NATIONAL MUSEUM *of the*
American Indian
Summer 2002
Celebrating Native Traditions & Communities

Star Quilts: Gifts of Beauty and Tradition

ALSO INSIDE: SEPT. 14-15, THE POW WOW TRAIL LEADS TO WASHINGTON

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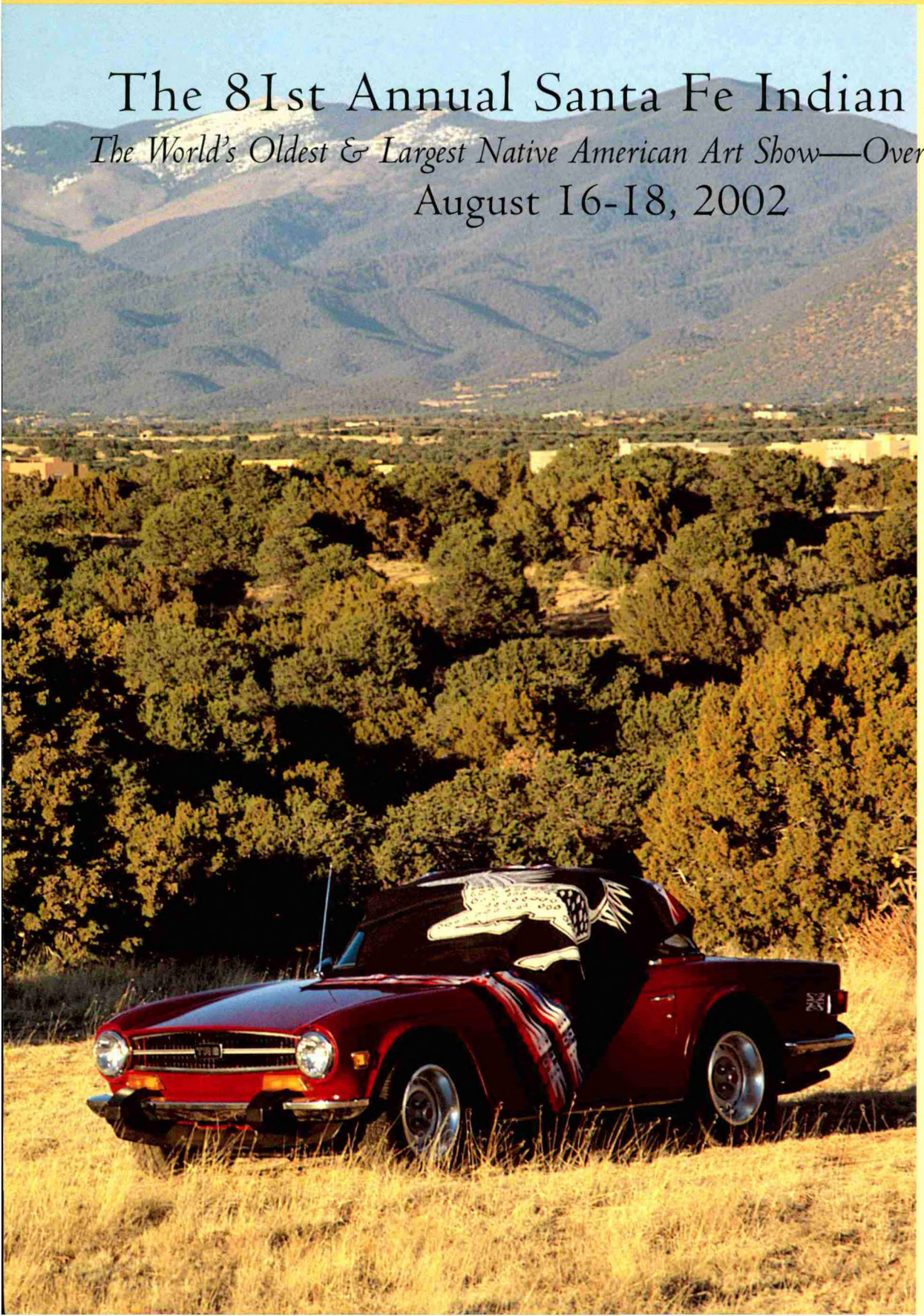

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Volume 3, Number 3, Summer 2002

Gifts of Beauty and Tradition

 Richard Peterson (Dakota/Assiniboine) writes about the personal touches of quilters as they carry on the tradition of star quilts. Some like Elaine Brave Bull McLaughlin (Yankton Sioux) have had the tradition in their family for more than 100 years. Others like Roy Azure (Dakota-Sioux) make quilts to order. Vera Big Talk (Sioux) will give two of her creations to the mayors of New York City and Washington, D.C., to commemorate September 11.

About the cover: Red Bottom Tepee, or The Story of the Assiniboine Quilt, c. 1979-80. Rich with symbolism, this quilt made by Almira Buffalo Bone Jackson (Assiniboine), tells the story of the Red Bottom band of Fort Peck Assiniboine. The red petals symbolize the four winds and directions; the dark blue center, the Missouri River; and the corner tipis, the Assiniboine scattered throughout Canada and the USA. The tipis in the circle represent the strength and unity of the Assiniboine and the black and white triangles at the tipi corners are the camp dogs watching over the people.

Photo courtesy Morning Star Quilts, *Leone Publications.*

Inaugural Pow Wow

 The National Museum of the American Indian marks another milestone in the museum's construction by hosting the Inaugural Pow Wow on the National Mall this fall. Jason Ryle (Anishinabe) writes about the main attractions such as the grand entry, the outdoor arts and crafts gallery, and the buffalo burgers. Everyone is invited to Washington, D.C. to celebrate Native traditions and cultures on September 14 and 15, 2002, says George Horse Capture (A'Aninin Gros Ventre), senior counselor to NMAI Director Rick West.

DEPARTMENTS

High Point

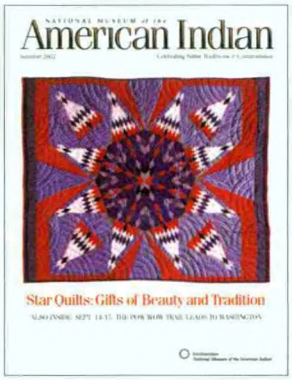
 Cmdr. John Herrington (Chickasaw) will become the first Native American astronaut in space. To honor Native people everywhere, Herrington will take three eagle feathers with him onboard the shuttle Endeavor. Miles Morrisseau (Métis) tells us about Herrington's mission 122 miles above the Earth beginning on October 6, 2002.

NATIONAL MUSEUM of the

American Indian

Volume 3, Number 3, Summer 2002

Celebrating Native Traditions & Communities



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Celebrating the Survival of Our Traditions

NMAI's Inaugural Pow Wow on the National Mall is an opportunity to celebrate the progress of the Mall museum and honor the resilience of Native cultures

Photo courtesy of Buffalo Bill Historical Center, Cody, WY. Photo by Robert Weiglein

The Grand Entry, like this one in Cody, Wyo., is the most visually spectacular aspect of a powwow. As the formal starting point for every powwow, the Grand Entry acknowledges the dancers, singers, drummers, sponsors, and the public.

By George Horse Capture

The National Museum of the American Indian (NMAI) will open its doors on the Mall in September 2004. Many special activities will lead up to this monumental event. Come and celebrate with us as the NMAI hosts a national powwow to honor Native people and their traditions on September 14 and 15, 2002, in Washington, D.C. One of the most significant commitments to the development of the new museum lies in its becoming a meaningful part of the Indian world. By hosting the national powwow, NMAI joins the celebration of traditions and survival that comes alive each year when Indian communities host powwows across Indian Country.

The beginnings of the powwow may have originated in the Heluska society of the Omaha, as warriors reenacted their victories to the proper song and dance step. Their regalia may have included a headdress or roach made of porcupine hair, a breast plate, and a belt of braided grass that eventually changed to a bustle of the sacred feathers of the golden eagle. This dance was first called the "grass dance." The dance made its way from tribe to tribe, each group altering it in some way to suit their needs and the changing times. Originally steeped in religious beliefs, the powwow was such a colorful and exciting ceremony that it soon spread northward from the Omaha to the Sioux people in the mid-1870s. It spread to their relatives, the Assiniboine in Montana, then to the A'aninin Gros Ventre, to the Blackfeet, and beyond.

Over the years, external forces caused massive changes in the Indian world, and people adjusted just to survive. The powwow took a new form as the people rallied around it as a focus for the concentration of their culture. As more people became involved, its importance increased. Today memorable cultural and tribal events take place at each community's annual powwow. Tribal members make great efforts to attend. If there is one American Indian cultural activity today that unites and binds us all together, it is the powwow.

In the powwow arena we see who survived another season, and we laugh and shake hands with them. It is also the place to hold pipe ceremonies and to honor Vietnam warriors and other veterans. Distinguished visitors, Indian "princesses," politicians, and other noteworthy people are honored as well. The afternoons are filled with special events such as giveaways and honor dances, which may mark the first time a child dances at a celebration or receives an Indian name. A family may remember a beloved relative who has passed to the other side. Tribal people who have distinguished themselves, by earning a college degree, for example, are honored here too.

Some sales booths adjacent to the dance arena are filled with all kinds of doodads, and others have beads, feathers, silverwork, quillwork, books, furs, blue sno-cones, and – best of all – fry bread and Indian tacos. Frequently, a family or organization will announce that they are having a feed at their camp and everyone is invited. Often rations are provided to every tent or tipi as well. No one goes hungry at a powwow.

In an early afternoon or evening at the beginning of the powwow, host drums introduce grand entries that usher in the dancers. The remaining days are filled with ceremonies or competitive and intertribal recreational dancing. All ages, genders, and peoples take part in this celebration as we all come together "shaking the earth" to honor our spiritual beliefs and ancestors. ■

George Horse Capture (A'aninin Gros Ventre) is the senior counselor to the director of the NMAI.

Trudell to Perform at Third Annual *Native Sounds Downtown* Concert Series

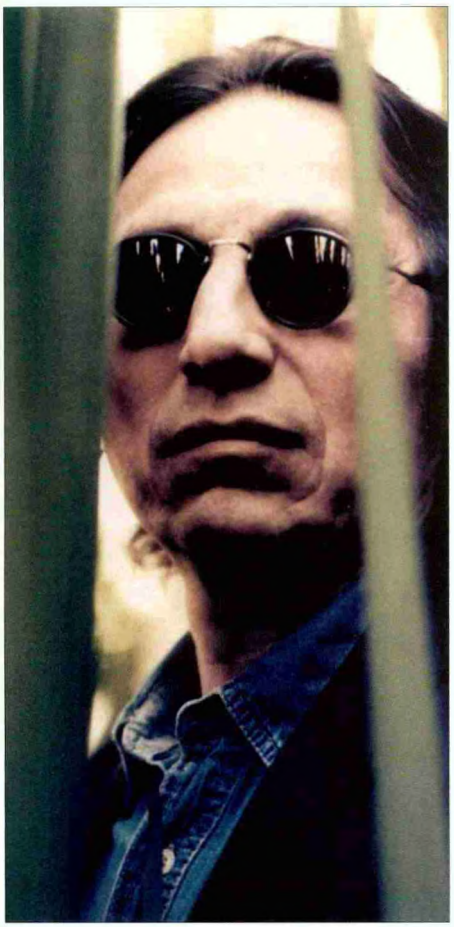


Photo by Neis Israelson

John Trudell (Santee Lakota), the "warrior poet," and others will perform at the National Museum of the American Indian's George Gustav Heye Center in lower Manahattan this summer. Just about when August's heat begins to weigh you down, Lila Downs, the Thunder Bird Sisters, and Trudell will lift you up. NMAI's third annual *Native Sounds Downtown* three-concert series takes place August 15, 22, and 29 in the Heye Center's auditorium. Organized as part of the Expressive Culture Series, the series was launched to showcase Native American musical artists, according to Shawn Termin, manager. "We want to be a venue for Native music, and we want to expand the public's knowledge of contemporary Native music."

The series begins Thursday, August 15, with acclaimed singer Lila Downs (Mixtec), who created a splash in the world music scene with her first CD, *Yutu Tata/Tree of Life.* The CD's songs were inspired by her culture's creation story. Her latest CD, *La Linea/Border,* released last year, deals with issues of migration and frontier. Downs's music achieves its fullest expression in live performance. The *Los Angeles Times* said, "Downs becomes one of the characters of her songs, almost as if possessed by them."

Termin says the museum also supports local talent like the Native American Music award-winning Thunder Bird Sisters, a musical family from the Shinnecock Indian Reservation located near Southampton, N.Y., who will perform on August 22. The band started making original music after the Wounded Knee occupation in 1973. Inspired by the struggle, they showed their support with music. The Thunder Bird Sisters – Rebecca G. Genia, Tina M.Tarrant, Holly Haile Davis, and Benjamin Kellis Haile – have played together since their youth. All are the grandchildren of Chief Thunderbird (1907-1989), who was the ceremonial chief of the annual Shinnecock Powwow. Their first CD *Still Singin'* was released in 1999.

Trudell has recorded deeply personal, political, and spiritual music, including *Tribal Voice, AKA Graffiti Man,* and *Johnny Damas.* His latest release, *Bone Days* (Dameon Records), executive produced by Angelina Jolie, draws on songs from throughout his career. Trudell participated in the occupation of Alcatraz, and from 1973 to 1979 he served as national chairman for the American Indian Movement. "I see it all as part of a continuing process," he says. "The words and music all come from the same place. In my mind they exist in their own time." Trudell performs August 29.

Shows start at 7 p.m. and are free of charge.

– Miles Morrisseau

Oral Tradition Meets the Written Word

Authors, teachers, illustrators, and education leaders gathered on May 22-24, 2002 for the symposium *Oral Tradition Meets the Written Word: The Role of Writing and Writers in Contemporary Native Communities* at the National Museum of the American Indian in New York City. The event was presented by the National Book Foundation. The foundation created the *American Voices* program, which brings authors to Indian reservations nationwide for workshops and readings. Since it began in 1993, 29 author residencies have been held on 23 Indian reservations in 15 states. "The program was developed to help support and nurture new Native American writers," says Meg Kearney, who coordinated the New York event. "We want to bring authors to the Native American communities and get students to write their own stories."

American Voices allows writers like Joseph Bruchac (Abenaki), author of more than 50 books, to travel to reservations. "I cannot express how strongly I feel about encouraging our young people to express themselves in writing," says Bruchac. "If we do not tell our own stories, someone else will tell them and not tell them as they should be told."

The success of the *American Voices* program led to discussions on how those involved in the program could share the lessons learned from the past decade. "We wanted to provide a tool for other groups to replicate what we've done," says Kearney. The result was the symposium in May, in which the discussions provided the basis for a guide, produced by the National Book Foundation. "We discussed central issues to make these kinds of residencies more effective, by helping writers (especially non-Indians) know how to reach our students and Native communities in respectful, effective ways," says Bruchac.

Although no official publication date is set, Kearney hopes the guide will be available by the summer of 2003. The symposium was presented by the National Book Foundation with major support from the Ford Foundation.

– Miles Morrisseau

Oneida Nation Donates $10 Million to National Mall Museum Project

The Oneida Nation of New York has donated $10 million toward the construction of the new National Museum of the American Indian (NMAI). This substantial contribution was announced and formalized at a signing ceremony held April 12, 2002, in the Senate Indian Affairs Committee Room in Washington, D.C. "The sheer magnitude of the Oneida Nation's generosity covers great distances in completing the noble journey that began a decade ago," says NMAI Director W. Richard West (Southern Cheyenne). "This gift is truly a continuation of the Oneida Nation's long legacy of generosity."

At the event, hosted by Sen. Daniel K. Inouye (D-Hawai'i), West presented Ray Halbritter, Oneida Nation representative, with a Pendleton blanket. The gesture acknowledged the bond between the Oneida and the NMAI. "The Oneida Nation is very pleased to share its success to help complete the construction of this museum where the contemporary and historical stories of the Native peoples of the Western Hemisphere will be told through the Native voice," Halbritter says.

Approved by the Oneida Nation council, the gift is the third $10-million contribution the NMAI has received in eight years. The Mashantucket Pequot Nation bestowed $10 million in October 1994, and the Mohegan Nation of Connecticut demonstrated its generosity in June 2001. Scheduled to open in 2004, the new Mall Museum will occupy the last remaining site on the National Mall between the National Air and Space Museum and the Capitol. All of the Oneida Nation's $10 million will go directly to the completion and opening of the new museum. – *Jason Ryle*

Photos by Katherine Fogden

The Oneida Nation presented the museum with a $10-million donation at a signing ceremony held in the Senate Indian Affairs Committee Room in Washington, D.C. on April 12, 2002. The event was hosted by Sen. Daniel K. Inouye (D-Hawai'i) (top photo, fourth from left). NMAI Director Rick West (center photo, right) presented Oneida Nation representative Ray Halbritter (center photo, center) with a Pendleton blanket (bottom photo). Smithsonian Undersecretary for American Museums and National Programs Sheila Burke is shown at left.

NMAI Honored by Native Journalists

The Native American Journalists Association (NAJA) honored two National Museum of the American Indian projects this past June in San Diego, Calif. *American Indian* magazine won five awards for periodical publications. The magazine received first place for general excellence. "It's a great honor to be recognized by our peers," says Millie Knapp (Anishinabe), *American Indian* managing editor. "The awards recognize the hard work of Native journalists and the scope of reporting about Native traditions and communities across the hemisphere."

Living Voices, a radio series, won first place for best feature story. NMAI employees Elizabeth Weatherford, Keevin Lewis (Navajo), and Caleb Strickland (Lumbee) produced the series. "It's fantastic to be recognized for our first effort. I hope we can keep the quality high for future series," Strickland says.

American Indian won second place in layout and design for a magazine. "It's great to be acknowledged for the second year in a row," says David Beyer (Cree), the magazine's art director. Valerie Taliman (Navajo), a regular contributor to the magazine, won second place for an article about Taino culture in Cuba called *"Defying the Myth of Extinction" (American Indian, Vol. 2, No. 2, Spring 2001)*. "I'm humbled that my work was selected," Taliman says, "but I think much of the credit goes to the people in my stories who have trusted me to share their struggles and experiences." Richard Peterson received third place for *"Bi'Shee: The Return of the Bison," (American Indian, Vol. 2, No. 3, Summer 2001)* an article about the cultural significance of the buffalo and Native peoples' efforts to work toward their return. "I'm very thankful the buffalo story received some recognition," Peterson says. "The resurgence of the herds is so important for the tribes in this country who are trying to bring something back for their people." Ken Blackbird (Assiniboine) took second place for photography for the story.

American Indian's five awards mark the magazine's best showing at the annual conference. The Native American Journalists Association, soon to be based in Vermillion, N.D., recognizes excellence in Native media with a mandate to enrich journalism and promote Native cultures. – *Jason Ryle*

Skins Confronts Indian Country's Harsh Realities

Chris Eyre's latest film, *Skins*, delivers powerful emotions and realities in Indian Country. The highly anticipated follow-up to Eyre's *Smoke Signals*, *Skins* tells the story of the love between two Sioux brothers. Tribal police officer Rudy Yellow Lodge, played by Eric Schweig (Inuit/Cree), works hard to fight the good fight on the reservation. His older brother Mogie, played by Academy Award nominee Graham Greene (Oneida), assumes a drunken indifference. "The movie is a prayer that honors a man's life. Some think he's nothing but a drunk but he's more than that to his family and friends," says Eyre (Cheyene/Arapaho).

The movie is based on the novel by Adrian C. Louis (Paiute) adapted to a screenplay by Jennifer D. Lyne and produced by Jon Kilik *(Before Night Falls, Pleasantville, Cradle Will Rock)*.

Skins opens this summer in New York and Los Angeles. The National Museum of the American Indian will screen *Skins* on September 20, 2002 at 6:00 p.m. at the Heye Center in New York City. – *Andre Morriseau*

Photo courtesy of Look Pictures

Chris Eyre's latest film,* Skins, *stars Graham Greene and Gary Farmer as two Sioux brothers.

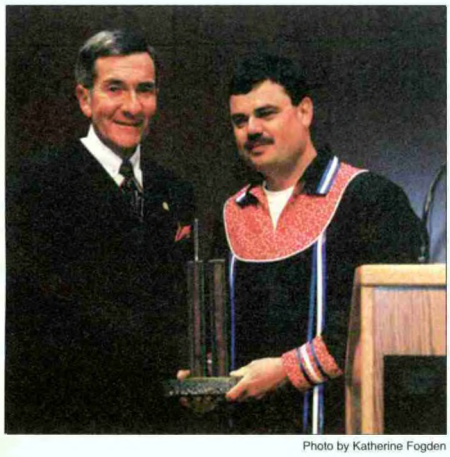


Photo by Katherine Fogden

Mohawk Artist & Ironworker Creates 9/11 Tribute

Mohawk ironworker and sculptor Darryl Pronovost (Mohawk) presents a sculpture depicting the World Trade Center to National Museum of the American Indian Director Rick West during an April 25 public program at the George Gustav Heye Center that honored the Mohawk ironworkers. Pronovost created the Twin Towers sculpture from steel from the Ground Zero site. The sculpture is now on display in the* Booming Out: Mohawk Ironworkers Build New York *exhibition currently at the Heye Center. The sculpture has been accessioned to the NMAI collection.

Planting the Seeds of a Sacred Landscape

In late May, the National Museum of the American Indian hosted three ceremonies to bless seeds and plant cuttings destined for the museum site. The museum landscape design is meant to honor the original tribes on whose land the Mall museum will be built by recreating the indigenous environment prior to European contact. "All seeds have stories," says Donna House (Navajo/Oneida), ethnobotanist and design consultant to the National Museum of the American Indian. "The evolution of stories, knowledge, and memories of our ancestors are embedded in them. By creating the museum landscape we're bringing back a naturalness and the memory of Native people."

Trudie Lamb Richmond (Schaghticoke), education manager of the Pequot Museum and Research Center and Cedric Woods (Lumbee), Pequot public relations, led ceremonies at Sunny Border Nursery in Berlin, Conn. They burned tobacco and sage to bless columbine seeds and false sunflower cuttings. In Monroe, N.C., participants rose at dawn to attend a ceremony led by members of the Eastern Cherokee and Lumbee tribes. In Pennsylvania, Donna House conducted the ceremony. "Seedlings are like children," says House about the blessings. "We take care of them like they took care of us through time. We prepare them for their journey."

The plants and seeds will be housed in greenhouses at the nurseries and in Washington, D.C. until their move to the site in spring 2004. Four indigenous habitats will surround the building – hardwood forest, wetlands, meadowlands, and traditional croplands. Uncarved boulders called "grandfather rocks," will serve as a reminder of the longevity of Native people's relationship to the environment.

The unique design is the result of a collaboration between House, landscape architecture firm EDAW of Alexandria, VA, and architect Johnpaul Jones (Cherokee/Choctaw).

– *Tanya Thrasher*

Photo by Tanya Thrasher

A seed and plant blessing ceremony was held at the Sunny Border Nursery in Berlin, Conn. on May 22. (l - r) Cedric Wood (Lumbee), Trudie Lamb Richmond (Schaghticoke), Donna House (Navajo/Oneida), Mark Laviana, Eric Horne, Jim Trupe, and Marsha Lea.

Photo by Debra Nauta-Rodriguez

Mall Museum Making Rapid Progress

This view of the site from one of the construction cranes shows the rapid progress as of early June. The curvilinear outer wall can be seen starting to emerge from the circular center that will constitute the 99-foot-high Potomac space.

STAR QUILTS

GIFTS OF BEAUTY AND TRADITION

By Richard Peterson

Photo by Katherine Fogden

Native quilters gather at Michigan State University to work on a 'Gathering Quilt' for the NMAI's past exhibition **To Honor and Comfort: Native Quilting Traditions.**

With diamond-shaped pieces of cloth lying in front of her, Elaine Brave Bull McLaughlin never knows exactly how the pattern of her star quilt will look once complete. But one thing the Cannonball, N.D. resident is certain about is the passing on of a tradition that has been in her family for more than 100 years. "I never know what I'm going to end up with, sometimes," says McLaughlin, a Yankton Sioux and member of the Standing Rock Sioux tribe of North Dakota's high plains. "I start with my material and just go with it." An award-winning third-generation quilter, McLaughlin is one of thousands of American Indian women and men who are carrying on something that blends traditional Indian designs with modern materials.

Multicolored star quilts usually feature a lone star in the middle. Several dozen pieces of cloth form the diamonds. The materials used range from the traditional cotton, the first material used by quilters in the late 1800s, to the flashy satin or smooth velvet stitched by some quilters today.

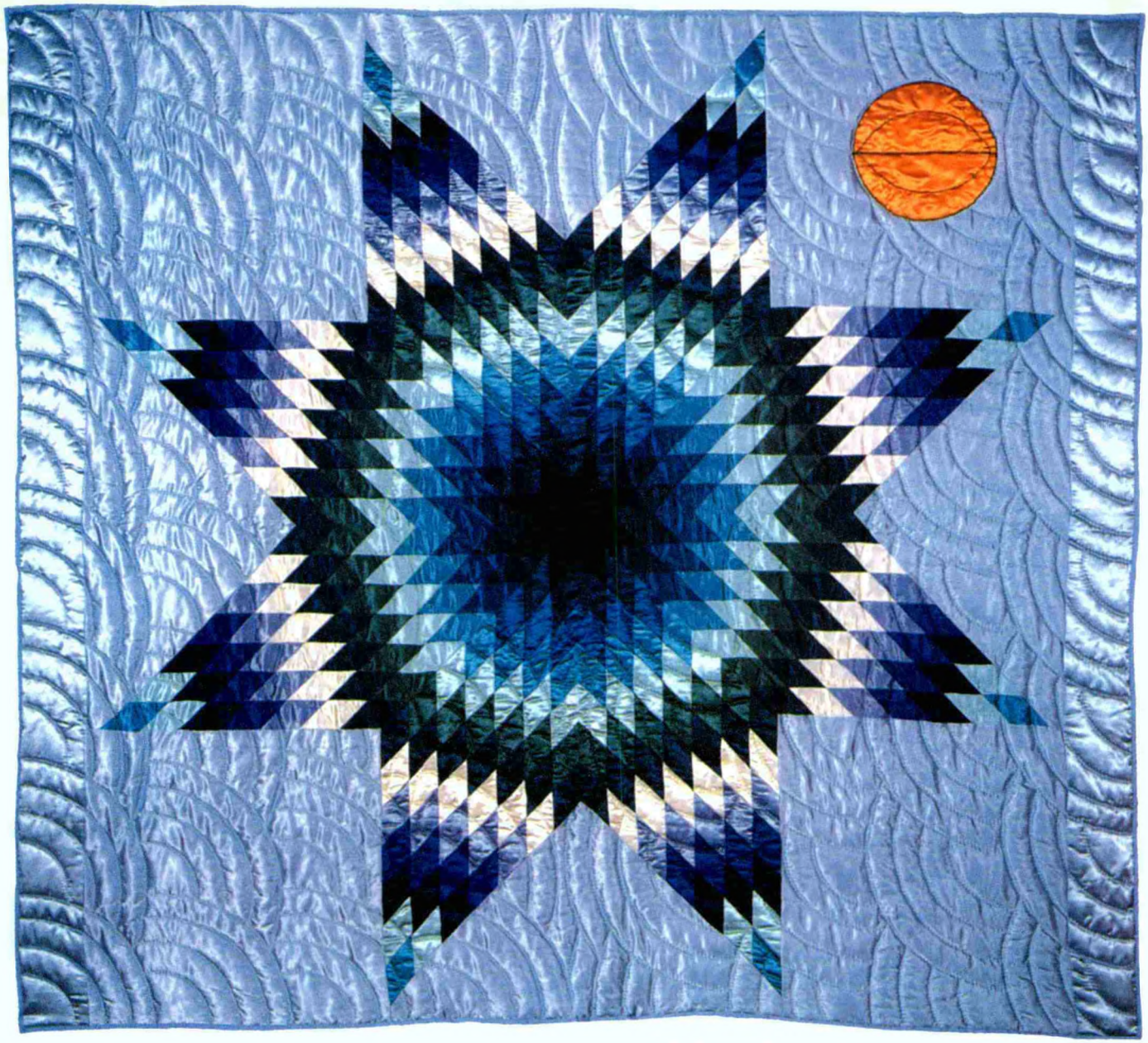


Photo by Elbinger Studios, Inc.

Quilting first came to women

among the Plains tribes from the Presbyterian missionaries in the late 19th and early 20th centuries. Eventually, young Sioux women in boarding schools and at mission churches incorporated the use of the star into their quilt making.

Above: Capturing history in a different way are the quilts made by Fort Peck Assiniboine and Sioux families to honor high school students for sports achievement. During tournaments the basketball team members give the quilts to rival team members. Rae Jean Walking Eagle, an Assiniboine and Sioux from Brockton, Mont., made this satin quilt in multiple shades of blue to honor a son. From the collection of Michigan State University Museum.

"Dakota and Lakota

children are given quilts throughout their lives, and you see this during rites of passage like birthdays, graduations, naming ceremonies, marriages, and even at basketball tournaments." — JEANNE EDER (DAKOTA SIOUX)

Star quilt makers like Jeanne Eder carry on the tradition of painting a star, diamond, or feather motif commonly found on buffalo hides in the early 1800s.

Photos by Dennis Brockmeyer

A blanket ceremony was held at a Class "C" boys' basketball tournament in Wolf Point, Mont. last March.

What makes the star quilts unique is that each quilter's personal touches are significant to a tribe, band, or family, historians say. The choice and combination of colors or the method of stitching makes each one different. Star quilt makers carry on the tradition of painting a star, diamond, or feather motif commonly found on buffalo hides in the early 1800s, says Jeanne Eder (Dakota Sioux), the director of Alaskan Native Studies at the University of Alaska in Anchorage. The triangular points of the star symbolize the quilter's reaching out from the middle of the star, which forms a circle. "They reach out to loved ones, drawing them back to the sacred circle," says Eder, who conducted research on the star quilt and its introduction to Sioux women in Montana.

The method of quilting first came to women among the Plains tribes from the Presbyterian missionaries in the late 19th and early 20th centuries. Eventually, young Sioux women in boarding schools and at mission churches incorporated the use of the star into their quilt making. McLaughlin recalls the story of her grandmother learning the craft at the Bismarck (N.D.) Indian School for Girls, a federally run institution. "It was primarily a way of 'civilizing' us and getting Indian women away from beadwork," she says. But when the women left the schools, they came away as premier quilters and experts at creating star quilts. They quickly shared the craft with fellow tribal members. Old dresses and other materials became valuable commodities in the making of star quilts. McLaughlin's grandmother taught her daughter to quilt. She then passed it on to McLaughlin, who is now teaching her sister the tradition. "I remember being 14 years old and helping Mom. We were both left-handed, so we didn't get in each other's way."

In the late 20th century, star quilts – once a design used exclusively by the Sioux tribes in the Dakotas and Montana – gained national popularity among all tribes. "You saw the star design just explode onto the scene," Eder says. "Everyone had a star design on the backs of their jackets, on their shirts and on caps." The design has also become synonymous with some of the largest powwows in the country, which use the symbol for posters and clothing. The design has evolved like any artistic element that people appreciate, Eder says, and it has also been incorporated into traditional ceremonial rituals. But the premier use of the star quilt is to honor a

Photo by Dennis Brockmeyer

Vera Big Talk sits by the quilt she will present to the mayors of New York City and Washington, D.C. on September 11, 2002.

"The buffalo represents our most sacred animal, the pipes represent peace and prayers, and the two teepees represent the two World Trade Center buildings."

person, alive or dead. Among the Plains tribes, star quilts are given to infants as birth presents and also adorn caskets during burials.

"Dakota and Lakota children are given quilts throughout their lives, and you see this during rites of passage like birthdays, graduations, naming ceremonies, marriages, and even at basketball tournaments," says Eder. During boys' and girls' basketball tournaments in northeastern Montana, schools from the Fort Peck Reservation – Poplar, Brockton, Frazer, Wolf Point – hold star quilt ceremonies in which the players honor opposing teams and coaches by presenting them with a quilt. In a colorful ceremony, the players gather in a circle around the gym and the quilts are laid in front of them. The player and his parents are called to the gym floor, where the blanket is wrapped around one of the parents. The tradition stems from a time in the 1940s when a Sioux grandmother wiped the sweat from her grandson's brow with her shawl and gave it to an opposing player during a Brockton Warriors game.

Among Plains tribes, the dead are usually honored one year after their passing, and at memorial ceremonies star quilts are a revered gift, often given to pallbearers, drummers and singers, friends of the deceased, and others who may have helped with the burial. It was because of her mother's passing in 1984 that McLaughlin learned to make an entire star quilt by herself. Until then, she had helped with the stitching after her mother created the star quilt top. "Her memorial was coming up, and I just looked at one of her quilt tops and went on with it," McLaughlin said. "We eventually made 64 quilts for her memorial." Eder says a star quilt can be made in 24 hours. It takes about eight hours to piece together the star. Friends and relatives who are quilters are known to stay up all night to complete the blanket for a funeral or giveaway.

It takes expert craftsmanship to ensure that the star lies flat and matches up perfectly with the other diamonds, says Roy Azure, a Dakota-Sioux who resides on the Fort Berthold Reservation in North Dakota and owns a company – Azure Sky Star Quilt Manufacturing – that makes quilts to order.

Azure, who is among the growing number of male quilters in Indian Country, says it is important that the points of the star are laid out evenly to form the five points. "It does take a good knack to make one. It comes out right if you have the patience," he says. Lack of patience, he says, can lead to the star's cloth diamonds puckering or lying unevenly. He formed his business, which will soon move into a larger building, after people started demanding quality quilts at a faster pace. He uses a machine to stitch a star quilt because most of his customers need one immediately and cannot wait for a hand-stitched one.

Azure, who also started his business to expand economic development on the reservation, now has a Web site where people can view and order his quilts. Since the move, he has filled orders from Canada and across the United States at www.azureskystarquiltmfg.com.

The star quilt may get a higher profile this fall when Vera Big Talk, a Sioux grandmother from Brockton, Mont., will give two specially made quilts to the mayors of New York City and Washington, D.C. Big Talk has been invited to a ceremony to be held at the Pentagon on September 11, 2002, to commemorate the terrorist attack on America's military headquarters. She had been scheduled to present the quilts at a March 11 commemoration, but a bout with pneumonia prevented her from traveling. "I think it worked out for the best. Our tradition says we should wait a year before coming out of mourning," says Big Talk, 56, who only began quilting in 1995 for a memorial ceremony for several relatives.

The quilt she is making for New York Mayor Michael Bloomberg has a white buffalo in the middle of a red, white, and blue star, surrounded by four American flags, two sacred pipes, and two teepees. "The buffalo represents our most sacred animal, the pipes represent peace and prayers, and the two teepees represent the two World Trade Center buildings," she says. The quilt for the Pentagon is similar in color but has an eagle – the bird considered sacred to many tribes – in the middle to represent America, as well as the four flags.

She was inspired to make the quilts immediately after the attack, when she was watching the tragic event on TV with her grandson, Georgie, 14. He wondered aloud what it would be like to lose his grandparents in such an explosion. So with help from her sisters and other relatives, she began designing and making the quilts. In the near future, she hopes to open a business where numerous quilters can work full-time. Big Talk says, "We're ready to pass this on." ■

Richard Peterson (Dakota/Assiniboine) is a television, newspaper, and magazine reporter who resides on the Fort Peck Indian Reservation in Montana.

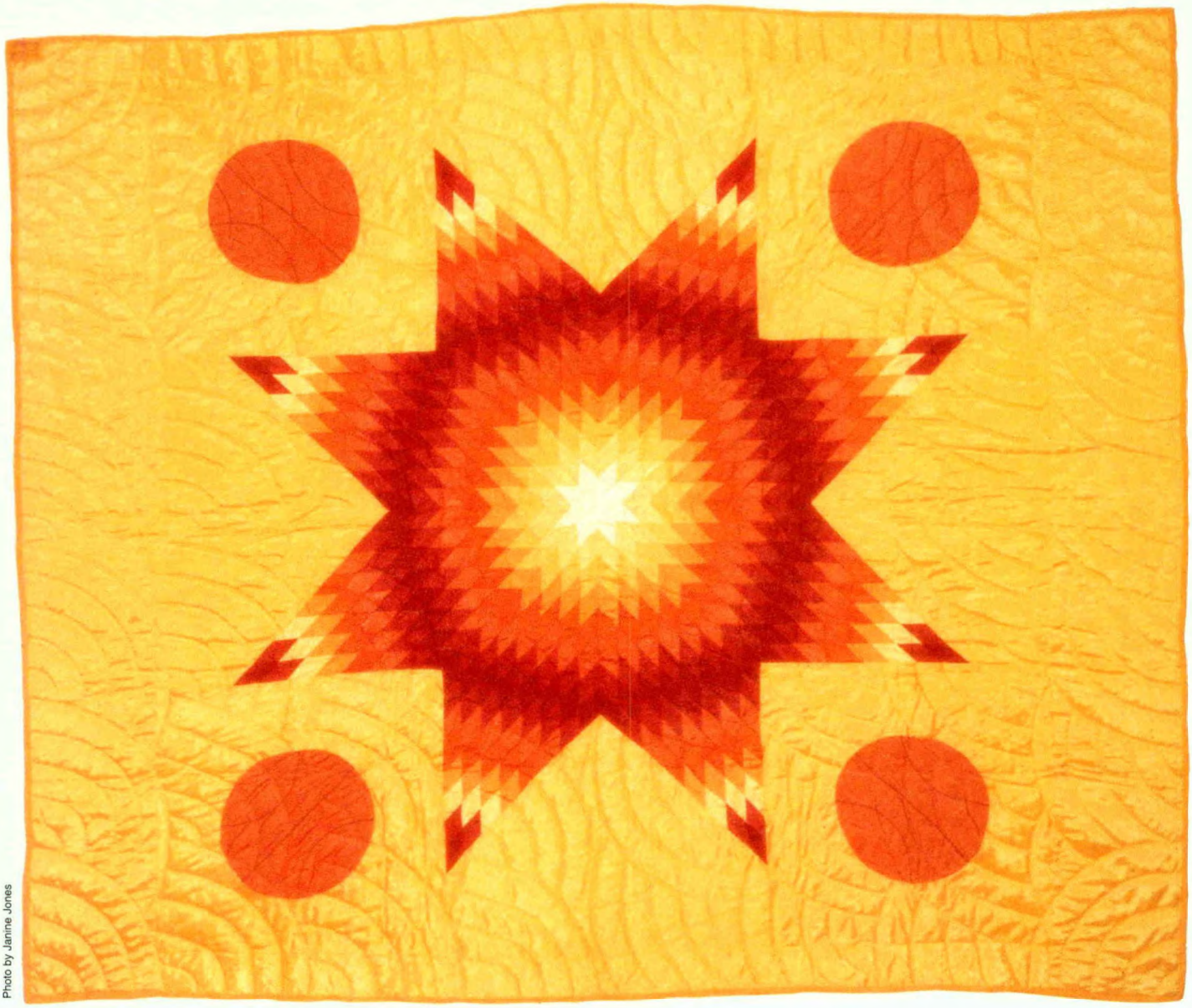


Photo by Janine Jones

Basketball Star Quilt, 1996, made by Sybil Lambert (Hidatsa). From the collection of Michigan State University Museum.

Photo by Richard Peterson

Roy Azure, who is among the growing number of male quilters in Indian Country, says it is important that the points of the star are laid out evenly to form the five points. "It does take a good knack to make one. It comes out right if you have the patience."

Photo by Ben Marra

Joseph L. Foltz (Yakama), Fancy Dancer

This September, the powwow trail leads straight to the National Mall, where Native People will gather to celebrate their cultures as well as the arrival of their own place in the nation's capital.

EVERYBODY DANCE!

As autumn prepares to descend on the nation's capital, a gathering of Native peoples in Washington, D.C., marks an unprecedented celebration of cultures and growth. On September 14-15, 2002, the National Mall, the United States' most symbolic stretch of public space, will be the site of the Smithsonian's National Museum of the American Indian's Inaugural Pow Wow. At the foot of the Capitol, one of the largest Native American events ever to be held on the National Mall will unfold between the National Gallery of Art and the site of the new National Museum of the American Indian.

"This is the first time the museum has launched a Native-specific event of this magnitude on the National Mall," says Elizabeth Duggal, the museum's director of external affairs. "There have been Native components to other events in the past, but the NMAI is proud to host the Inaugural Pow Wow on the National Mall for the entire world to see." As a prominent showcase for Native cultures, dances, and music, the powwow – Plains style – serves two important functions for the museum and for Native American communities.

First, the powwow marks another milestone in the construction of the Mall Museum, currently being built on the last remaining site on the National Mall. Located between the National Air and Space Museum and the U.S. Capitol, the new museum promises to be a dynamic center for Native peoples' history and a prime location for cultural and educational events when it opens in 2004. "The last celebration near the new site marked the spring equinox. This event falls close to the autumn equinox and continues to build momentum toward the opening of the Mall Museum," Duggal says.

The powwow's secondary and equally significant purpose is to educate. "It's not every day you see a prominent Native presence in Washington, D.C.," Duggal continues. "The powwow will show people who live in the Washington, D.C., region and visitors to the city that Native peoples and cultures are alive, they're vibrant, and they have a presence in the nation's capital."

The guidance and inspiration for ensuring a respectful and culturally appropriate Plains-style event falls largely to powwow veteran George Horse Capture (A'Aaninin Gros Ventre).

Conceptualized by Horse Capture, the powwow's senior adviser and senior counselor to NMAI Director Rick West, the powwow showcases both

BY JASON RYLE

Rain or shine, the powwow singers and dancers will perform under an expansive tent. The focal point is a circle for dancers that is surrounded by drums.

Northern and Southern Plains-style dancing, drumming, and singing. He says the event's historic and cultural significance extends beyond the museum to American Indian communities across the continent. "I wanted to make the NMAI as relevant to Native people as possible," he says. "The museum should reflect the ages and traditions of Indian people. The powwow, because of its uniqueness and significance to Indian people, shows the museum's commitment to Native cultures, peoples, and communities."

Rain or shine, the powwow singers and dancers will perform under an expansive tent. The focal point is a circle for dancers that is surrounded by drums. Bleachers will be provided for more than 1,000 guests. Outside, Native vendors will sell – among other foods – buffalo burgers, Indian tacos, and fry bread, all commonplace menu items at a powwow. Adjacent to the site, well within walking distance of the tent, the museum has invited several dozen Native vendors to showcase their crafts.

Horse Capture says the powwow originated with the Omaha and spread throughout the continent. "Warriors would reenact heir battles and war deeds," he says. "The powwows were full of energy, beauty, and color. It was attractive to other tribes and fit in with Native thanksgiving ceremonies, so many tribes adopted the powwow." These dances gave thanks for victories and were accompanied by singing and feasting. Women were always an integral aspect of these cultural events. "The women of the tribe welcomed the warriors and veterans home with dances and songs," says Dottie Tiger (Yuchi/Sauk and Fox), the coordinator for the NMAI Mall Museum Welcome Center and one of the powwow's assistant coordinators.

The powwow's importance to American Indians today also relates to events in the nineteenth century. During that time of continued westward expansion in the United States, the powwows became a rallying point for Native Americans across the country. Horse Capture says the event became a place where they could meet, socialize, and celebrate Native traditions and cultures. "This still happens today," he says. "The powwow is contemporary, but we celebrate our ancestors as well."

In the latter half of the twentieth century, prize money was awarded to dancers to acknowledge their skill and talent. Most major powwows held across the United States and Canada now offer monetary prizes to the top dancers in competition. Commonly held between Memorial Day and Labor Day, these events are affectionately known as the "powwow trail" by dancers, drummers, singers, and observers alike.

Dancers and drummers at the Inaugural Pow Wow will compete for prize money totaling more than $65,000. "This amount is on par with the larger powwows," says Angela Leipold, special events manager and powwow project manager. Among those assisting Leipold are Terry Snowball and Loren Birdrattler. "We want to acknowledge the dancers and drummers as well as to attract the leading talent on the powwow trail." First, second, and third place prizes will be

George Horse Capture: A Lifetime of Powwow Wisdom

George Horse Capture (A'Aaninin Gros Ventre) has a lifetime's knowledge and participation on the "powwow trail" starting with his early childhood on the Fort Belknap Reservation in Montana. The Plains-style powwow has been a fundamental part of Horse Capture's life since he was introduced to it by his grandmother, Clemintine Horse Capture (A'Aaninin Gros Ventre). "She was an amazing woman who loved powwows," Horse Capture says. "The powwow becomes a part of you as you grow up. The music, the dancing, the people – it's all around you."

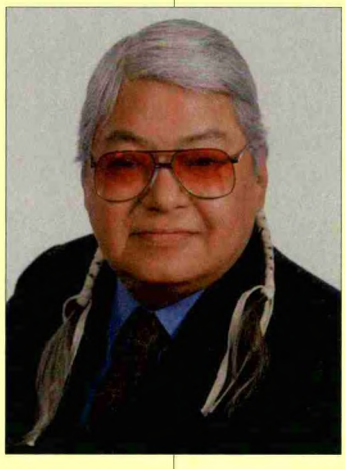


Photo by Katherine Fogden

A former traditional Plains dancer, Horse Capture conceived and visualized the Smithsonian's Inaugural Pow Wow several years ago. The powwow will be the largest Native-themed event to be held on the National Mall. "This powwow is making history," he says proudly. "I said, if the museum is going to put on this powwow, let's have it at the center of the world. It's almost inconceivable, because when I was a child, something like this probably would not have happened."

Serving as the National Museum of the American Indian's senior counselor for the past eight years to NMAI Director Rick West and also as special assistant for cultural resources, Horse Capture's passion for the powwow runs deep. "Powwows are unique. They are not 'festivals' nor are they 'parties.' They are distinctly Indian and have been fundamental to Indian people, especially amidst past European colonization and expansion. They are still central to the Indian experience because they perpetuate and reinforce our cultures."

His book *Powwow* emphasizes the importance of the powwow to reinforce a strong sense of "Indianness." "As a dancer, when you hear the drum beats and the singing, it carries you away. If you've never danced in regalia at a powwow, you're only experiencing half of a powwow. It's a spiritual experience." In the book, Horse Capture describes what the powwow's spiritual aspect means to him: "While vigorously dancing, an irrefutable awareness arises that I am close to the center, to the essence of life. As the world dissolves in color and music around me, a warm spiritual feeling spreads throughout the heart and body, and the song and dance carry me away from the heat and earth… My feet, body, and arms move automatically to the rhythm of life. My fellow dancers are a part of me and I am part of them. I realize that life could not get much better than this moment and it is a gift from the creator."

At the Inaugural Pow Wow, as at all powwows he attends, Horse Capture will wear his quill belt, a Plains symbol that represents the traditional dance outfit and signifies that one is ready to dance. "It's been going to powwows as long as I have," he laughs. "It's important for me to have, because most of the surviving quill belts are in museums."

As the event approaches, Horse Capture reflects on the powwow's impact on the attendees. "I hope non-Native people feel the unity Indian people have and our determination for us to retain our cultures. I hope that Indian people find their experiences positive and come to see the educational value of the NMAI and that it represents the past and continued stories of Native peoples." – *Jason Ryle*

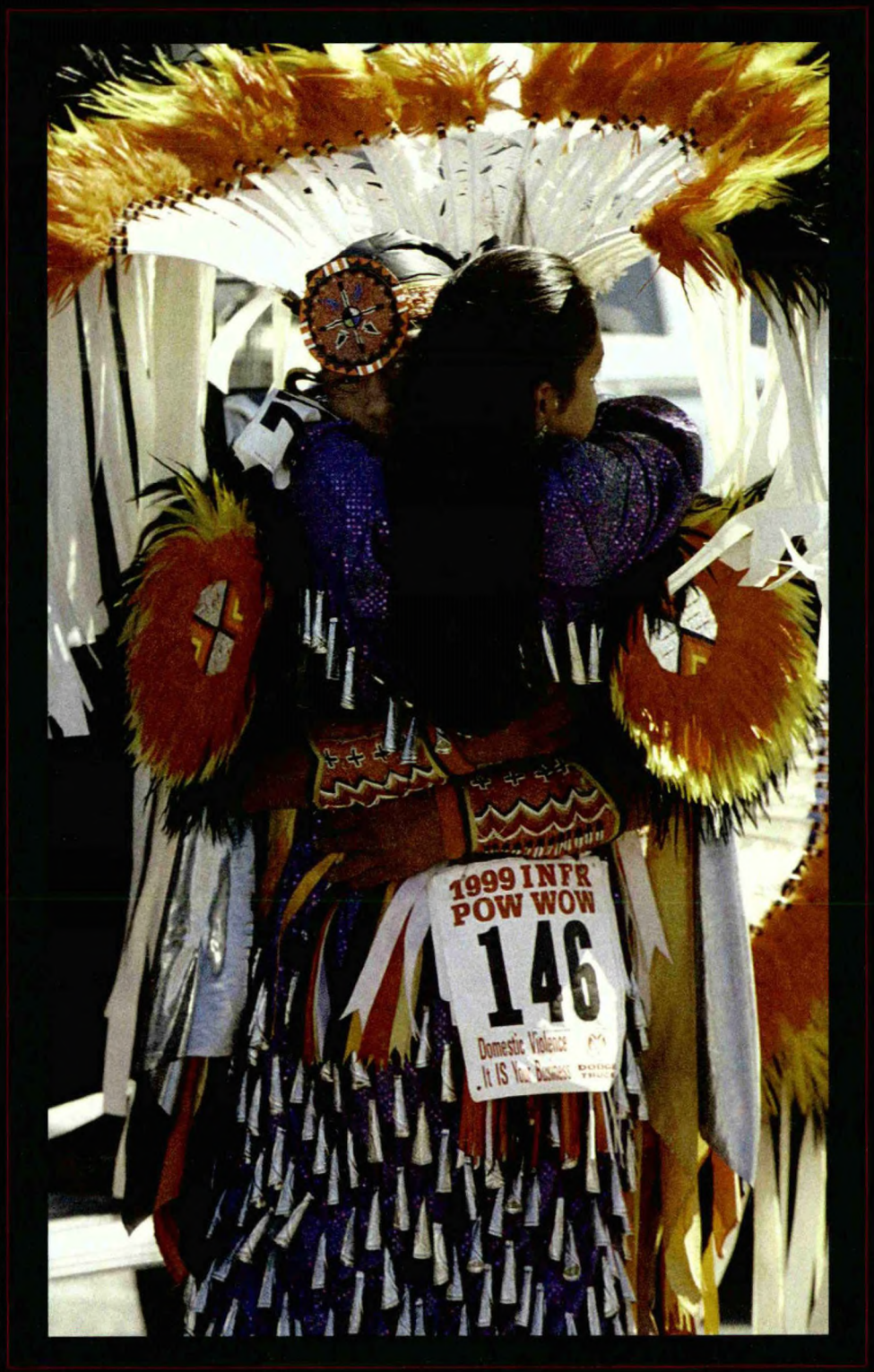


Photo by Mary Annette Pember

Fancy dancer Daryl Jack (Navajo) of White Cone, Ariz. kisses jingle dress dancer Willow Abramson (Shoshone) from Idaho during the Indian National Rodeo Finals powwow in Albuquerque. This powwow romance began when they were little kids. When questioned about the future, Daryl was quick to pull Willow away before she could answer.

Photos by Mary Annette Pember

"The last celebration near the new site marked the spring equinox. This event falls close to the autumn equinox and continues to build momentum toward the opening of the Mall Museum," says Elizabeth Duggal, the museum's director of external affairs.

Top: Sam Fast Buffalo Horse (Blackfeet), and his son Warren, 7, prepare for powwow at the back of their van during the Portland Public School Powwow in Portland, Ore.. Above: Warren munches a hot dog at the Portland Schools powwow in Portland, Ore.. Warren is Modoc and Blackfeet.

"The NMAI is a Native community," Horse Capture says. "In order to reach another level as a Native community, we are holding this powwow to honor Native peoples and cultures."

awarded for men's and women's senior categories; men's traditional, fancy, and grass; women's traditional, fancy, and jingle; and teen competitions. Juniors (ages six to 12) and the "Tiny Tots" will round off the powwow categories showcased.

Besides the museum's extensive promotion of the Inaugural Pow Wow in Indian Country and elsewhere, the word-of-mouth phenomenon known as "the moccasin telegraph" has alerted the powwow faithful. Early reception of the event has been positive, especially for the two host drums, Black Lodge (Blackfeet) and Cozad (Kiowa), which are well-known groups and popular examples of their respective musical types.

Both host drums – the name given to the group of drummers and singers – embody the powwow's Plains roots. Twice-Grammy nominated Black Lodge, the Northern Plains host drum, specializes in drumming and music typically characterized by high-pitched singing and a fast drumbeat. Their fellow host drum, Cozad, represent the Southern Plains style, which is generally identified by lower-pitched songs and a slower drumbeat. "We invited these two host drums based on their reputation and knowledge of song," Horse Capture says. Both Cozad and Black Lodge have performed on the powwow trail throughout Canada and the United States.

Acting as masters of ceremonies for the Inaugural Pow Wow, Wallace Coffey (Comanche) and Dale Old Horn (Crow) – two veterans of the powwow trail – share more than 30 years of combined experience. "Their knowledge of powwows over the decades makes them perfect choices for the powwow," says Horse Capture. "They embody the powwow's Plains style: Dale is Crow from the Northern Plains, while Wallace is Comanche from the Southern Plains." Coffey and Old Horn will educate the audience about the powwow, providing cultural and historical information about dances, songs, and regalia. Together they will perform emcee duties, including announcements and introductions. During the powwow, a special honor will be accorded LaDonna Harris, founder of Americans for Indian Opportunity, for her extensive and longtime work on behalf of American Indians.

The Grand Entry procession, held twice on Saturday and once on Sunday, formally presents the dancers and dignitaries before competition begins. According to Horse Capture, "The Grand Entry is the most stately, spectacular, and emotional part of the powwow." Indian Color Guards, who will carry the flags, will lead the event. Sen. Daniel K. Inouye (D-Hawaii) is the powwow's honorary chairman. The "head men" and "head ladies" then precede the entrance of all dancers and competitors. Head dancers have a good reputation as dancers and a strong understanding of powwow customs. They represent a particular style of dancing and serve as models to the rest of the dancers. The powwow's two head male dancers – Clayton Old Elk (Crow) and Derrick Davis (Hopi/Choctaw) – and two head female dancers – Randy'L Teton (Shoshone/Bannock) and April Whittemore (Lumbee) – represent both Southern and Northern Plains styles.

The NMAI's Inaugural Pow Wow falls at the end of the powwow season, and those on the powwow trail will find themselves at the heart of the nation amidst history and companionship. "The powwow is the way we celebrate," Tiger says "We celebrate our past and our cultures, but we also give thanks that we will soon have a place on the National Mall to house our objects and educate people about Native Americans, what we are doing now, and what we're capable of doing in the future." Horse Capture reflects on the upcoming event and the continued role the museum plays in the lives of American Indians. "The NMAI is a Native community," Horse Capture says. "In order to reach another level as a Native community, we are holding this powwow to honor Native peoples and cultures. It is very important to do this." ■

Jason Ryle (Anishinabe) is a writer and public relations practitioner based in Toronto, Ont.

The Smithsonian National Museum of the American Indian's Inaugural Pow Wow takes place September 14 and 15, 2002, on the National Mall in Washington, D.C., on Jefferson Drive between 3rd and 4th Streets SW. Grand Entries are at 11 a.m. and 6 p.m. on Saturday and at 11 a.m. on Sunday. For more information on the powwow, please visit the museum's Web site at www.AmericanIndian.si.edu.

Veteran Masters of Ceremonies Proud to Be Part of Historic Gathering

Wallace Coffey (Comanche) and Dale Old Horn (Crow), the Inaugural Pow Wow's masters of ceremonies, have worked the powwow trail for over 35 years. "Dale and I go way back," Coffey says. "We've been friends and occasional colleagues for 25 years. It's great working with Dale. We complement each other." Both men developed in-depth knowledge of powwow customs, dances, and history as dancers.

Coffey, from Lawton, Okla., and Old Horn, from Montana, are masters of ceremonies at powwows and Native cultural events across the United States and Canada. Powwows have grown in scale and frequency and have served an important function to attract Native people back to traditional Native cultures says Coffey. "Everyone involved in the powwow is a part of a Native cultural renaissance. I'm proud to contribute to this direction and pleased the National Museum of the American Indian has asked Dale and me to be a part of history," says Coffey.

When not on the powwow trail, Coffey – who received his masters in educational administration from Harvard – serves as a cultural resources specialist for the Institute of American Indian Arts in Santa Fe, N.M. Old Horn teaches the Crow language at Little Big Horn College in Montana. – *Jason Ryle*

High Point

Photos courtesy of NASA

When Cmdr. John Herrington

takes his first small step into space this fall, it will represent a giant leap for Native Americans. On October 6, 2002, Herrington (Chickasaw) is scheduled to blast off onboard the shuttle Endeavor and become the first Native American in space. To honor Native people everywhere, Herrington will take three eagle feathers with him. / By Miles Morrisseau

The Space Shuttle Endeavor receives a high-flying salute from its sister shuttle, Columbia, atop NASA's Shuttle Carrier Aircraft, shortly after Endeavor's landing October 12, 1994, at Edwards, Calif., to complete mission STS-68. The orbiter is surrounded by equipment and personnel that make up the ground support convoy that services the space vehicles as soon as they land.

"It is the high point of my career," says Herrington from the Johnson Space Center in Houston, Texas, during a drill break. He understands how special the opportunity is and what it means to have the chance to go into space. "There are those here at the Center who have dreamed about this their whole lives – who said at seven years old, 'I want to be an astronaut.'"

Herrington had the same dream. "Like all kids in the '60s I was fascinated by the Apollo program. It was something to dream about." But the dreams of boyhood can fade away in the mists of reading, writing, and arithmetic. Herrington struggled through school. Things didn't improve in his early university days, and he was expelled from the first college he attended because of bad grades. Herrington then stood at a crossroads.

He enrolled in the bachelor of science program at the University of Colorado to begin work on an applied mathematics degree. "At the time, I thought I would get my degree and then apply for work as an engineer with one of the big companies in the area." It was there that Herrington met the person who would change everything. While Herrington was tutoring calculus during his senior year, he was introduced to Richard Knoeckel, an older student working on a second degree. Knoeckel was a retired Navy pilot who had flown combat missions in World War II. As their friendship grew, the veteran shared stories about the life of a pilot, flying missions, and combat. Herrington was fascinated.

One day Knoeckel asked Herrington if he had ever thought about flying for a living. It was as if a light bulb clicked on. "When you admire what someone has done and you begin to identify with them, you realize that if they can do it, you can do it too," says Herrington.

Continued on page 25

Top left: The STS-113 and Expedition Six crews, attired in training versions of the full-pressure launch and entry suit, pose for a group photo prior to a training session in the Space Vehicle Mockup Facility at the Johnson Space Center.

Top right: Astronaut John Herrington, STS-113 mission specialist, uses a device called a "sky genie" to simulate rappelling from a troubled shuttle in a training session in the Space Vehicle Mockup Facility at the Johnson Space Center.

Above: Astronaut John Herrington, STS-113 mission specialist, floats in a small life raft during an emergency egress training session in the Neutral Buoyancy Laboratory near the Johnson Space Center.

Facing Page: Early training for astronaut candidates includes a multi-parabola flight aboard the KSC-135 aircraft. Each parabola affords a little less than half a minute of microgravity. The foursome in front includes (l - r) Mark Polansky, John Herrington, Willie McCool and Philippe Perrin. In the middle row are (l - r) Stephanie Wilson, Sandra Magnus, Ed Fincke, Daniel Tani, Jeff Williams and Peggy Whitson. On top are Rex Walheim and Gerhard Thiele (partially obscured).

After graduation Herrington applied to the Navy's Aviation Officer Candidate School and graduated in March 1984. He was designated a naval aviator in March 1985. He reported to Patrol Squadron Thirty-One (VP-31) at the Moffett Field Naval Air Station, Mountain View, Calif. for initial training in the *P-3C Orion* fighter plane.

He flew submarine-hunting missions off the Alaskan coast and worked as a test pilot, logging 3,000 hours of flight time in 30 types of aircraft. Herrington then began to steer his career toward the goal of becoming an astronaut. He evaluated the pluses and minuses of his resume: he had enough flight time and his flight experience was top-notch, but there was one weakness. He needed a master of science degree to gain an edge. So he went after that, too, and received it from the U.S. Naval Postgraduate School in 1995.

With that final piece in place, he was one of 2,500 to apply for 35 astronaut spots with NASA. He beat the competition, and in August 1996 Herrington reported to the Johnson Space Center to begin two years of training and evaluation. Later, he qualified for a flight assignment as a mission specialist. Initially, Herrington was assigned to the Flight Support Branch of the Astronaut Office, where he served as a member of the astronaut support personnel team responsible for shuttle launch preparations and post-landing operations.

As part of the Endeavor flight crew, he will assist with takeoff and landing and will also walk in space, three times for almost 20 hours. The space walks will take an estimated 6.5 hours each. To train for the spacewalk, Herrington and the other crew members wore 300-pound suits in the neutral buoyancy lab, a large indoor pool. "This is the best thing to prepare you to walk in space. The other astronauts who have done it say, 'It's just like being in the pool.'"

Other astronauts watch the simulations and grade the performance. It's all part of a strategy to ensure that no detail, no scenario is overlooked that could impede the mission or put lives at risk.

Herrington credits his success to hard work, and he understands his responsibility as a role model for Native youth. "I appreciate it if people are excited about what I'm doing." He believes the key to being a role model is a connection to the youth. "They look at me and say, 'That person is just like me. If he can do it, then I can do it, too.'" Herrington's advice to young people is to "look at what you want to do and then find a person that does that job and listen to what they have to say. Once you decide your path, you can make it happen. It's not a fantasy."

When Endeavor launches from Kennedy Space Center on October 6, 2002, it will be the beginning of a 10-day mission, 122 miles above the Earth. During that mission Cmdr. John Herrington will walk into space and into Native American history. "This is the greatest thing that we can do as a people. Space travel is one of the greatest accomplishments of human beings."

He wants to share that moment with all Native people, signified by that sacred cargo he will take with him. "I wanted something to represent my heritage and the heritage of all the Native people. The eagle feather is a symbol that we all identify with and one that we all hold in high esteem." This fall, those eagle feathers will be held higher than ever before. ■

Miles Morrisseau is a Métis (Cree/Saulteaux) journalist based on the Kettle and Stoney Point First Nation in southwestern Ontario.

Coyote's Place

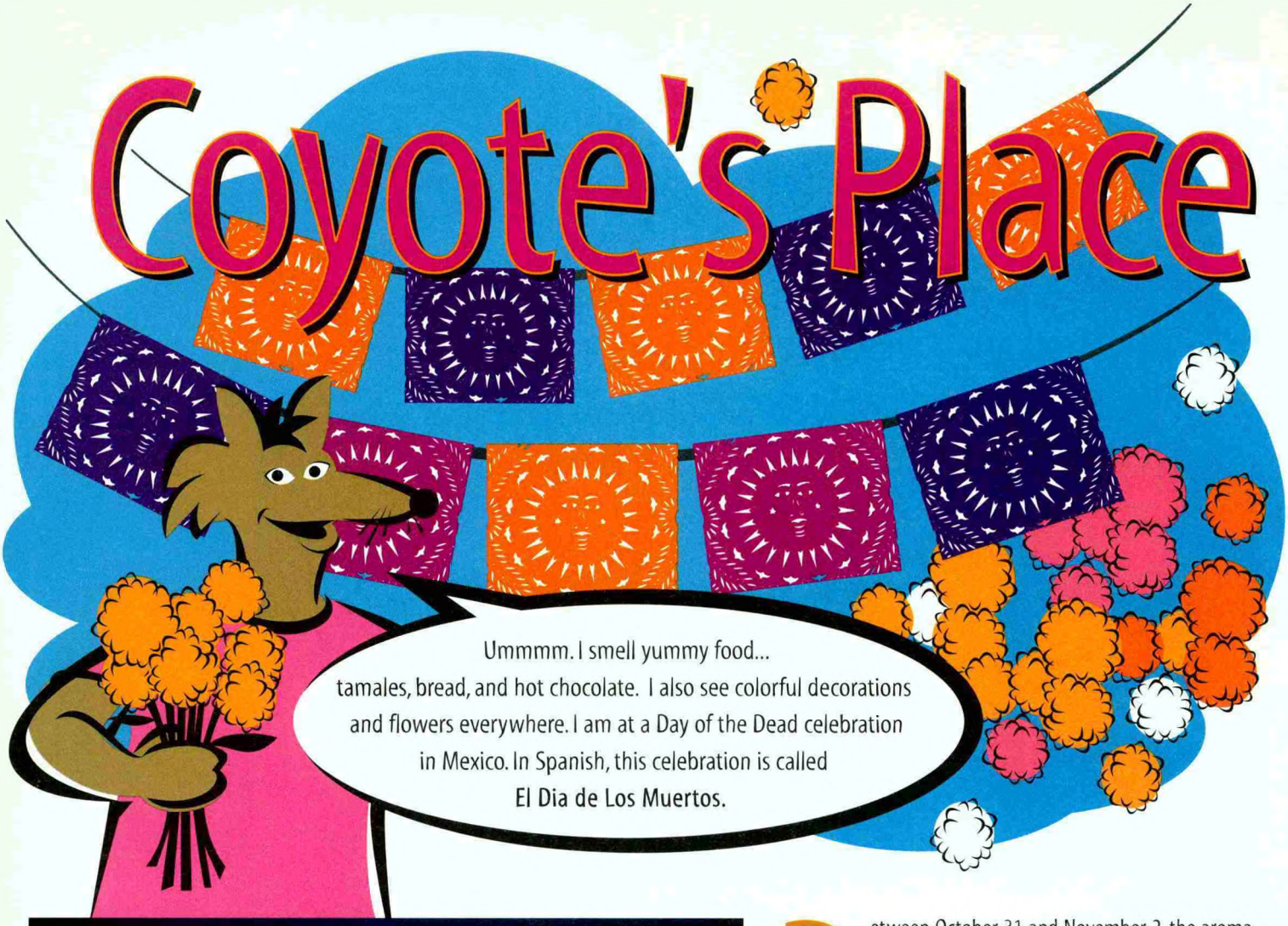


Photo courtesy of Juanita Velasco

On Day of the Dead, Juanita Velasco (Maya) decorates her grandmother's grave. People decorate graves with flowers and candles.

Between October 31 and November 2, the aroma of cooking is everywhere in Mexico – in cities, in small villages, and in the countryside. You can buy sweet bread called pan de muertos in most bakeries. Flowers, especially marigolds, are sold in markets. Skulls made from sugar and painted with icing in different colors, Claveras de dulce, can be found in store windows and people's homes. Colorful paper banners and skeletons decorate people's homes, shop windows, parks, and community centers. This is a fiesta!

For Native people, the Day of the Dead fiesta honors the souls of dead relatives and friends. Death is seen as a continuation of life. It is believed that these souls return once a year to take part in the pleasures of life, such as eating, drinking, and dancing. This is not a sad or scary occasion. Day of the Dead is a celebration, a time to remember friends and family who have died. Every state and village in Mexico has its own version of this celebration. The Day of the Dead celebrations are also practiced in Central and South America.

By Shawn Termin & Johanna Gorelick

Photo by Jose Ivan Xochicale Flores.

Day of the Dead altar in the village square of Tlaxcala, Mexico.

Day of the Dead Altars

People build altars in their homes and in village squares to honor the dead. They use decorations like candles, photographs of the deceased, sugar skulls, flowers, incense, fruits, and other foods. They prepare the spirits' favorite foods and drinks for a big feast. The earthly visits of the spirits end November 2, and everyone looks forward to their return next year.

Papel Picado (pierced paper)

A Day of the Dead festival would not be complete without papel picado, or pierced paper. A long time ago, Native people in Mexico used bark to create paper decorations. Today people cut and hang brightly colored tissue paper to greet the returning souls of the dead. People hang the banners in houses, on the streets, and anywhere else they can be tied. Usually the banners show scenes of skeletons dancing to celebrate the occasion. People also make papel picado for other festive occasions, like birthdays and Christmas.

You can make your own papel picado. Although tissue paper is ideal, you can make one from lightweight plastic, construction paper, or other brightly colored material. You will need:

- 10 sheets of tissue paper. Each sheet should be 15 inches by 10 inches. (You can use any size you want. Remember, the bigger the paper the bigger your banner.)
- Sharp scissors
- String
- Glue stick or stapler

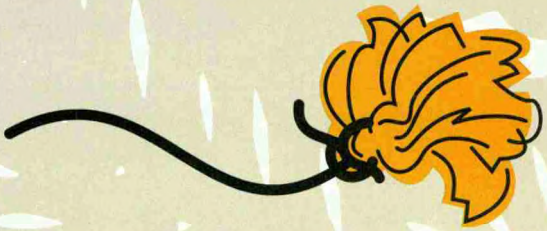
1. Fold each sheet of paper like an accordion (see diagram).

2. Cut shapes into the folded paper edges.

3. Unfold paper and see your design. Do this with each sheet of paper.

4. Lay all 10 sheets of cut paper side by side on the floor or on a table. Place the string about one-quarter inch from the top of each sheet of paper. Run glue stick along the top edge of paper and fold the paper over the string. (Or you can fold the paper over the string and staple it.) Be sure to leave a sizable amount of string on either side of the paper so that you can hang it.

You can also make a paper flower or flor de papel:



Materials: Tissue & Pipe Cleaners

Stack several sheets of tissue paper together. Make sure all the corners match. Fold the stacks of tissue together like an accordion. Wrap each folded stack of tissue paper in the middle with a pipe cleaner. Pull the tissues apart to create a paper flower.

Tribute to Tezcatlipoca

These elaborate, carved stone boxes tell an eloquent story of Mexica culture and ritual

By Teresa Neva Tate

At the time of the Spanish conquest in 1521, the Native people who dominated central Mexico were the Mexica (the people previously known as the Aztecs). According to their own legends, they had migrated from somewhere in north or northwest Mexico as a small, nomadic, Nahuatl-speaking people. During the 13th century they settled in the valley of Mexico. There the Mexicas' courage and strength helped them overpower their neighbors, and within two centuries the Mexica had created an empire. Today various Nahua peoples across Mexico claim to be descended from the Mexica.

Warfare was a vital part of everyday life for the Mexica. Their warriors belonged to the orders of the jaguar or the eagle – animals associated with the gods – and wore costumes elaborately decorated to represent these orders.

Religion was equally important in the Mexica culture. The Mexica worshiped multitudes of deities, each representing a different aspect of life. Ceremonies involving bloodletting were very important to the Mexica – they felt that blood gave the gods strength.

The Mexica created many works of sculpture depicting various subjects, including themes of everyday life and religious rituals. One type of stone sculpture included elaborately carved stone boxes called *tepetlacalli*, meaning "stone house." At least 16 stone boxes are known to exist in museum collections worldwide, in Mexico City, Chicago, Berlin, and Washington, D.C. These boxes were created for different purposes; one was to contain the ritual instruments used for sacrificial bloodletting ceremonies. Carvings on several boxes portray seated figures drawing blood from their ears. They also depict the grass balls associated with such ceremonies.

One *tepetlacalli* is in the National Museum of the American Indian collections. Its carving depicts a bloodletting or ear-piercing ceremony *(nenacaztequiliztli)* and is dated from circa 1200 to 1521. According to the collection information, it was excavated at the location of the Convent of Santa Clara in Mexico City between 1897 and 1902. George Gustav Heye, founder of the Museum of the American Indian-Heye Foundation, purchased the box in 1908 from the archaeologist Zelia Nuttall.

Photo by Teresa Neva Tate

As recorded in the Mexica codices, the *nenacaztequiliztli* was associated with the Mexica god *Tezcatlipoca*, the deity who carried a mirror that enabled him to see the deeds of men. Rulers took the power to command, reward, and punish under *Tezcatlipoca's* patronage. In this ceremony priests pierced their ears with sharpened bone instruments. After piercing themselves, they placed the bone in the *zacatapayoli*, a ball of matted grass decorated with down. The grass ball was then placed in the stone box and ritually offered to the gods.

The *tepetlacalli* in NMAI's collections displays three figures in bas-relief, one on each of three sides, all in the act of piercing their ears. A grass ball is depicted on the fourth side and on the bottom of the inside. To one side of each figure is a smoking, ladle-shaped incense burner. To the other side is an image resembling an agave leaf, into which bone instruments have been stuck. The three figures represent *Tezcatlipoca*. He is often depicted with the emblem of a smoking mirror in place of his foot, as seen on two sides of the box.

The most interesting side of the box shows a representation of *Tepeyollotl*, the ocelot or jaguar guise of *Tezcatlipoca*. According to myth, *Tezcatlipoca* transformed himself into an ocelot when he was cast down from heaven. He roamed the earth for 666 years in the form of an ocelot. The *Tepeyollotl* figure has a beard resembling that of an ocelot. An ocelot's head is visible at the back of his head, and an ocelot's hide hangs down behind his back. He also wears leggings made of spotted ocelot skin.

This box, dedicated to the god *Tezcatlipoca*, is one of the few representations of the religious ritual *nenacaztequiliztli*, a rarely seen aspect of Mexica life and culture. The religious practices of the Mexica peoples have provided collectors with a wealth of fascinating materials, many of which can be viewed in museums throughout the world today. ■

Teresa Neva Tate is a lead researcher for the curatorial department at the National Museum of the American Indian.

The National Museum of the American Indian collections contain one of 16 known Mexica stone boxes in the world's museums. This side of the stone box features Tezcatlipoca *in the ocelot guise as* Tepeyollot.

CALENDAR *of* EVENTS

AUGUST/SEPTEMBER/OCTOBER 2002

Photo by Arturo Gonzalez De Alba

The Power of the Wolf *by Regufio Gonzalez Lopez, part of the exhibition:* Great Masters of Mexican Folk Art from the Collection of Fomento Cultural Banamex.

EXHIBITIONS

SPIRIT CAPTURE: NATIVE AMERICANS AND THE PHOTOGRAPHIC IMAGE

Through Sept. 22

This exhibition explores the meaning of photographic images of and by Native Americans in order to communicate Native perspectives about the cultural history and experiences of Native peoples during the past 150 years. Photographer, subject, and viewer are considered as the exhibition seeks to reveal the understandings of the people in the photographs, while examining the roles and motives of those who created the images. Drawing upon the National Museum of the American Indian's photo archive of approximately 125,000 images, the exhibition was curated by Richard W. Hill Sr. (Tuscarora) and Natasha Bonilla-Martinez. A catalog is available in the museum shop for $29.95.

BOOMING OUT: MOHAWK IRONWORKERS BUILD NEW YORK

Through Oct. 15

This exhibition presents photographic images depicting Mohawk peoples engaged in ironworking. The exhibition is a powerful visual representation of how Mohawk communities and individuals have contributed to America's unique and unparalleled cityscapes, with a focus on New York City.

Photo by Nels Israelson

GREAT MASTERS OF MEXICAN FOLK ART FROM THE COLLECTION OF FOMENTO CULTURAL BANAMEX

Through March 15, 2003

Featuring more than 600 masterworks from all 31 states of the Mexican Republic, this exhibition offers a comprehensive view of the most exceptional contemporary folk art of Mexico. Nearly 200 master artists draw from their ancestral traditions, dating back more than 1,000 years in some cases. The artists employ a vast array of materials, including clay, wood, straw, leather, feathers, silk, cotton, metals, and stone. This traveling exhibition is organized and sponsored by the Fomento Cultural Banamex A.C., based in Mexico City. Primary sponsors are Banamex Citigroup, Corona Extra (Procermex, Inc.), CONACULTA (National Council for Culture and Arts), Tequila Herradura, and Aeromexico. The George Gustav Heye Center venue of Great Masters of Mexican Folk Art *was made possible by The Andrew W. Mellon Foundation, MetLife Foundation, Roy R. and Marie S. Neuberger Foundation Inc., Ringing Rocks Foundation, David L. Klein Jr. Foundation, Smithsonian Institution Center for Latino Initiatives, and Smithsonian Women's Committee. A catalog is available in the museum shop for $85.00.*

THE EDGE OF ENCHANTMENT

October 27 – Summer 2003

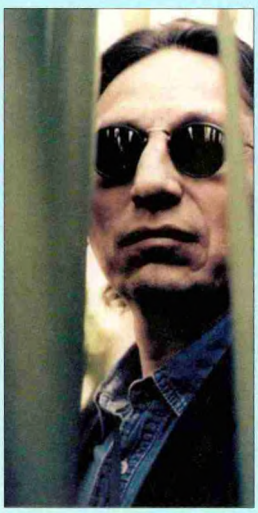
This exhibition presents people from Native communities of the Huatulco-Huamelula region of Oaxaca, Mexico, speaking passionately about their lives, families, histories, beliefs, and dreams.

THE NEW OLD WORLD, ANTILLES: LIVING BEYOND THE MYTH

Nov. 2, 2002 - April 13, 2003

This exhibition of photographs by photographer Marisol Villanueva explores the contemporary lives of Taino and Caribe communities living in the Carribbean.

NATIVE SOUNDS DOWNTOWN – DON'T MISS A BEAT!



John Trudell

Thursday, Aug. 15, 7 p.m.

Lila Downs *(Mixtec) combines her indigenous heritage with a contemporary flair that the* LA Times *described as "captivating in every sense." Auditorium.*

Thursday, Aug. 22, 7 p.m.

The Thunder Bird Sisters *(Shinnecock), 2001 NAMMY winners, combine country-western and folk traditions in their musical presentations. Auditorium.*

Thursday, Aug. 29, 7 p.m.

John Trudell *(Santee Lakota), an outspoken musical artist and Native activist.* Rolling Stone *describes Trudell's music "as a powerful and transforming listening experience." Auditorium.*

PUBLIC PROGRAMS

STORYBOOK READINGS: FROM THE SHELVES OF THE RESOURCE CENTER

Every second Saturday of the month, 11 a.m.

Join us for storybook readings featuring stories about the Native peoples of the Western Hemisphere. For children of all ages. Resource Center, second floor.

Saturday, Sept. 14, 11 a.m.

Traditional storytelling with Leaf Arrow, comprising Joe Cross (Caddo) and Donna Couteau (Sac and Fox) and presented in collaboration with Battery Park City Parks Conservancy. Battery Park City Parks.

NATIVE NEW YORK: A WALKING TOUR

Saturday, Sept. 21, 10:30 a.m. (approximately 2 hours)
Sunday, Sept. 22 (rain date)
Saturday, Oct. 5, 10:30 a.m.
Sunday, Oct. 6 (rain date)

Discover the Native history of downtown Manhattan with Evan Pritchard (Micmaq), author of Native New Yorkers. *Front steps of GGHC.*

NEW YORK IS BOOK COUNTRY

Wednesday - Saturday, Sept. 25 - 28, 11 a.m. and 2 p.m.

NMAI celebrates the 24th anniversary of New York Is Book Country *with the* Tales of the People *children's book series, and with the release of* Meet Naiche: A Native Boy from the Chesapeake Bay Area. *This is the first title in a new series -* My World: Young Native Americans Today. *Native authors and illustrators will lead workshops, give readings, and sign books. Orientation Room, first floor, and Education Classroom, second floor.*

ART TALK

Friday, Oct. 4, noon

Mohawk artist Greg A. Hill, featured artist in American Indian Community House exhibition, AlieNation, *discusses his art. Video Viewing Room, second floor.*

NATIONAL BOOK FESTIVAL

In collaboration with the Library of Congress

Saturday, Oct. 12, 10 a.m. - 5 p.m.

Sixty prominent writers and storytellers, including American Indian authors Vine Deloria Jr., Luci Tapahonso, Cynthia

Leitich Smith, and Virginia Driving Hawk Sneve, and Yup'ik storyteller Chuna McIntire read, tell stories, and discuss their work. Information: 888-714-4696 or www.loc.gov/bookfest.

West Grounds, U.S. Capitol, Washington, D.C.

WORKSHOPS AT NMAI

SKA-NI-KWAT – WE ARE OF ONE MIND

Aug. 2, 5, 6, 8, and 9

Join Iroquois bead worker Samuel Thomas (Cayuga) in a week-long collaborative project in which participants learn Iroquois raised beadwork. Preregistration is required. Call (212) 514-3714. Collector's Office.

Aug. 2, noon - 2 p.m.

The workshop series begins with a slide presentation of historical Iroquois beadwork pieces dating from the mid-1700s to the present.

Aug. 5 or 6, 10 a.m. - 4 p.m.

Participants learn the cultural aspects of raised beadwork, symbolism, design, style, and form. They learn raised beadwork techniques and complete a beadwork pattern in this hands-on workshop.

Aug. 8 or 9, 10 a.m. - 4 p.m.

Participants work together toward the completion of an Iroquois man's and woman's outfit using the skills learned in the workshops.

HISPANIC HERITAGE MONTH CELEBRATION

Mayan Backstrap Loom Weaving Workshop

Sept. 14, 21, and 22, noon - 4 p.m. each day

Join Mayan master weaver and NMAI cultural interpreter Juanita Velasco in this three-day hands-on weaving workshop. Participants learn how to set up a backstrap loom and how to complete a weaving. Enrollment is limited to 15 people. Advance registration is required. Call (212) 514-3714. Materials fee is $15 ($12 for members). Age 12 years and up. Education Classroom, second floor.

FILM & VIDEO

For information on Native film, video, radio, television, and multimedia throughout the Americas, visit www.nativenetworks.si.edu (English) or www.redesindigenas.si.edu (Spanish).

A video library by and about indigenous Mexican peoples is available for viewing on request in the Resource Center.

DAILY SCREENINGS

July 15 - Oct. 27

Programs start at 1 p.m. Repeated Thursdays at 5:30 p.m.
Video Viewing Room, second floor

EL CORAZÓN INDÍGENA/THE NATIVE HEART

Monday, July 15 - Sunday, Aug. 4

These productions are in indigenous languages with English subtitles.

MJOOK/CORN (1996, 21 min.) Mexico. Tito Antúnez Núñez (Mixe). Corn is at the heart of the Mixe of Oaxaca's connection to Mother Earth.

JUNKUA AXU/RETURN HERE (1997, 13 min.) Mexico. Dante Cerano Bautista (P'urhepecha). Produced by the Centro de Video Indígena, Michoacán. P'urhepecha teenagers face identity issues in a tide of non-Native influences.

GUIA TOÓ/POWERFUL MOUNTAIN (1998, 53 min.) Mexico. Crisanto Manzano Avella (Zapotec). A vivid portrayal of the cloud forest ecosystem of Oaxaca shows the arduous way of life and the energy and vitality of those who live there.

Monday, Aug. 5 - Sunday, Aug. 25

These productions are in indigenous languages and Spanish, with English subtitles.

EL PAPEL DE SAN PABLITO/SAN PABLITO PAPER (1981, 33 min.) Mexico. Miguel Camacho for the Instituto Nacional Indigenista (INI). The Otomí community at San Pablito Pahuatlán in Puebla produces amate, a paper made from tree bark. Traditionally important for healing, amate is now used to make paintings for sale to tourists and folk art collectors.

EL OFICIO DE TEJER/THE CRAFT OF WEAVING (1981, 42 min.) Mexico. Juan Carlos Colín for INI. Life in a Nahuatl-speaking Indian community in Puebla is explored. The film focuses on weaving and the problems weavers face in trying to subsist on the sale of their work.

Monday, Aug. 26 - Sunday, Sept. 15

These productions are in indigenous languages with English subtitles.

ESPIRITUALIDAD MIXE/MIXE SPIRITUALITY (1996, 6 min.) Mexico. Carlos Martínez M. (Zapotec). Members of the Mixe community in Oaxaca explore their relationship to nature and Catholic ritual as fundamental elements in their spirituality.

AT THE MOVIES

This annual series of New York premieres and cinema classics celebrates the work of Native Americans in the movies – directors, actors, and community activists. Reservations required. Dates are subject to change. For updated schedules, please call the Film & Video Center hotline at 212-514-3737 or e-mail at FVC@si.edu.

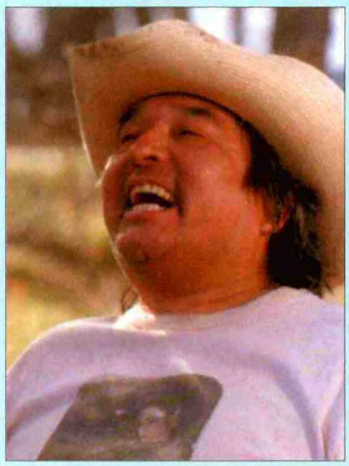


Photo courtesy of Look Pictures

***Graham Greene as Rudy Yellow Lodge in* Skins.**

SKINS

***The New York premiere - from Chris Eyre, director of the highly acclaimed* Smoke Signals.**

Friday, Sept.20, 6 - 8 pm
Auditorium

2001, 84 min. Color. 35mm. United States. Director: Chris Eyre (Cheyenne-Arapaho). Producer: David Pomier. Screenplay by Jennifer D. Lyne. Based on a novel by Adrian C. Louis (Paiute). Starring Graham Greene (Oneida) as Rudy Yellow Lodge, Eric Shweig (Inuit and Chippewa) as Mogie Yellow Lodge, and Gary Farmer (Cayuga) as Verdell.

Skins *tells the story of two brothers living on the Pine Ridge Reservation. Returned from Vietnam, they find themselves on different paths. Rudy gets a college degree and a job; Mogie turns to the alcoholism that has devastated his family and his Lakota tribe for years. Angry about the lack of change on the reservation, Rudy takes matters into his own hands and goes on a vigilante quest to save his community. World premiere at 2002 Sundance Film Festival. Screening followed by a discussion with the director and lead actors and a book signing. Auditorium.*

THE SILENT ENEMY

A silent cinema classic with a unique spoken introduction at the time the "talkies" were just beginning.

Thursday, Sept. 26, 6 - 8 p.m.
Saturday, Sept. 28, 2 - 4 p.m.

1930, 88 min. Black-and-white. 16 mm. Sound and silent. United States. Director: H.P. Carver. Starring Chauncey Yellow Robe (Lakota) as Chief Chetoga, Buffalo Child Long Lance as Baluk, and Molly Spotted Elk (Penobscot) as Neewa.

A classic film shot with a Native American cast on location in Ojibwe country near Lake Temagami in Ontario. The Silent Enemy *reconstructs Anishnabe life in an earlier time, when the "silent enemy" – the danger of starvation – loomed in late winter. Screenings will be followed by a discussion of the film's impact on the community people who participated, its cultural authenticity, and the real-life stories of the three lead actors, with Bunny McBride, author of* Molly Spotted Elk, *and other speakers and a book signing. Auditorium.*

On Saturday, September 28, the program opens with the documentary Abnaki: The Native People of Maine *(Director: Jay Kent, 1982, 28 min.), featuring community leader Eunice Nelson (Penobscot).*

In October, At the Movies *showcases recent Aboriginal cinema from Australia, in cooperation with the Asia Society. For updated information on all screenings, visit our website www.nativenetworks.si.edu/Eng/fvc/atm. To receive program information by e-mail, contact us at FVC@si.edu.*

The series is made possible with funds from the New York State Council on the Arts and with support from the Australian Film Commission, First Look Media and Lot 47 Distribution Company.

HONOR THE AUTHORS

Sept. 20, 8 p.m.

A program of At the Movies. *Book signing with photographer Gwendolen Cates,* Indian Country *(Grove Press: 2001). Acclaimed photographs of Native leaders, artists, filmmakers and families. Foreword by W. Richard West. Introduction by Sherman Alexie. Auditorium lobby.*

Sept. 25 - 28

All-day readings and workshops with Native authors. See listing for New York Is Book Country. *First and second floors.*

Sept. 26, 8 p.m.

A program of At the Movies. *Book signing with author Bunny McBride,* Molly Spotted Elk *(University of Oklahoma Press: 1995). Foreword by Eunice Nelson-Bauman (Penobscot). A vivid biography of a Native American entertainer and actress of the 1930s. Auditorium lobby.*

This series, presented through October 2002, is made possible with funds from the New York State Council on the Arts and with support from First Look Media and Lot 47 Distribution Company.

ASÍ ES MI TIERRA/MY HOMELAND IS LIKE THIS (1996, 24 min.) Mexico. Juan José García (Zapotec). Traditional healers from San Cristóbal Chichicaxtepec, Oaxaca, explain their approach to healing and demonstrate a variety of remedies for illnesses.

MOOJK/CORN (1996, 21 min.) Mexico. Tito Antúnez Núñez (Mixe). Corn is central to the Mixe of Oaxaca's connection to Mother Earth as well as a basic source of sustenance.

Monday, Sept. 16 - Sunday, Oct. 6

MAYA TV: TIME WARPS (1985, 10 min.) United States. David Pentecost and Lyn Tiefenbacher.

POPOL VUH (1989, 57 min.) United States. Patricia Amlin.

No screening at 5:30 on Thursday, Sept. 26. See At the Movies.

Monday, Oct. 7 - Sunday, Oct. 27

These productions are in indigenous languages and Spanish with English subtitles

PIDIENDO VIDA/PETITION TO LIFE (1993, 48 min.) Mexico. Guillermo Monteforte. Mexicanero and Tepehuano Indians make offerings to preserve and protect life's resources in an elaborate ritual in Durango.

VIKO NDUTE/WATER FESTIVAL (1995, 22 min.) Mexico. Emigdio Julián Caballero (Mixtec). This film examines a rain-making ritual and its significance for a Mixtec community in Oaxaca.

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

MUSEUM SHOPS:
For special-occasion shopping, jewelry by Native artists, books, and children's gifts are available in the Museum shops located on the gallery and ground floor. Open daily 10 a.m. to 4:45 p.m. For information, call 212-514-3767.

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

ESPECIALLY FOR KIDS

Programs start at 11 a.m. and at noon unless otherwise noted. Video Viewing Room, second floor.

Monday, Aug. 5 - Sunday, Aug. 25
Program daily, 11 a.m. - 1 p.m.

POPOL VUH (1989, 57 min.) United States. Patricia Amlin. The great Maya creation epic is told through animation adapted from ancient Maya pottery and books.

THE IROQUOIS (1993, 30 min.) United States. Henry Nevison for the Indians of North America *series. Interviews with contemporary Iroquois are featured in this brief history of the Six Nations since the arrival of Europeans.*

ONENHAKENRA: WHITE SEED (1984, 20 min.) United States. Frank Semmens for the Akwesasne Museum. Mohawks from the Akwesasne Reservation in New York tell the story of the origins of corn and demonstrate its continuing importance to the Iroquois people today.

Monday, Aug. 26 - Sunday, Sept. 15

AGUAS CON EL BOTAS (1994, 10 min.) Mexico. Dominique Jonard. In Spanish. An animation by Nahua children of coastal Mexico tells the story of their town and their relationship to the sea turtle.

SKYWALKERS/IROQUOIS WOMEN: THE THREE SISTERS/THE GREAT LAW OF THE IROQUOIS (1998, 34 min.) United States. Pat Ferrero. Produced by the Carnegie Museum of Natural History. Videos on Iroquois life include interviews with ironworkers, the role of women in Iroquois culture, and the spiritual teachings of the Great Law of Peace.

LAS OLLAS DE SAN MARCOS (1992, 11 min.) Mexico. Teófila Palafox (Ikoods). Women of a Zapotec village in Mexico make large ollas or clay pots.

Monday, Sept. 16 - Sunday, Oct. 6

KLUSCAP AND HIS PEOPLE AND CREATION (1992, 12 min.) United States. Produced by the Indian Island Intermediate School, Maine. Two animations by Penobscot children tell of the creation of the world, the people, and the animals.

AGUAS CON EL BOTAS (1994, 10 min.) Dominique Jonard. Mexico. In Spanish. An animation by Nahua children of coastal Mexico tells the story of their town and their relationship to the sea turtle.

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

RARAMURI: PIE LIGERO (1994, 10 min.) Mexico. Dominique Jonard. Drawings and voices of Raramuri Indian children from northern Mexico bring to life a traditional ball game.

Monday, Oct. 7 - Sunday, Oct. 27

SHARING ONE EARTH (1993, 20 min.) United States. Produced by the Indian Island Intermediate School, Maine. Penobscot and non-Indian students share in a cultural exchange and filmmaking project.

RARAMURI: PIE LIGERO (1994, 10 min.) Mexico. Dominique Jonard. Drawings and voices of Raramuri Indian children from northern Mexico bring to life a traditional ball game.

TOTEM TALK (1997, 22 min.) Canada. Annie Frazier-Henry (Sioux-Blackfoot-French). Computer-animated clan totems teach urban youth the importance of their Northwest Coast Native culture.

NATIVE CINEMA SHOWCASE

The Smithsonian National Museum of the American Indian presents the NATIVE CINEMA SHOWCASE in Santa Fe, N.M. Co-produced with Taos Talking Pictures, Plan B Cinematheque and the Institute for American Indian Arts
August 12 - 18, 2002
For further information, please visit www.nativenetworks.si.edu or www.ttpix.org

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

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

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$50 Everglades Circle

All of the above PLUS

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- A free gift for your child when you visit the Heye Center's Museum Shop

$100 Sky Meadows Circle

All of the above PLUS

- An embossed NMAI lapel pin

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Please return this coupon to National Museum of the American Indian, Member Services, PO Box 23473, Washington DC 20026-3473

$8.00 of member dues is allocated for publication subscription. For more information on benefits for gifts over $100, please visit NMAI's website at www.AmericanIndian.si.edu To join today as a Charter Member, please call 1-800-242-6624. Charter Members may email membership concerns to: aimember@nmai.si.edu

**About the image: Circular Haida slate dish inlaid with bone. Queen Charlotte Islands, British Columbia, Canada. Photo by Katherine Fogden. 19.3518.*

Choctaw Diplomat Pushmataha

unsuccessfully opposed Andrew Jackson's Indian Removal Act which lead to the infamous Trail of Tears

By Liz Hill

Pushmataha House – located in Washington, D.C., a few blocks from the U.S. Capitol and the Supreme Court – was named by Chickasaw Nation Ambassador Charles Blackwell in honor of Pushmataha (1764-1824), one of the first American Indian diplomats assigned to reside officially in the capital. "There were other tribal leaders who visited Washington, just as they do now. They came for a particular purpose and then they went home," says Blackwell, referring to the delegations of American Indians who have traveled to the capital over the years to meet with government officials. Pushmataha came to Washington in November 1824 with a 10-member Choctaw delegation to lobby for his people.

It could be said that Pushmataha was a diplomat for his people from 1801 onward, since it was during that year that he and two other Choctaw chiefs negotiated and signed a treaty ceding 15,000 square miles of land in Mississippi to the United States. This was a time in American history when the United States and European nations such as France, England, and Spain – all countries with interests and claims in North America – were looking to acquire new lands.

Blackwell sees Pushmataha as a Choctaw advocate during the forced removal of Southern and Eastern Native peoples west to Indian Territory in the 1830s. The concept of an Indian territory, located west of the Mississippi River in the central part of the country, was formed as early as 1803, the year of the Louisiana Purchase. Not part of any legally defined state or territory of the United States, Indian Territory was envisioned as a permanent location for soon-to-be removed Indian tribes, a place where they could reside and govern themselves. In 1830, voluntary removal of Eastern tribes to Indian Territory was made official policy by Andrew Jackson with the signing of the Indian Removal Act. The federal policy forced the removal of the Cherokee, Choctaw, Chickasaw, Creek, and Seminole.

"Pushmataha was assigned to represent the Choctaw Nation in Washington and see them through the period of the removal, with the hoped-for outcome that the removal could be stopped," says Blackwell. "As we know, it wasn't."

Illustration by Jeffery Primeau

The U.S. Army moved thousands of Indian people westward, many of whom subsequently lost their lands and possessions back east and their lives on the Trail of Tears. "I think about how my heart would break if I weren't able to steer my people away from something as traumatic as removal," says Blackwell.

Pushmataha and Andrew Jackson were good friends and respected each other as military colleagues, according to Blackwell. "It is one of the great ironies, this friendship between Pushmataha and Andrew Jackson – since Jackson is vilified in Indian history." Pushmataha was bestowed the rank of brigadier general in the U.S. Army for his show of loyalty to the country following the Creek War of 1813-1814. As Blackwell tells it, "When Pushmataha was dying, Jackson went to him and said, 'My old and trusted friend, what can I do to help you?' The answer is written on his tombstone in Congressional Cemetery in Washington. He told Andrew Jackson to 'fire the big guns over me.'" Blackwell explains, "What Pushmataha meant was, 'Honor me with a warrior's funeral, treat me as a diplomat, treat me as a leader of my people.'"

At Pushmataha's request, President Jackson provided him a funeral with full military honors. His grave, in Washington's Congressional Cemetery, can be visited today. ■

Liz Hill (Red Lake Band of Ojibwe) is a public relations consultant and writer living and working in Washington, D.C.

Words of a Cacique: Panchito Ramirez

Interpretation by José Barreiro

Panchito Ramirez is the elder and cacique of the community of Taino descendants in Caridad de los Indios, a Cuban mountain enclave in the province of Guantánamo. His extended clan of more than a thousand people, living in several microcommunities, is the most clearly documented continuous Taino population in the Greater Antilles. Panchito is a herbalist, healer, and dreamer who carries on Four Directions tobacco ceremonies. The following excerpt is from Panchito: Mountain Cacique (Editorial Catedral, Santiago, 2001), *an oral testimony edited by Dr. José Barreiro (Taino) of Cornell University. Panchito had this dream in 1991, at the beginning of a time of food scarcity that Cuban officials have dubbed the "Special Period in Time of Peace."*

Illustration by Travis Schilling

I am going to tell you a dream. This is a dream of mine, I think the strongest I have had. It is from a few years ago. But it is a live dream.

I dream that I am at my home. I dream about myself sleeping in a hammock, but outside the house, on top of a mountain from my place of La Ranchería. In the sky, I see a woman. She is in the white of the sky and she is an Indian woman, brown color just like us, long hair, very black, a large and beautiful woman.

She calms me with her tenderness. She asks me, "Do you know who I am?"

I tell her that I don't know; I tell her only that she is the biggest, most magnificent woman I have ever seen in my life.

She tells me: "I am the Mother Earth, the mother of all of you, not of you only here, but all over the lands."

She was high up in the winds. I gave myself up to her in devotion. I said, "Mother Earth, then what should we do?"

She tells me, "Plant many tubers in me, and much corn; plant the conuco, so that you all may live.

"You should take care of all that is on the Earth; take care of the animals; take care of the human beings like yourselves; don't burn my forests because you burn my arm, you burn my fingernail."

She was sad, she said, because the human beings no longer suckle directly at her breast. Soon, only the animals will eat directly from her, she said. "Live from me," she implored. "Suckle at my breast."

All that, she told me. I don't know if it is because I am a believer and because for me the true religion is of her, the Mother of the Earth. Perhaps it is because I am part of that natural humanity, but she spent a good while in that dream with me. She spoke to me of the large edifices on concrete areas, the great cities, and of those great things of the human beings. "If they bother me," she said, "all I need is to scratch myself."

In the dream, the Mother Earth asked for our help. We are indebted to help her, she said. We should cultivate her very much. We should demand from her and we should love her, because she has a lot to give. I heard from her these words, too: "Beseech the Sun to heat up my Earth, my soils, but that he not burn me, so that what you would harvest, it comes forth, so that what all of you plant, every child, every elder, gives fruit that humanity can eat."

She was a brown-skinned woman, Indian color, like us. That is the way I saw her in my dream. It was a very clear dream and she would talk to me. I would see my body inside the dream. And I could even think about other things of mine inside the dream. And I could recognize that she was actually coming to give me an answer, because in the past, especially as a *guajiro* farmer, I have prayed to the Mother Earth. I have implored from her; I have cried to the Earth.

The truth is, something rare is occurring. There is a lot of drought. Even here in the mountains you feel it. The water is going away. I have thought about it – there is a lack of love for the Earth; there is not much tenderness with the small plants. What the old people talked about, taking care of the Earth, people hardly maintain that custom any more. That's what I have been thinking and asking about. In my heart of an Indian from here in the mountain, that is the pain that I have been carrying.

Then that great woman said to me: "A human being on the Earth is like a little feather for me, but they have their power; they have the power to make many beautiful things, many pretty things."

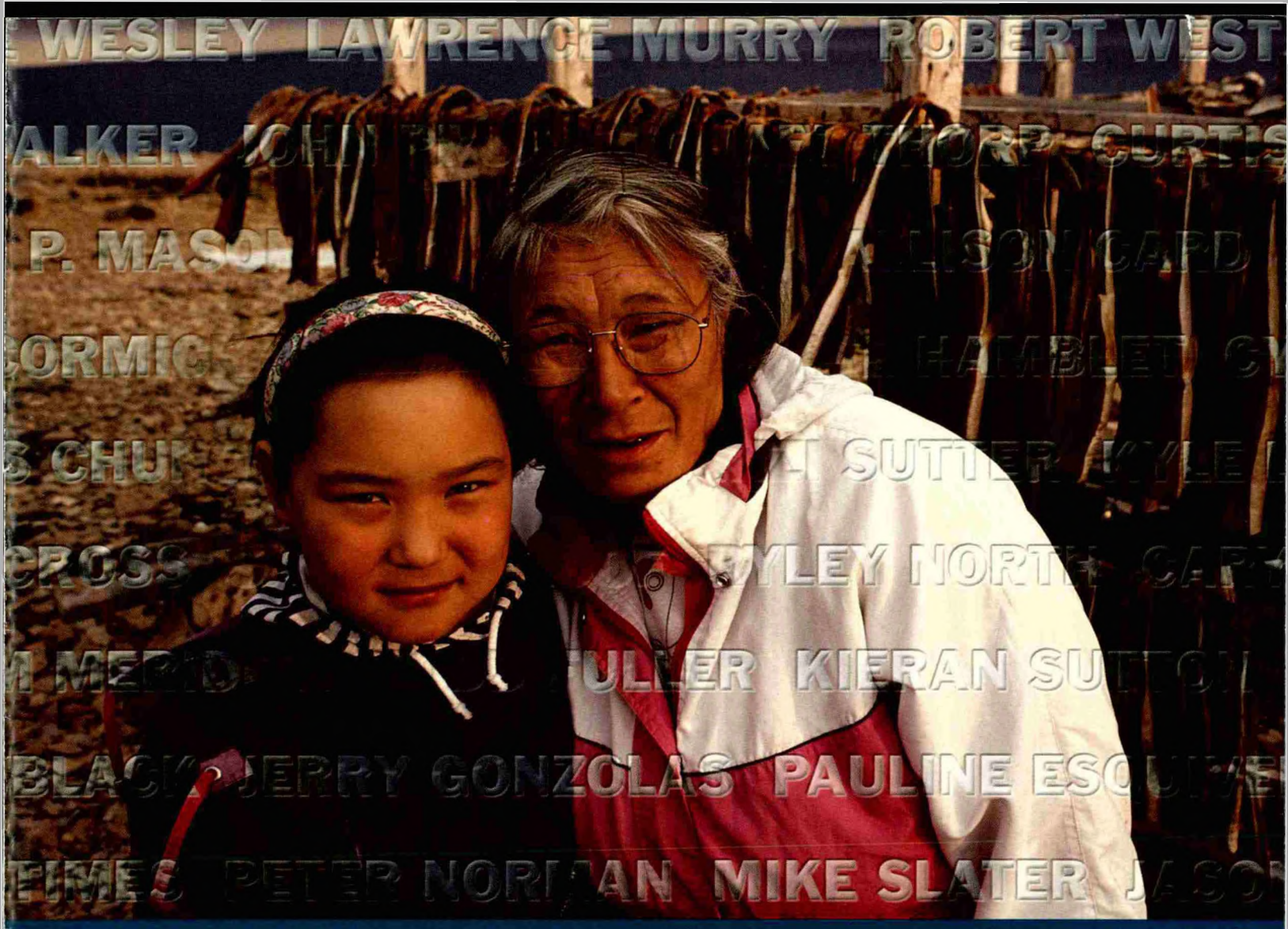
I told her then: "Mother Earth, protect us."

She replied: "Yes, I will care for you, because you are my children, but take care of the Earth."

And that is what I do. I plow on the land, but with pain, because I am breaking her, I am wounding her. I have to do it, to be able to plant the crops that she asks for, because I do plant in her honor, because I am born here on this land and because I am a farmer. Up to now I have 62 years, I have never left this place, and I do not intend to leave this mountain, not until I personally disappear from this Earth. ■

José Barreiro (Taino) is editor-in-chief of Akwe:kon Press at Cornell University.

Photographer Marisol Villanueva explores the contemporary lives of Taino and Caribe communities living in the Carribbean in the exhibition The New Old World, Antilles: Living Beyond the Myth *at the Heye Center in lower Manhattan, Nov. 2, 2002 to April 13, 2003.*



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