the appropriation of Native American material culture have surfaced periodically in the fashion world for decades, but you could argue that

the misuse of sensitive cultural material over the past five to 10 years has struck a new low. The issues are quite complex, and the symposium seeks to surface and interrogate the many facets of this practice in order to begin to educate both the public and the industry."

In *Expressing Cultural Identity Through Fashion*, speakers will focus on the historical context of the spread of ideas related to design and dress. Presentations include Native groups of North America, but will also examine the phenomena in a global context. FIT associate professor Amy Werbel will moderate the session. It will feature Daniel James Cole, New York University and FIT professor and co-author of *The History of Modern Fashion*; Timothy Shannon, chairperson of History at Gettysburg College; Anna Blume, FIT professor of the History of Art; and Sherry Farrell Racette (Timiskaming First Nation and Irish), University of Manitoba associate professor.

The second session, *Problematics of Cultural Appropriation in Contemporary Fashion*, will more directly address cultural appropriation and its effects; Ash-Milby will moderate. Susan Scafidi, Fordham professor and academic director of the school's Fashion Law Institute, will bring legal perspective to the session, including the limits and applications of intellectual property laws. Joe Horse Capture (A'aninin), director of American Indian Initiatives at the Minnesota Historical Society, will discuss the extreme appropriation of 19<sup>th</sup> century Plains dress and cultural practice by European hobbyists. Adrienne Keene (Cherokee), Brown University professor and author of the blog *Native Appropriations*, will look specifically at use of Native forms and designs in contemporary fashion.

"I feel that it is incredibly important for the world of mainstream fashion design to recognize the importance of working with Native communities and Native designers to ap-



David Gaussoin and Wayne Nez Gaussoin (Diné/Picuris Pueblo), *Postmodern Boa* (detail), 2009. Stainless steel, sterling silver, enamel paint, and feathers. Model: Tazbah Gaussoin. Peabody Essex Museum, 2016.32.1.

PHOTO COURTESY OF DAVID GAUSSOIN AND THE MUSEUM OF INDIAN ARTS AND CULTURE



Orlando Dugi (Diné). Dress, headpiece, and cape (detail), *Desert Heat* Collection, 2012. Silk, organza, feathers, beads, and 24k gold; porcupine quills and feathers; feathers, beads, and silver. Model: Louisa Belian. Courtesy Amy Shea.  
© 2015 Peabody Essex Museum.

# NATIVE FASHION NOW

PHOTO BY THOSH COLLINS

appropriately represent Indigenous designs,” says Keene. “These designs, cultural markers and other representations of communities aren’t just disconnected symbols; they are connected to contemporary peoples and have a story, origin and meaning. When they are taken out of context and no respect or credit is given to the community from which they come, it is a blatant disregard of the context and living relationships surrounding these images.

“I am heartened, however, to see more and more collaborations between well-known designers and up-and-coming Native designers, as well as so many Native designers who are creating their own spaces for Native fashion, spaces where they are able to represent themselves, their people and their community in appropriate, new and innovative ways,” says Keene.

The *Creative Collaborations* session will finish the symposium, concentrating on best practices when Native designers and fashion houses work together; Eileen Karp, FIT assistant professor and chairperson of the Fashion Design department, will moderate. The session welcomes fashion designer and couturier Virgil Ortiz (Cochiti Pueblo), who collaborated with fashion icon Donna Karan in the early 2000s, to speak about that experience. The *Native Fashion Now* exhibition displays Ortiz’s work with Karan. Jessica Metcalfe (Turtle Mountain Chippewa), founder and owner of the Native fashion website, *Beyond Buckskin*, will explore other successful collaborations, such as Métis designer Christi Belcourt’s 2015 work with Valentino.

Keene adds, “In the future, I hope to see more collaborations, but also more Native designers pushing their way into the notoriously white mainstream fashion world. Incredible things happen when the power is put back into the hands of Native people to challenge stereotypes and represent ourselves as the vibrant, diverse, contemporary people that we are.” ✨

The symposium takes place Saturday, April 22, from 10:30 a.m. to 5 p.m. at NMAI-New York’s Diker Pavilion. Presenters/panelists may be subject to change; consult the Museum’s online calendar for the most up-to-date information.

*Native Fashion Now* is organized by the Peabody Essex Museum, Salem, Mass. The Coby Foundation Ltd. provided generous support. The New York presentation of this exhibition and related programming is made possible through the generous support of Ameriprise Financial. Additional funding provided by Macy’s.

Joshua Voda is public affairs specialist for the National Museum of the American Indian in New York.

Sho Sho Esquiro (Kaska Dene/Cree). Wile Wile Wile dress, *Day of the Dead* Collection, 2013. Seal, beaver tail, carp, beads, silk, rayon, and rooster feathers. Dominique Hanke (British) for Sho Sho Esquiro. Wile Wile Wile fascinator, *Day of the Dead* Collection, 2013. Animal skull, silk, horsehair, crinoline, flet. Peabody Essex Museum purchase with funds provided by Ellen and Steve Hoffman, 2016.



PHOTO BY THOSH COLLINS (DETAIL)

# CLOTHED IN A TREATY

BY JAMES RING ADAMS

Carla Hemlock (Mohawk, b. 1961) made this muslin shirt, now in the collection of the National Museum of the American Indian, to commemorate the 1794 Treaty of Canandaigua – still in effect – between the U.S. government and the Haudenosaunee (Iroquois or Six Nations) Confederacy.

Negotiated in the first decade of the new United States government, the treaty promised “perpetual” peace and friendship between the Six Nations and the United States and confirmed boundaries of Six Nations lands bounded by New York State. Envoys from the Oneida, Onondaga, Cayuga and Seneca nations were seeking to regain land that had been ceded at Fort Stanwix in the immediate aftermath of the American Revolution. The U.S. ambassador Timothy Pickering in his turn wanted to secure a wagon road and right of passage through Haudenosaunee lands. Both sides worked under the shadow of open warfare further west between the U.S. and the Miami (or Twightwee) Confederation in what are now the states of Ohio and Indiana. Two U.S. army expeditions in the Old Northwest Territory had ended in military disaster for the young republic, but word arrived during the Canandaigua talks that U.S. Gen. Anthony Wayne had just won a smashing victory over the Miami at the Battle of Fallen Timbers. Both the U.S. and the Haudenosaunee negotiators had a strong interest in securing their own peaceful relations.

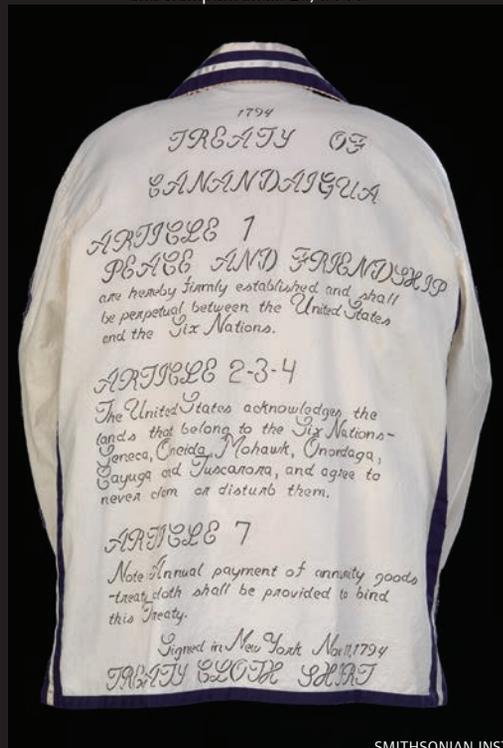
The treaty reflected the principles of the Two-Row Wampum Belt, in which the Indian and Euro-American sides recognized the sovereignty of the other and promised non-interference in each other’s affairs. Article 7 provided for direct relations between the U.S. President or his deputies and the chiefs of the Six Nations for the redress of injuries. In spite of some major issues, such as the flooding of Seneca land for construction of the Kinzua Dam in the 1960s, this provision is still recognized in U.S. Courts. As further confirmation, the U.S. promised a yearly distribution of goods valued at \$10,000 and a further \$4,500, “which shall be expended yearly, forever, in purchasing clothing, domestic animals, implements of husbandry, and other utensils.” This provision lives on in an annual distribution of Treaty Cloth, originally bolts of calico (highly valuable at the time) but today consisting of much less expensive pieces of muslin.

Hemlock, who works in Kahnawake Mohawk Territory and has exhibited at the annual Winter Art Market at the National Museum of the American Indian – New York, used some of the 2009 Treaty Cloth distribution to make her shirt. She incorporated wampum belt patterns and language from the Canandaigua Treaty in its design. The shirt has been acquired by the Museum for its permanent collection. It is now on display in New York in the *Native Fashion Now* exhibit, running to Sept. 4, 2017. This shirt signifies two uninterrupted centuries of the annual Treaty Cloth presentation, a rare example of a treaty more or less continually respected between the U.S. government and Native people.

James Ring Adams is Senior Historian at the National Museum of the American Indian – Smithsonian and Managing Editor of *American Indian* magazine.



Treaty Cloth Shirt, Carla Hemlock (Mohawk). 2012  
Cotton treaty cloth, broadcloth applique, glass beads, silk and wampum shell. 26/9144.



PHOTOS BY ERNEST AMOROSO

# NATIVE NATIONS

# INAUGURAL BALL 2017:

## CELEBRATING SOVEREIGNTY AND OUR NATIVE VETERANS

BY HANNAH WENDLING



The Native American Women Warriors with founder, Mitchelene BigMan (Crow/Hidatsa/Gros Ventre/Northern Cheyenne), right, salute during *The Star-Spangled Banner*.

PHOTO BY KEVIN WOLF/AP IMAGES



More than 350 guests in full Washington finery thronged the Potomac Atrium on the evening of January 20 for the second Native Nations Inaugural Ball. The event paid tribute to Native veterans and formally launched the campaign to build the National Native American Veterans Memorial on the National Mall grounds of the National Museum of the American Indian. Longtime friends of the Museum and new members alike enjoyed an evening of music performances, dancing and Native cuisine. Those who were unable to attend offered their support from afar by sponsoring

tickets for more than one dozen D.C.-area veterans to attend.

NMAI Director Kevin Gover welcomed the crowd and Honorary co-chairs U.S. Representative Markwayne Mullin (R-Okla.) and U.S. Senator Brian Schatz (D-Hawaii) greeted guests with video messages. The Native American Women Warriors opened the program by presenting the colors, accompanied by Gabriel Ayala (Yaqui) on a hand drum, while Charly Lowry (Lumbee) sang *The Star-Spangled Banner*. The evening's performances included soulful North Carolina-based rock group Dark Water Rising, guitarist Gabriel Ayala and blues pianist Murray Porter (Mohawk), while DJ Break-



Charly Lowry (Lumbee) and Dark Water Rising perform on the main stage for Native Nations Inaugural Ball guests.

PHOTO BY KEVIN WOLF/AP IMAGES

away (Picuris and Cochiti Pueblo) kept the crowd dancing between live music sets.

The memorable event raised \$550,000 for the Veterans Memorial, including a generous contribution from the Chickasaw Nation. To be dedicated on Veterans Day 2020, the memorial will be constructed on the grounds of the Museum in Washington, D.C., to give “all Americans the opportunity to learn the proud and continuous tradition of service of Native Americans in the Armed Forces of the United States.” ✿

Hannah Wendling is a special events associate at the National Museum of the American Indian.

To learn more about the National Native American Veterans Memorial Project, visit [AmericanIndian.si.edu/nnavm](http://AmericanIndian.si.edu/nnavm).



Guests add names of Native American veterans to an Honor Wall to pay tribute to those who have served in every branch of the U.S. Armed Forces from the Revolutionary War to modern day.

PHOTO © TONY POWELL, 2017

# EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2017



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:**  
ALCONQUIAN PEOPLES OF  
THE CHESAPEAKE

**FOR A LOVE OF HIS PEOPLE:  
THE PHOTOGRAPHY OF  
HORACE POOLAW**  
THROUGH JUNE 2017

**PATRIOT NATIONS:  
NATIVE AMERICANS IN OUR  
NATION'S ARMED FORCES**  
THROUGH JANUARY 2018

**THE GREAT INKA ROAD:  
ENGINEERING AN EMPIRE**  
THROUGH JUNE 2020

**NATION TO NATION:  
TREATIES BETWEEN THE  
UNITED STATES AND  
AMERICAN INDIAN NATIONS**  
THROUGH DECEMBER 2021

## PUBLIC PROGRAMS

Radmilla Cody (Navajo).



PHOTO COURTESY OF THE ARTIST

## WOMEN'S HISTORY MONTH CONCERT

**SOUNDS OF AWARENESS WITH LEANNE  
SIMPSON AND RADMILLA CODY**

**Saturday, March 4**

**Performances by Simpson at 12 noon and  
3:30 p.m.; Cody at 2 p.m.**

**Potomac Atrium**

The philosophy that believes silence does not create change is embodied in the musical performances of Leanne Betasamosake Simpson (Michi Saagiig Nichnaabeg) and Radmilla Cody (Navajo). Through *Sounds of Awareness*, these Native women tell their stories; Simpson as a First Nations scholar,

writer, spoken word artist and supporter of the Walking with Our Sisters movement, and Cody as an award-winning recording artist and advocate against domestic violence.

**DINNER AND A MOVIE**

**Saturday, March 18**

**7 p.m.**

**Rasmuson Theater**

**100 Years: One Woman's Fight for Justice**

**(2016, 76 min.) United States. Melinda**

**Janko. Producer: Michele Ohayon**

When tribal treasurer Elouise Cobell (Blackfeet) asked questions about missing money from government-managed Indian trust accounts, she never imagined that she would be taking on the world's most power-

Leanne Betasamosake Simpson  
(Michi Saagiig Nichnaabeg)



ful government. *100 Years* is the story of her 30-year fight for justice on behalf of 300,000 Native Americans whose mineral-rich lands were grossly mismanaged by the United States Government. In 1996, Cobell filed the largest class action lawsuit to date against the federal government – and through three Presidential administrations, she persevered and ultimately prevailed. Presented as part of the Environmental Film Festival in the Nation’s Capital. The film’s director will be in attendance.

**FILM SCREENING**  
**Sunday, March 19**  
**2 p.m.**  
**Rasmuson Theater**

*Angry Inuk* (2016, 82 min.) Canada. Alethea Arnaquq-Baril (Inuit)

*Angry Inuk* challenges long-held perceptions of Inuit seal hunting, its history and tradition. Amid today’s commercial seal hunting industry, Inuit activists use social media to post their own “sealfies” and address the worldwide issue.

**CHEROKEE DAYS**  
**Friday, March 31 – Sunday, April 2**  
**10 a.m. – 5 p.m.**  
**Museum-wide**

Celebrate the fourth annual Cherokee Days Festival with representatives from all of the federally recognized Cherokee tribes (Cherokee Nation, United Keetoowah Band of Cherokee Indians and the Eastern Band of Cherokee Indians). This event showcases the shared history and culture of the three

PHOTO COURTESY OF THE ARTIST

# EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2017

PHOTO COURTESY OF CHEROKEE NATION



Cherokee National Treasure Jane Osti demonstrating her pottery skills.

PHOTO COURTESY OF CHEROKEE NATION



Display of pottery shaping tools.

PHOTO COURTESY OF CHEROKEE NATION



A young visitor coloring a turtle fan.

Cherokee tribes, featuring interactive exhibitions, storytelling, traditional flute playing, weaponry, wood carving, beadwork, traditional games, basket weaving, pottery demonstrations, music and dance.

### **EARTH OPTIMISM SUMMIT LECTURE**

**Saturday, April 22**

**2 p.m.**

**Rasmuson Theater**

#### **“The Canoe, the Island and the World”**

Presented in collaboration with the Smithsonian Tropical Research Institute’s Earth Optimism Summit, NMAI Senior Geographer RDK Herman presents insights into the five values of the voyaging canoe *Hökūle‘a*. As the canoe’s worldwide voyage of *mālama honua* (take care of the Earth) comes to an end, Herman reflects on its journey and the lessons one can learn while living on a finite vessel – whether it is the canoe, an island or island earth.

### **THE STATE OF ROCK ART IN NORTH AMERICA**

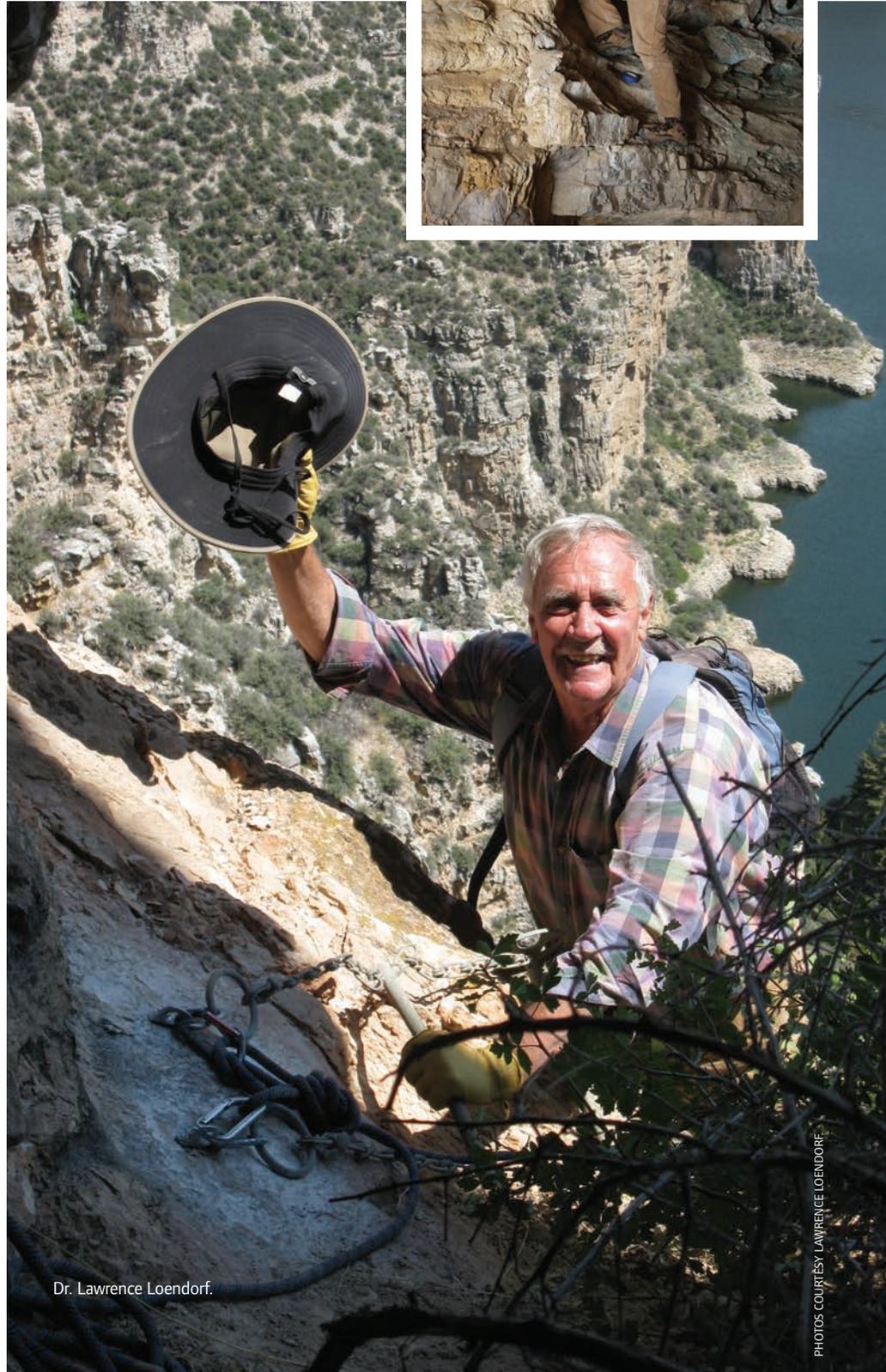
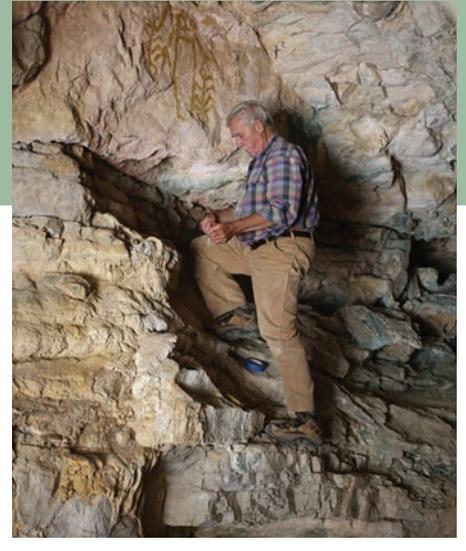
**Thursday, May 18**

**3 p.m.**

**Rasmuson Theater**

From the high plains of Canada to caves in the southeastern United States, images etched into and painted on stone by ancient American Natives have aroused in observers the desire to understand their origins and meanings. Rock paintings and engravings can be found in nearly every state and province, and each region has its own distinctive story of discovery and evolving investigation of the rock art record. Rock art in the 21<sup>st</sup> century enjoys a large and growing popularity fueled by scholarly research and public interest alike.

Join us for an illustrated talk by Dr. Lawrence Loendorf offering new information, insights and approaches to research about both the ancient place of these enduring images and their modern meanings. An archaeologist and rock art researcher, Loendorf is president of Sacred Sites Research, which records and analyzes pictograph and petroglyph sites and promotes their protec-



Dr. Lawrence Loendorf.

PHOTOS COURTESY LAWRENCE LOENDORF

# EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2017



PHOTO BY KATHERINE FOGDEN

Samuel Gon explains the cultural significance of Native Hawaiian plants.

tion. He is also an award-winning professor and author. A book signing for *Discovering North American Rock Art*, recently published in softcover by the University of Arizona Press, follows the program.

**CELEBRATE HAWAII: THE AHUPUA'A**  
**Saturday, May 20 and Sunday, May 21**  
**10:30 a.m. – 5 p.m.**

**Museum-wide**

Explore Hawaii's unique land management system, the *Ahupua'a*. Learn the *mele* (songs) that tie to each element of the *Ahupua'a* and traditional stories. Samuel M. 'Ohukani'ohi'a Gon III, senior scientist and cultural advisor of the Nature Conservancy of Hawaii, will share plant knowledge; cultural practitioner Joe McGinn will discuss taro farming techniques and the importance of water management in the *Ahupua'a*; and cultural practitioner Hi'ilani Shibata will present traditional songs and stories.

The Museum gratefully acknowledges the contributions of our partner, the Office of Hawaiian Affairs.



**"WE REMEMBER"**  
**Monday, May 29**  
**2 p.m.**

**Potomac Atrium**

Join us on Memorial Day to honor our nation's veterans and learn about the museum's National Native American Veterans Memorial Project.



# EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2017

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

### NYC EXHIBITIONS



PHOTO BY GREG HALL

Margaret Roach Wheeler (Chickasaw), *The Messenger (The Owl)*, from the Mahotan Collection, 2014. Portland Art Museum, purchased with funds provided by an anonymous donor.

**NATIVE FASHION NOW**  
THROUGH SEPT. 4, 2017

**CIRCLE OF DANCE**  
THROUGH OCT. 8, 2017

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

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

## PUBLIC PROGRAMS



PHOTO BY THOSH COLLINS

Jared Yazzie (Diné) for OXDX, *Native Americans Discovered Columbus* t-shirt, 2012. Cotton. Gift of Karen Kramer. Peabody Essex Museum, 2015.11.4.

**AT THE MOVIES/CELEBRATING WOMEN'S HISTORY MONTH**  
*Breaking Down Barriers: Women's Shorts Program*

**Thursday, March 23**

**6 p.m.**

**Auditorium**

*Breaking Down Barriers* offers a series of short works directed by Native women filmmakers.

**THUNDERBIRD SOCIAL**

**Saturday, April 8**

**7 p.m.**

**Diker Pavilion**

Join the Thunderbird Indian Singers and Dancers for an evening of inter-tribal dances led by Louis Mofsie (Hopi/Winnebago). Drum groups include Heyna Second Son Singers and The SilverCloud Singers.

**THE POWER OF NATIVE DESIGN**

**Thursday, April 20**

**6 p.m.**

**Diker Pavilion**

From T-shirts to tuxedos, Native fashion designers have impacted the world and their industry with creative and innovative designs. Through wearable art, these designers share individual and collective histories and experience. Enjoy an evening of fashion and music and hear the personal stories of designers Dorothy Grant (Haida), Jamie Okuma (Luiseno/Shoshone-Bannock), Bethany Yellowtail (Apsaalooke [Crow]/Northern Cheyenne) and others.

# EXHIBITIONS + EVENTS CALENDAR

MARCH/APRIL/MAY 2017

## **NATIVE/AMERICAN FASHION: INSPIRATION, APPROPRIATION AND CULTURAL IDENTITY**

**Saturday, April 22**

**10:30 a.m. – 5 p.m.**

**Diker Pavilion**

This special symposium, held in conjunction with the *Native Fashion Now* exhibition, will bring together Native and non-Native historians, fashion designers and artists working in the fields of fashion, law and indigenous studies. Join us for a lively program as expert speakers address fashion as a creative endeavor and an expression of cultural identity; issues of problematic cultural appropriation in the field; and examples of creative collaborations and best practices between Native designers and fashion brands. The symposium is cosponsored with the Fashion Institute of Technology, State University of New York.

## **ANNUAL CHILDREN'S FESTIVAL: DESIGNED FOR FUN!**

**Saturday and Sunday, May 6 and 7**

**12 noon – 5 p.m.**

**Museum-wide**

Everything starts with a design! Celebrate the ingenuity and innovation of Native games, toys and more with an afternoon of family-friendly activities.

## **AT THE MOVIES: CELEBRATING ASIAN PACIFIC HERITAGE MONTH**

**Thursday, May 18**

**6 p.m.**

**Auditorium**

***Mele's Murals* (2015, 60 min.) United States.**

**Tadashi Makamura**

Artists Estria Miyashiro (a.k.a. Estria) and John Hina (a.k.a. Prime), a group of Native Hawaiian charter-school youth and the rural community of Waimea are dealing with the ill effects of environmental change and encroaching modernization. Reflecting upon the resurgence of Hawaiian language and culture of the past 20 years, Estria and Prime show how their exploration of graffiti art has led to personal discovery of identity and responsibility as Native Hawaiian people.



PHOTO BY WALTER SILVER

Jamie Okuma (Luiseno and Shoshone-Bannock), boots, 2013–14 (detail). Glass beads on boots designed by Christian Louboutin. Museum commission with support from Katrina Carye, John Curuby, Karen Keane and Dan Elias, Cynthia Gardner, Merry Glosband, and Steve and Ellen Hoffman. Peabody Essex Museum, 2014.44.1AB. ©2015 Peabody Essex Museum.

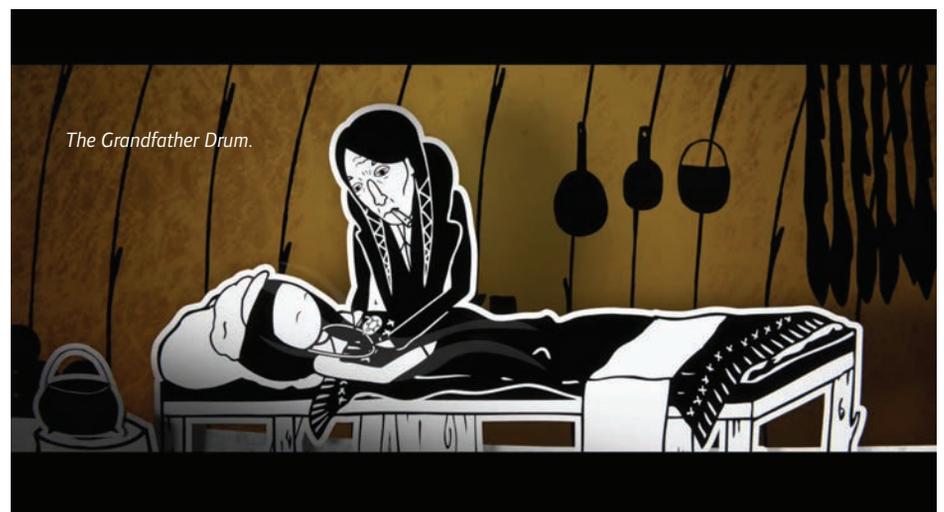


IMAGE COURTESY OF THUNDERSTONE PICTURES

Bethany Yellowtail (Apsaalooke [Crow] and Northern Cheyenne) for B Yellowtail, *Old Time Floral Elk Tooth* dress, Apsaalooke Collection, 2014. Lace, leather applique, and elk teeth. Peabody Essex Museum, 2015.22.1.



PHOTO BY THOSH COLLINS



Jose and Marty Kriepe de Montano.

# MARTY KREIPE DE MONTANO

(PRAIRIE BAND POTAWATOMI)

I came to the museum in 1983 on a fellowship. I worked in every department for nine months. When that was over, the person who was running the Indian Information Center (Nancy Henry) was leaving and they offered me her position. The Information Center had been there since about 1976.

At our 155<sup>th</sup> Street and Broadway location, the Information Center was in a room right by the front door. I had maybe just 100 books or so. Mostly, I would answer questions such as “What is that thing on the third floor? There’s no label.” In those days, we didn’t have many labels. I had copies of drawings of every case, and the cases were all numbered. My role was to talk to the public, and I realized quickly that people knew very little about Native peoples. I was there to answer people’s questions about the exhibits, the museum and Indians in general, and I started keeping track of the questions. I have many notebooks full of these questions. I also soon realized that people get a more satisfying visit if they can talk to somebody who’s knowledgeable.

When the Smithsonian took over, it was really different. We had budgets. I changed the name at that point from the Indian Informa-

tion Center to the Resource Center. I thought the Information Center sounded like I had the information and was going to give it to you. The Resource Center was where you could come in and we had the resources where you could find the answer. It was meant for the general public – for people who had been to Arizona and bought a Hopi pot and wanted to see what we had in our collection that could be similar to theirs. Graduate students working dissertations and those working on master’s theses also came. It ran the gamut.

On weekends, the Museum would put on programs. My husband José Montaña and I put together an activity where you could make pan pipes out of plastic straws, and they worked! He could teach people how to play them. It’s not just a musical thing. In order to play them, the scale alternates between two parts. One part is played by one person and the other is played by someone else. So cooperation is more important than competition. We also had a program called *Intertwined Roots* around 1985 and we talked about powwows in North America and the meaning behind the dances and the things that the people were wearing; the significance of those things. Then José would come out and play about six differ-

ent instruments from South America, and then we would talk about that. It really gave people a glimpse of the diversity of cultures.

We would get the funniest questions. We would talk about giving thanks to Mother Nature and growing potatoes. And a little boy raised his hand and said, “How do you grow a potato?” Kids think potatoes were cloned in the grocery store. They really don’t know. They’re in New York City.

When I worked at the Resource Center at NMAI-New York, we had a whole collection of lesson plans put together by Native people for students. People would come in and we could help them teach an appropriate lesson. Teachers would come in and want to know about Indian language. When you tell them that there were over 300 languages north of Mexico, they’re like “Really?!” They didn’t have any idea.

In 2000, I moved to Maryland to plan the Resource Center at the Museum in Washington, D.C., on the Mall, we had about 15 computers and people could watch and listen with headsets. There was a section where there were beautiful photographs of objects in the collection. They could choose one of those images and send it via email as a postcard. We had an online service where you could research by topic and email yourself the articles. One day a doctor with the Indian Health Service came in asking if anything had been done in any other areas about going back to traditional food and taking things like pizza and soda out of the kids’ meals in school. I showed him this online service and he found a bunch of articles where different Native people had gone back to traditional foods to improve their health. You never know!

Every year, there was some kind of convention or meeting in D.C. for people that were blind. All of a sudden, there were a lot of blind people walking around the Museum. They would visit the Resource Center, and I would let them touch our handling objects – a beaver pelt or painted deer hide, for example, and I would describe it to them. They could feel the rough paint of the deer hide, and I would help guide their hand over it. They could feel the beadwork too. Those were some of the things we had in the handling collection to make people aware that Native people are still here and making beautiful things. I think it was especially appealing to the blind.

I had the particular pleasure, I guess, in making people see things from a different perspective. ✿



## EDITORIAL COMMITTEE

<i>Machel Monenerkit (Comanche)</i>	<i>Katherine Fogden (Mohawk)</i>	<i>Eileen Maxwell</i>
<i>Bethany Morookian Bentley</i>	<i>John Haworth (Cherokee)</i>	<i>David Saunders</i>
<i>James Ring Adams</i>	<i>Doug Herman</i>	<i>Gabrielle Tayac (Piscataway)</i>
<i>Kathleen Ash-Milby (Navajo)</i>	<i>Ramiro Matos (Quechua)</i>	<i>Tanya Thrasher (Cherokee)</i>

## BOARD OF TRUSTEES

<i>Brenda Toineeta Pipestem (Eastern Band of Cherokee), Chair</i>	<i>Kristopher Easton</i>	<i>Lance Morgan (Winnebago Tribe of Nebraska)</i>
<i>Andrew J. Lee (Seneca), Vice-Chair</i>	<i>The Honorable William H. Frist, MD</i>	<i>Deborah Parker (Tulalip/Yaqui)</i>
<i>Margaret L. Brown (Yup'ik), Secretary</i>	<i>Jeff L. Grubbe (Agua Caliente Band of Cahuilla Indians)</i>	<i>Brian Patterson (Oneida Indian Nation)</i>
<i>S. Haunani Apoliona (Native Hawaiian)</i>	<i>Sven Haakanson (Alutiiq)</i>	<i>Valerie Rowe</i>
<i>Kim Baird (Tsawwassen First Nation)</i>	<i>LaDonna Harris (Comanche)</i>	<i>David J. Skorton, ex officio</i>
<i>danah boyd</i>	<i>Richard Kurin, ex officio</i>	<i>Loretta Tuell (Nez Perce)</i>
<i>William K. Butler II</i>	<i>Bill Lomax (Maskaluuwasxw)</i>	<i>Darrelld "Deacon" Turner II (Cherokee)</i>
<i>Brenda Child (Red Lake Ojibwe)</i>	<i>Richard Luarkie (Pueblo of Laguna)</i>	
<i>Amanda Cobb-Greetham (Chickasaw)</i>	<i>Victor Montejo (Jakalte Maya)</i>	

## NEW YORK BOARD OF DIRECTORS

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

## NATIONAL COUNCIL

<i>Allison Hicks (Prairie Band of Potawatomi Indians), Co-Chair, California</i>	<i>Marilyn S. Grossman, District of Columbia</i>	<i>Shelby Settles Harper (Caddo Nation), Maryland</i>
<i>Gregory A. Smith, Co-Chair, Maryland</i>	<i>LaDonna Harris (Comanche), New Mexico</i>	<i>V. Heather Sibbison, District of Columbia</i>
<i>Elizabeth M. Alexander, Virginia</i>	<i>Melissa Holds the Enemy (Crow), Montana</i>	<i>Joan and Marx Sterne, Virginia</i>
<i>Jackson S. Brossy (Navajo Nation), District of Columbia</i>	<i>Jennifer Jones, Minnesota</i>	<i>Ernest L. Stevens, Jr. (Oneida Tribe of Wisconsin), Wisconsin</i>
<i>Margaret L. Brown (Yup'ik), Alaska</i>	<i>Zackeree Sean Kelin (Caddo Nation) and Maria Bianca Garcia Kelin, New Mexico</i>	<i>Jerry C. Straus, District of Columbia</i>
<i>Quincalee Brown, Virginia</i>	<i>Paul Moorehead, District of Columbia</i>	<i>Geoffrey D. Strommer, Oregon</i>
<i>Stephanie A. Bryan (Poarch Band of Creek Indians), Alabama</i>	<i>Lori Nalley (Muscogee Creek Nation), Oklahoma</i>	<i>Tishmall Turner (Rincon Band of Luiseño Indians), California</i>
<i>Uschi and William Butler, New Mexico</i>	<i>Susan Napier, California</i>	<i>Jill Cooper Udall, New Mexico</i>
<i>David Cartwright, New Mexico</i>	<i>Jessica Gonzales Norte (Agua Caliente Band of Cahuilla Indians), California</i>	<i>Mellor C. Willie (Navajo), District of Columbia</i>
<i>Vincent R. Castro, Delaware</i>	<i>Brenda Toineeta Pipestem (Eastern Band of Cherokee), Oklahoma</i>	<i>Jeff Weingarten, District of Columbia</i>
<i>Brian Cladoosby (Swinomish), Washington</i>	<i>Clara Lee Pratte (Navajo Nation), Maryland</i>	<i>Leslie A. Wheelock (Oneida Tribe of Wisconsin), District of Columbia</i>
<i>Charles M. Froelick, Oregon</i>	<i>Robert Redford, Utah</i>	
<i>Keller George (Oneida Indian Nation), New York</i>	<i>Robert W. Roessel (Diné), Arizona</i>	
<i>Lile R. Gibbons, Connecticut</i>	<i>Carol Schwartz, District of Columbia</i>	

# 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](http://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](mailto:NMAI-GroupReservations@si.edu). School groups can also arrange for an educational visit by calling the numbers above.



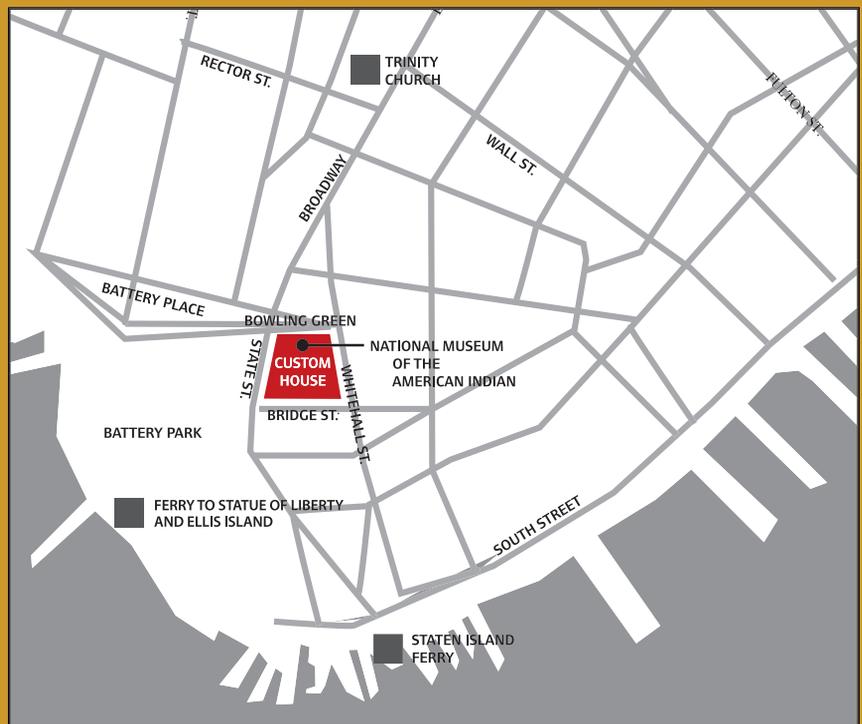
## NMAI IN NEW YORK CITY

**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](http://www.AmericanIndian.si.edu) and click "events." For Film and Video updates call (212) 514-3737 or visit <http://nmai.si.edu/explore/film-video/programs/>



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

# HONORING OUR NATIVE AMERICAN VETERANS



**PROUD SUPPORTER  
OF THE  
NATIONAL NATIVE  
AMERICAN VETERANS  
MEMORIAL**

 Smithsonian  
National Museum of the American Indian  
[AmericanIndian.si.edu/NNAVM](http://AmericanIndian.si.edu/NNAVM)

*Oglala Lakota Veterans Honoring Quilt, ca. 2008. 26/7045*

**HONORING OUR  
NATIVE AMERICAN VETERANS**

# NATIONAL INDIAN GAMING ASSOCIATION

**Proud Supporter of  
the National Native American  
Veterans Memorial**

 Smithsonian  
National Museum of the American Indian  
[AmericanIndian.si.edu/NNAVM](http://AmericanIndian.si.edu/NNAVM)

*Sioux two-hide dress, ca. 1910. 2/5800*

**HONORING OUR  
NATIVE AMERICAN VETERANS**

# SULLIVAN INSURANCE AGENCY OF OKLAHOMA

**Proud Supporter of  
the National Native American  
Veterans Memorial**

 Smithsonian  
National Museum of the American Indian  
[AmericanIndian.si.edu/NNAVM](http://AmericanIndian.si.edu/NNAVM)

*Oglala Lakota Veterans Honoring Quilt, ca. 2008. 26/7045*

**EXHILARATING**

**ENRICHING**

**ENDURING**

**EXCEPTIONAL**

**LET THE JOURNEY BEGIN**



Lola Akimade



**TAKING RESERVATIONS NOW**  
SMITHSONIANJOURNEYS.ORG / 877.338.8687