

NATIONAL MUSEUM of the AMERICAN
INDIAN

SUMMER 2013

**TRAILS of
CULTURES:**

HIDDEN CIVILIZATIONS
OF CENTRAL AMERICA

**ELOUISE
COBELL**
A MEASURE
OF JUSTICE

**THE NEW
REBECCA**
+
A POCAHONTAS
GALLERY

**MEMORIALS
OF FOUL
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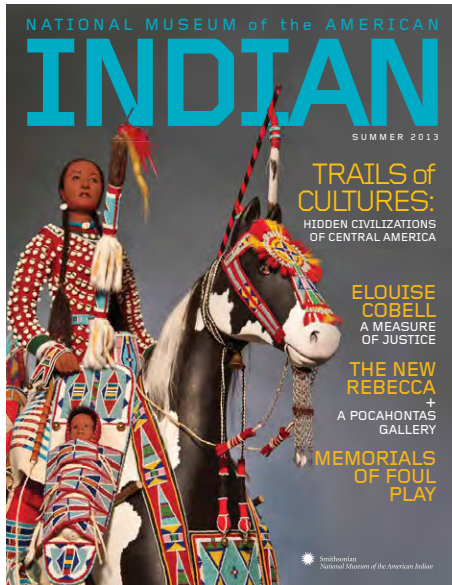


PHOTO BY MARK DAMON, COURTESY OF THE ARTIST

On the Cover: The strength of the people comes from its women. This saying, so appropriate to this issue, shines through this lovely composition *Maternal Journey* by Rhonda Holy Bear (Cheyenne River Lakota), part of the new exhibit *Grand Procession* in the Sealaska Gallery, Second Level, at the National Museum of the American Indian in Washington, D.C., through Jan. 5, 2014. This exhibit celebrates Native identity through 23 colorful and meticulously detailed objects that are much more than dolls. Traditionally made by female relatives using buffalo hair, hide, porcupine quills and shells, figures like these have long served as both toys and teaching tools for American Indian communities. Outfitted in intricate regalia, these dolls, representing Plains and Plateau tribes, are on loan from the Charles and Valerie Diker Collection.

Rhonda Holy Bear (Cheyenne River Lakota), *Maternal Journey* (detail), 2010. Wood, hide, cloth, paint, glass beads, hair, shell, metal.



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Trade routes, religious processions and social visits bound together the ancient world of Central America, home to vibrant civilizations of millennia past that are now receiving renewed attention from scholars and the people of the region.

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New research on seldom-seen museum holdings is bringing the overlooked culture of this region into the spotlight of the new exhibit *Ceramica de los Ancestros*, on view at the National Museum of the American Indian in Washington through January 2015. The story behind these collections is fascinating in its own right.

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MAKING REPATRIATION A MORAL IMPERATIVE

Hopi masks are beautiful and have inspired some of the greatest creations of 20th century modern art – but they are not objects of art. They are holy instruments, sanctified by Hopi religious, miraculously embodying their ancestors who, in ceremonies conducted by Hopi priests, bring blessings upon the Hopi. These religious beliefs are as strongly adhered to and practiced by the Hopi as the transubstantiation of bread and wine into the body and blood of Christ during the Catholic Mass or the intercession of the Saints through prayer by the Catholic faithful.

We recently witnessed the sale of Hopi religious items at a private art auction in Paris. Letters from the leaders of the Hopi Tribe, a sovereign nation, diplomacy from the U.S. Department of State, and legal arguments by international lawyers, could not convince a French court that the Hopi ascribe sacred value to the masks “assimilated to human bodies or elements of bodies of humans who exist or existed” – the sale of which would be banned in France.

Laws are not created to convince people to do the right thing – they are created to compel them. We will never be able to rely solely on laws in our quest to have returned all the sacred objects and cultural patrimony that through historical disenfranchisement of American Indian nations have been expropriated and scattered around the globe. Even when law can be applied, courts can and often do interpret evidence incorrectly, as happened in Paris.

At the National Museum of the American Indian we believe the return of sacred items is a fundamental human right. And though the legislation founding and guiding our Museum correctly requires the Smithsonian to return Native American human remains, funerary and sacred objects and objects of cultural patrimony, we do not need convincing – we know it is the morally right thing to do.

Since the Smithsonian acquired the George Gustav Heye collection in 1989, we have repatriated more than 31,000 funerary objects, religious instruments and cultural patrimony



PHOTO COURTESY SMITHSONIAN NMAI

to their rightful Native communities. We accomplish this by working directly with Native nations. Through continuous dialogue we receive the tribes’ traditional knowledge and incorporate their religious protocols to care for and return these sacred items.

U.S. museums and individuals have returned cultural artifacts to Native nations outside the legal structures of NAGPRA (the Native American Graves Protection and Repatriation Act). We need to convince more to do the right thing. This can only be accomplished through educating them about Native American history, culture and faith traditions through direct experience with Native Americans and their governments. Only then can an ethics of repatriation be instilled and the return of these objects elevated to a moral imperative as well as a legal obligation. ✿

Edward K. Thomas, president of the Central Council of Tlingit and Haida Indians of Alaska, and Kevin Gover, director of the National Museum of the American Indian, at the receipt and release signing for the repatriation of a shaman’s robe.

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

“Trails, paths and roads are essential structures of the human landscape. They weave together the disparate elements of daily lives, bridging distance and obstacles to connect us to each other” – **LANDSCAPES OF MOVEMENT**, JAMES SNEAD ET AL. (2009)

TRAILS OF CULTURES:

TRADE ROUTES CONNECTED ANCIENT CENTRAL AMERICA

BY ALEX BENITEZ



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

For thousands of years, people living in the region we now call Central America traversed near and distant lands to acquire food resources, conduct trade in materials such as jade and finely crafted pottery, and maintain social and political relations. The trails, paths and roads that facilitated these movements, and the villages and cities they connected, formed a dynamic pre-Columbian landscape whose complexity and vitality we have yet to fully understand.

These human landscapes also embodied significant cultural meaning. Consider how pathways used to acquire natural resources may develop into routes for sacred pilgrimages. Regard how the repeated use of ancient paths in Costa Rica created deep sunken corridors that were later emulated in formal architecture to create impressive entrances to villages.

Current efforts to map and interpret these landscapes using aerial photography, satellite imagery and GPS technologies offer exciting new possibilities for understanding the past. But the richest evidence for tracing the movement and interactions of people in ancient Central America is still found in the distribution of pottery, stonework and other materials found at the ends and intersections of trails, paths and roads; namely,

the cities and villages where people lived, worked and socialized.

This region, encompassing present-day Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica and Panama, is the focus of a major new National Museum of the American Indian exhibit *Cerámica de los Ancestros*, drawing on the Museum’s collection of 17,000 ancient ceramics, more than 10,000 of them intact. In collaboration with the Smithsonian Latino Center, it explores the vibrant but lesser-known cultures such as





Lempa River vessel depicting the god of fire, AD 900–1200, San Salvador Department, El Salvador. Pottery, clay slip. Gift of Theodore T. Foley, 1972 (24/7225).

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CULTURES FROM CENTRAL MEXICO SOUTH TO COSTA RICA WERE CAPTIVATED BY THE LUSTROUS GREEN JADEITE STONE THAT IS BELIEVED TO HAVE COME FROM A SINGLE SOURCE IN THE MOTAGUA VALLEY OF GUATEMALA, NEAR THE HONDURAS BORDER.

the Nicoya, Ulua and Coclé that flourished in Central America more than a millennium ago.

The presence of status-enhancing jadeite objects as far south as Costa Rica provide evidence that paths and roads once moved highly valuable materials mined from the Motagua Valley in Guatemala. Deity imagery on pottery recovered from villages like Santa Isabel, Nicaragua, in the Greater Nicoya culture region, suggest a long-distance, albeit unclear, connection with Mesoamerican populations sometime before AD 1000. Gold pendants uncovered in central Panama are so similar to objects found in Colombia that archaeologists are convinced the knowledge for gold-working traveled north from South America. The variety of other material items that clearly flowed in abundance along ancient trails, paths and roads between 1000 BC and the early 16th century help us visualize a human landscape teeming with activity and meaning.

OBJECTS IN MOTION

Obtaining materials to build homes, transporting food for consumption or exchange and social visits were as important to ancient Central Americans as they are to us today. Acquiring objects that signified wealth and social status also preoccupied ancient elites who may have been village leaders, chiefs, nobles or even kings. These needs and desires meant that everything from foods to gifts to valuable gold and jadeite jewelry moved across the regional landscape. Perishables such as foods and highly valued quetzal-bird feathers do not often survive to the present, but weather and time-resistant stone and ceramic objects are common in the debris of ancient villages.

Cultures from Central Mexico south to Costa Rica were captivated by the lustrous green jadeite stone that is believed to have come from a single source in the Motagua Valley of Guatemala, near the Honduras border. The ancient Olmec who thrived along the Gulf Coast of Mexico between 1500 BC and 400 BC first mined the stone and created remarkable figurines, masks and ear ornaments. Around the same time, the Maya, in present-day Belize and Guatemala, created beads and plaques

(or pendants) with images of leaders and deities. The latter were owned by members of the Mayan elite and demonstrated extreme wealth. In both the Olmec and Maya worlds, jadeite objects also functioned as dedicatory offerings associated with public buildings and spaces. As such they were tied to ritual practices.

By around 300 BC, people in northern Costa Rica were importing jadeite by way of coastal routes along the Atlantic, bypassing Honduras and Nicaragua. These early “Costa Ricans” engraved jadeite pendants called Axe Gods and invented a string-saw jade carving technique that allowed them to produce intricate pendants with imagery of deities or spiritual beings. Many of these carvings were meant to be worn, but they were also interred with the deceased.

Pottery, elaborated in different colors and with different iconography, also circulated among the various peoples of ancient Central America. Plumbate ware, easily distinguished by its vitrified gray-colored surface, circulated widely from its production center near the Mexico–Guatemala border between AD 600 and AD 1200. It was the preferred pottery of the powerful Toltec state in Central Mexico. Elaborate carved vessels representing animal, human and deity forms have been recovered throughout Mesoamerica, and in Central America as far south as Panama. The Museum collections include plumbate ware from Guatemala, El Salvador, Honduras and Costa Rica. Many of these objects are of the later, more elaborate, Tohil variety of plumbate ware, which was produced between AD 900 and AD 1200. Several vessels depict the Mesoamerican “Old Man” deity who may have been a household deity connected to hearths and fire. His presence south of the Mesoamerican region suggests that religious iconography and ideas were also moving along the network of roads leading to communities in Central America.

PEOPLE IN MOTION

Natural disasters, political tensions or perhaps population pressures occasionally compelled groups and even entire communities to search for new lands to settle. These migrations can be



difficult to identify, but the ideas and objects they took with them may provide clues about who made the journey and when it occurred.

The Greater Nicoya region, bridging modern-day Costa Rica and Nicaragua, experienced a tremendous influx of new residents between AD 600 and AD 900. Ethnohistoric accounts describe the migration of Mesoamerican Chorotega and Nicarao communities to Greater Nicoya during this period. At villages like Santa Isabel, located on the fringes of Lake Nicaragua along the southern Pacific coast, the evidence is clear that non-locals were arriving and bringing with them unique pottery styles,



Overall map of Central America and adjacent regions (Caribbean and northern South America). This exhibition looks at seven regions representing distinct Central American cultural areas. A number of cultures occupied each region. These regions are today part of Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica and Panama.

figurine styles, mortuary practices and even Mexican religious practices that focused on the wind god Ehecatl and the Feathered Serpent god.

The evidence from Santa Isabel demonstrates that these same communities did not, however, plant maize, or consume dog or turkey as food staples. Nor did they use Mesoamerican style ritual incense burners. This perplexing scenario has led scholars working at Santa Isabel to suggest that perhaps these migrations were made by communities coming from intermediate regions in El Salvador and Honduras. What they brought with them

were ways of doing things that were partly local and partly Mesoamerican. And as do all migrating communities, they adapted to local customs and resources once they settled at Santa Isabel.

Ancient pathways moved people, objects and ideas across considerable expanses of Central America where boundaries and borders were probably less prohibitive than they are today. While territories were certainly marked and defended, the need to acquire key non-local resources and maintain social obligations meant that travel was likely not restricted, even during periods of conflict.

Cross-boundary movements were frequent and ordinary in the pre-Columbian past. The examples provided here offer evidence that these routes were important for connecting diverse communities in Central America to each other and to regions north and south. Perhaps continued research on the corridors of travel, the trails, paths and roads will someday enlighten us about the nature and meaning of these journeys as well. ✨

Alex Benitez is co-curator for the *Ceramica del los Ancestros: Central America's Past Revealed* exhibition and assistant professor of anthropology at George Mason University.

CASTING LIGHT ON HIDDEN CULTURES



The rich but lesser-known ancient civilizations of Central America are now emerging from the shadows of their more famous neighbors, the Aztecs and Mayans. The spectacular, yet seldom-seen holdings of our own Museum are now contributing to these studies.

Although interest in Central American civilizations began in the early 1800s, when scholars and foreign explorers rediscovered long-abandoned cities, attention faded following early 20th-century excavations, as archaeologists focused on Maya, Aztec and Inca civilizations. In the 1970s, archaeologists began to interpret Central American cultural history on its own terms rather than as an outlier to Mesoamerican or Andean civilizations. Rigorous scientific research, combined with study of museum collections, continues to yield new understandings.

These discoveries are now on view at the National Museum of the American Indian in Washington, D.C., through January 2015, in the major new exhibition *Ceramica de los Ancestros*. The exhibition draws on the Museum's fascinating collection of some 17,000 ceramic pieces from the region.

How these objects became part of museum collections is a fascinating story in its own right. It includes art-lovers and archaeologists, opportunists and looters, scholars and patriots, amateurs and professionals. Adventurers and cartographers of the early 1800s were soon followed by engineers, diplomats, railroad men and canal-builders. Objects that they brought home stimulated interest in archaeology, which led to museum- and university-sponsored excavations. Minor Cooper Keith and archaeologist Samuel K. Lothrop were important figures in this wider history and to the growth of the Museum's collection through its predecessor, George Gustav Heye's Museum of the American Indian (MAI).

In the 1870s, Keith began building a railroad from Costa Rica's Caribbean coast to San



Greater Nicoya tripod vessel in the form of an agouti, AD 1000–1350 Nicoya, Guanacaste Province, Costa Rica. Pottery, clay slip, paint. MAI purchase from Jorge Castillo, 1965 (23/5583).

FACING PAGE: Greater Code vessel with design representing men carrying a large vessel, AD 250–550, Tonosi, Los Santos Province, Panama. Pottery, clay slip, paint. MAI purchase from Philip L. Dade, 1969 (24/3279).





PHOTO BY GREGORY MASON

Beyond work by its own staff, the MAI also sponsored fieldwork by others, such as Gregory Mason, a journalist turned anthropologist. In this photo, a workman poses with a vessel from the Rio Frio Caves in Belize in 1928.

BELOW: Greater Nicoya female figure, AD 800–1350, near Rivas, Rivas Department, Nicaragua. Pottery, clay slip, paint. Collected about 1920 by Raul R. Barrios, acquired by MAI in 1928 (15/9362).



PHOTO BY ERNEST AMOROSO

Jose. When his workmen found gold objects, Keith began collecting from area sites. Later, as vice-president of the United Fruit Company, Keith profoundly influenced Central American economies. In 1883, he married Cristina Castro, daughter of Costa Rica's former president. They maintained homes in Costa Rica and New York, where Keith was a trustee of the Museum of the American Indian. Minor Keith and Cristina Castro Keith divided their collection of 16,000 objects among the MAI, the Brooklyn Museum and the American Museum of Natural History.

EXPEDITIONS AND EXCAVATIONS

After 1915, George Heye supported research and expeditions in Central America, emphasizing systematic collecting and excavations. Capitalizing on connections with Minor Keith and the United Fruit Company, the MAI sponsored excavations by museum staff

member Alanson B. Skinner at Costa Rican sites in 1916 and 1917. During the MAI's heyday, Heye employed some of the best-known archaeologists of the time. In 1923, Samuel K. Lothrop, then a brand new Ph.D., joined the Museum's staff. The Museum sponsored his work in El Salvador and Guatemala in the 1920s. His landmark 1926 publication on the pottery of Costa Rica and Nicaragua provided a comprehensive archaeological reference that is still consulted today. Beyond work by its own staff, the MAI also sponsored fieldwork by others, such as Gregory Mason, a journalist turned anthropologist.

The lure of archaeological discovery combined with the spirit of adventure has also lead to innumerable destructive events. Amateur archaeology has often destroyed archaeological sites before they could be scientifically excavated or interpreted. While many Central American sites have suffered looting, Panama may have suffered most. During the 1960s

THE LURE OF ARCHAEOLOGICAL DISCOVERY COMBINED WITH THE SPIRIT OF ADVENTURE HAS ALSO LEAD TO INNUMERABLE DESTRUCTIVE EVENTS. AMATEUR ARCHAEOLOGY HAS OFTEN DESTROYED ARCHAEOLOGICAL SITES BEFORE THEY COULD BE SCIENTIFICALLY EXCAVATED OR INTERPRETED.



Greater Nicoya vessel in the form of a jaguar, AD 400-1350. Costa Rica. Pottery. Gift of Dr. and Mrs. Arthur M. Sackler, 1966 (23/7234).

PHOTO BY ERNEST AMOROSO



Ulua River vessel (detail) depicting dancers, AD 750-850, Yuscaran, El Paraíso Department, Honduras. Pottery, clay slip, paint. Formerly in the collection of Marco Aurelio Soto, former president of Honduras: MAI purchase, 1917 (6/1259).

SINCE THE 1980s, THE U.S. ALSO HAS SIGNED BILATERAL AGREEMENTS WITH EL SALVADOR, GUATEMALA, HONDURAS, NICARAGUA AND OTHER COUNTRIES TO PROTECT ARCHAEOLOGICAL SITES, PREVENT LOOTING AND RECOVER ILLEGALLY EXPORTED OBJECTS.

and 1970s, Americans working in Panama conducted amateur archaeological digs. Their finds of gold and ceramics fed art-market demand, encouraging further looting and destruction of archaeological information that can never be recovered.

PROTECTING PATRIMONY

The response to this damage has evolved in recent decades. Museums with Central American collections are often accused of robbing nations of their cultural patrimony. But in the days before antiquities protection laws, Central American scholars, politicians and citizens intentionally placed archaeological collections in foreign museums. Entire private collections were sometimes sold to U.S. museums to maintain their integrity. For instance,

Dr. Jorge Lines, an historian and anthropologist at Costa Rica's National University, dedicated himself to advancing understanding of indigenous Costa Rican cultures and provided items to MAI.

More recently, concern over illegal antiquities trafficking led to the United Nations' UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. The Convention identified archaeological objects and sites as national patrimony that deserved protection against theft and destruction. Since the 1980s, the U.S. also has signed bilateral agreements with El Salvador, Guatemala, Honduras, Nicaragua and other countries to protect archaeological sites, prevent looting and recover illegally exported ob-

jects. Despite these steps, trade in antiquities, looting and destruction of archaeological sites continues.

Beyond protection of the physical objects, Central American people are now reclaiming the interpretation of their own past. Early studies of Central America's past were almost exclusively the work of North Americans or other foreigners. But today, Central America's own archaeologists, curators and other scholars – including indigenous people – are assuming authority over their culture, history and associated collections. Their aim is to preserve and interpret Central American national and cultural heritage for the benefit of their own people.

The *Ceramica de los Ancestros* exhibit, a joint effort of the Museum and the Smithsonian Latino Center, is a trail-breaking effort to help tell these stories. ✨

– Ann McMullen and Alex Benitez.

Ann McMullen is head of the Collections Research and Documentation Department at the National Museum of the American Indian – Smithsonian. She and Prof. Benitez of George Mason University are co-curators of *Ceramica de los Ancestros*.

Drilled pendants like this were worn horizontally on the chest and may have been combined with other elements to make complex necklaces. Greater Nicoya snake pendant, 300 BC-AD 500, jadeite. Costa Rica Nicoya, Guanacaste Province. Gift of Arthur M. Sackler, 1966. (23/7284)



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President Barack Obama meets with Elouise Cobell in the Oval Office, Dec. 8, 2010.



OFFICIAL WHITE HOUSE PHOTO BY PETE SOUZA

ELOUISE COBELL

A SMALL MEASURE OF JUSTICE

BY MELINDA JANKO

As I was driving the long stretch of Highway 89, from the Great Falls airport to the Blackfeet Reservation in Browning, Mont., to meet with Elouise Cobell, I wondered how many miles she had driven over the course of her lengthy court battle known as *Cobell v. (in succession) Babbitt, Norton, Kempthorne and Salazar*. How many miles had she logged on planes to and from Washington, D.C., where she was holding the federal government accountable for its mismanagement of billions held in Indian Trust Funds?

How many nights had she spent away from her beloved family and home on the Blacktail Ranch in Blackfeet where she was raised? How many steps had she taken, how many hours had she waited in a courtroom with her lawyers and accountants through the many years of litigation? What kind of person does it take to muster the courage, commitment and sacrifice needed to sue the U.S. government? On that two-hour stretch of highway from the Great Falls airport to Browning there is plenty of time to think. I can't imagine all the thoughts that ran through Cobell's mind in those countless hours of quiet solitude. What I do know is what kept her going: her passion for righting an historic wrong and her love for her people.

ELOUISE COBELL



James "Mad Dog" Kennerly (Blackfeet)

IT WAS FOR THE MARY JOHNSONS AND THE MAD DOG KENNERLYS OF INDIAN COUNTRY THAT COBELL FOUGHT SO LONG AND SO HARD. AND IT WAS BY NO SMALL COINCIDENCE THAT THE WOMAN WHO WAS HOLDING THE U.S. GOVERNMENT ACCOUNTABLE, HAD A KNACK FOR NUMBERS.

When I first read about the Cobell lawsuit in a 2002 article in *Mother Jones* magazine I was shocked and appalled by the federal government's gross mismanagement of the Indian Trust Funds. It was hard for me to wrap my brain around the fact that despite the newspaper headlines of the *nouveau-riche* Indians of Gaming, there was a much bigger story in 21st century America; Indians who were land-rich, were living dirt-poor, without running water and electricity. The U.S. government trustee who managed the leasing of Indian oil and gas, timber and grazing lands through the Department of Interior had never given Indians an accounting of their royalty payments. Not once over the course of a century! How was that possible?

I was completely unaware of the lawsuit and I was ashamed of the neglect by my government! This was the largest class-action lawsuit ever filed against the U.S. so why weren't there front-page headlines all across America about this story? I wanted to know more, but as a non-Native who had never set foot on an Indian reservation and didn't know any American Indians, I was at a loss. But I couldn't get this story out from under my skin, and I couldn't force myself to look the other way. So I took my passion and started on a journey.

Eight years later I have formed friendships with Indians all across the country

and with one woman in particular, Elouise Pepion Cobell. What Cobell taught me, by example, was that heroes don't start out to be heroes; they simply do whatever it takes to make things right, no matter what the cost! As one of her lawyers said, "When you lead a movement that seeks fundamental change, there always has to be someone who simply refuses to go to the back of the bus, and that person is Elouise Cobell."

The decision to file the lawsuit in 1996 was shaped by many events throughout Cobell's life. One of them was Ghost Ridge. On my first trip to the Blackfeet Reservation she took me to the sacred burial site. The historic state marker along Highway 89, south of the Two Medicine River tells the story: "The Starvation Winter of 1883–1884 took the lives of 500 Blackfeet Indians who had been camping in the vicinity of Old Agency. This tragic event was the result of an inadequate supply of government rations during the exceptionally hard winter."

The story passed down to Cobell by her father every time they passed the site, however, was much bleaker: "There was an old agency where the Indian agent was housed to make sure the Indians didn't get off the reservation," Cobell recalled.

"They would not allow Indian people to hunt or carry arms because they wanted them to be dependent on the Indian agent. And so people just hung around and waited for their rations. The rations were diverted, black-marketed, and the women and children and men had to stay confined without any means to hunt. As a result, 500 Blackfeet Indians starved to death. And the government just dug big, open-pit graves and threw them in and covered it up.

"And I drive this road every single day, and some days I feel really, really tired of fighting this lawsuit against the United States government, and all I have to do is look up to the west and see Ghost Ridge, and remember all the people that starved to death for injustice. And so then it becomes their fight; it becomes the fight of the people of Ghost Ridge that we are trying to hold the United States government accountable for."

Born one of nine children on the Blackfeet Reservation on Nov. 5, 1945, Elouise Pepion was the great, great granddaughter of the revered Mountain Chief, the hereditary chief of the Blackfeet who refused to com-



87-year-old Mary Johnson (Navajo)

promise with the U.S. government. “I like to think a little bit of him trickled down to me,” Cobell said.

As a child she would always hear stories about missing money from her parents and relatives. The story that impacted her the most was about her aunt who needed the lease money from her land to get medical care for her sick husband. “It was a harsh winter and they traveled 30 miles through snow in a horse and buggy to get to the agency office, but they wouldn’t let them in,” Cobell recalled.

“They waited outside in freezing cold weather all day. At the end of the day the agency told them, ‘Come back tomorrow...’ The next day they waited again and at the end of the day the agency told them, ‘Go home.’ Their check finally came in the spring. My aunt died without ever seeing justice, and her husband died from lack of medical care.”

For every one of the 300,000 members of the class-action lawsuit there are hundreds of stories. James “Mad Dog” Kennerly, also

a Blackfeet Indian, lived in a modest home without running water, despite his 300 acres of oil producing land. Mad Dog made beaded necklaces to supplement his meager royalty payments. He shows me his oil and gas statement from the government.

“Over \$6,000 of oil taken from my land,” he said, “and I get \$89 bucks. Oh yeah, they’ll even tell you that they overpaid me. In the next check they take it out.” Like so many beneficiaries of the Indian Trust, Kennerly would go to the Bureau of Indian Affairs (BIA) office looking for answers to his questions, answers that never came. Kennerly died without ever seeing justice.

On the Navajo Reservation lives Mary Johnson, an 87-year-old woman with five oil wells pumping on her land. She speaks only Navajo so her story is translated to me through her son and daughter. The oil companies started drilling on Johnson’s land in the 1950s. You might imagine her living in a mansion after all these years, but she is too

poor to afford running water. Johnson could see the oil wells pumping and hear the sound of the oil rushing through the pipes on her land but she wasn’t getting the funds she so desperately needed.

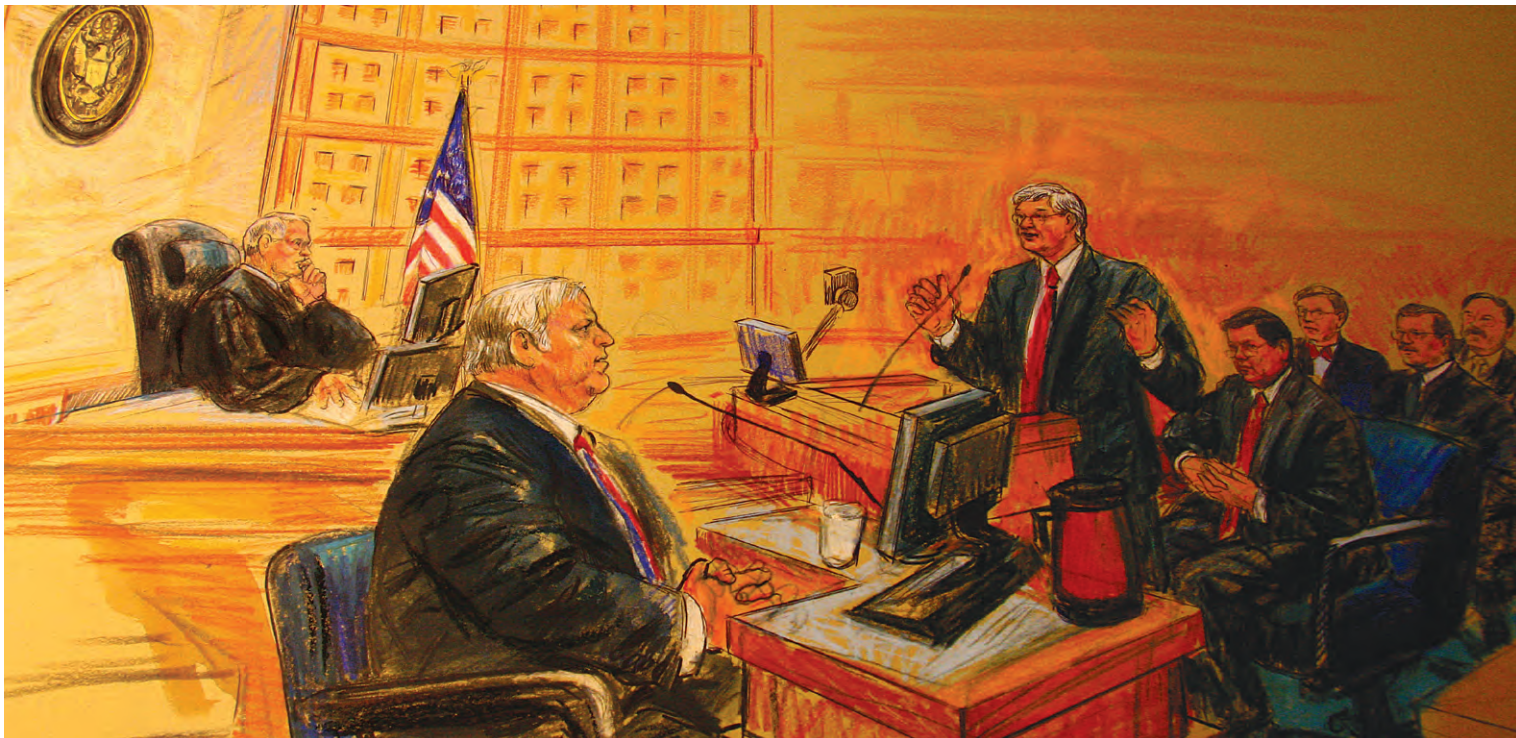
One day she decided to take matters into her own hands. She marched out to one of her wells and shut it down. Minutes later, the BIA police and an oil company representative threatened to throw her in jail if she didn’t turn it back on. Others on the Navajo reservation took harsher measures and set their oil wells on fire.

It was for the Mary Johnsons and the Mad Dog Kennerlys of Indian Country that Cobell fought so long and so hard. And it was by no small coincidence that the woman who was holding the U.S. government accountable, had a knack for numbers.

After completing an accounting program at a business school in Great Falls, Mont., Cobell became the treasurer of the Blackfeet Tribe and, years later, a banker and founder of

ELOUISE COBELL

PHOTO COURTESY OF FIRE IN THE BELLY PRODUCTIONS



“I TRIED TO DO THE RIGHT THING,” SHE SAID, “THE WAY THAT YOU BELIEVE GOVERNMENT SHOULD WORK. I REALLY TRIED TO FOLLOW THE ENTIRE PROCESS; I WENT TO THE ADMINISTRATION, I TOLD THEM THE STORIES, I TOLD THEM WHAT WAS HAPPENING. BUT THROUGH THE YEARS THEY TOLD MANY PEOPLE, ‘JUST SUE US.’ AND, SO, WE JUST SUED THEM.”

the Native American Bank. As the treasurer, she discovered that the numbers on the books just didn't add up. Oil was being taken off the reservation but oil money was seldom coming in. She quickly learned that no accounts-receivable system was in place, so she started attending government meetings and asking questions. They told her she didn't know how to read an account statement. And that's when she started calling senators and congressmen and anyone who would or wouldn't listen. She banded together with a group of tribal finance officers from Red Lake, Jicarilla Apache, Turtle Mountain and White Mountain Apache reservations and David J. Matheson (Coeur d'Alene), Deputy Commissioner of Indian Affairs under the George H.W. Bush administration. Together, they started to get the attention of Congress.

In 1994 Congress passed the Indian Trust Reform Act and the Department of Interior appointed a Special Trustee to help remedy the problems in both the Tribal and IIM (Individual Indian Monies) Accounts. Two years later, however, nothing had changed. A chance encounter with Attorney General Janet Reno, however, changed everything.

Cobell met the Attorney General at an Indian banking conference where they were both speakers. She told Reno about the problems with the Trust Fund, and Reno asked her to write a letter requesting a meeting. Several months later, after calling Reno's office every week, Cobell finally got her meeting. In D.C. she was greeted by lawyers from the departments of Interior, Justice and Treasury, but no Attorney General. “Now Louise,” one attorney told her, “don't you come in here with any false expectations,” she recalled.

“You ought to be ashamed of yourself,” Cobell replied. “You have got to understand that every day Indian people are dying in Indian communities without the money that they need for the basics of life, and you ought to be ashamed of yourself.” It was the straw that broke the camel's back!

“I tried to do the right thing,” she said, “the way that you believe government should work. I really tried to follow the entire process; I went to the administration, I told them the stories, I told them what was happening. But through the years they told many people, ‘Just sue us.’ And, so, we just sued them.”

On June 10, 1996, Cobell, along with the

Native American Rights Fund and lead attorney Dennis Gingold filed a class-action lawsuit against the United States Department of Interior for the mismanagement of the Indian Trust Funds belonging to over 300,000 individual tribal members, the largest class-action lawsuit ever filed against the United States government.

When Cobell filed the lawsuit, she expected it to take about three years. Instead, it languished in the courts for 15 long years. On one of her many flights to D.C. she was asked by a fellow passenger what she did for a living.

“I knew from experience that if I told him I was a banker he would just nod his head and stare out the window. So I told him I was reforming the U.S. government,” she recalled. “His response was, ‘Say what?’ But that was a good way for me to get people talking about this lawsuit.”

For 10 of those 15 years in the court, the presiding judge was Federal Judge Royce C. Lamberth, a Republican from Texas, appointed by President Reagan.

Judge Lamberth is known for his “take no bull” attitude. During the case he held two Secretaries of Interior in contempt of court: Bruce Babbitt (Clinton Administration) for

failing to produce documents related to the lawsuit and Gale Norton (G.W. Bush Administration) for failing to initiate a court-ordered Historical Accounting.

I was honored to interview Judge Lamberth. “I’m a judge who just calls them as he sees them,” he said. On July 12, 2005, this was how he saw it:

“For those harboring hope that the stories of murder, dispossession, forced marches, assimilationist policy programs and other incidents of cultural genocide against the Indians are merely the echoes of a horrible, bigoted government-past that has been sanitized by the good deeds of more recent history, this case serves as an appalling reminder of the evils that result when large numbers of the politically powerless are placed at the mercy of institutions engendered and controlled by a politically powerful few. It reminds us that even today our great democratic enterprise remains unfinished. And it reminds us, finally, that the terrible power of government, and the frailty of the restraints on the exercise of that power, are never fully revealed until government turns against the people.”

On July 11, 2006, the U.S. Court of Appeals for the District of Columbia Circuit removed Judge Lamberth, stating that he had lost his objectivity. Cobell was disappointed with the decision but she never lost hope. “We might have lost our judge but we didn’t lose the facts,” she said. “And victory is going to come no matter what judge.”

Over the many years we knew each other, Cobell and I would often talk about the lawsuit. Even in those times when victory seemed far away she would always say, “I know I am doing the right thing,” and then she’d say it, what I called the Elouise mantra: “the stars are aligned, the stars are aligned.” And then it came to pass.

When candidate Barack Obama became President he kept his campaign promise to bring a fair and just resolution to the Cobell lawsuit. In December 2009, after six months of negotiations and 13 years of contentious litigation, Cobell and her lawyers agreed to a \$3.4 billion settlement. In November, 2010 Congress ratified the settlement and in December of 2010, President Obama made the announcement, “After years of delay,” he said, “this bill will provide a small measure of justice to Native Americans whose funds were held in trust by a government charged with looking out for them.” On June 21, 2011, the



Federal Judge Royce C. Lamberth

EVEN IN THOSE TIMES WHEN VICTORY SEEMED FAR AWAY SHE WOULD ALWAYS SAY, “I KNOW I AM DOING THE RIGHT THING,” AND THEN SHE’D SAY IT, WHAT I CALLED THE ELOUISE MANTRA: “THE STARS ARE ALIGNED, THE STARS ARE ALIGNED.” AND THEN IT CAME TO PASS.

Federal District Court in Washington, D.C., gave it the final stamp of approval.

The Cobell settlement included \$1.5 billion for the members of the class, \$1.9 billion for a Land Consolidation Program and \$60 million for a college scholarship fund for Indian youth. It is the largest government settlement ever awarded in the history of the United States.

Imagine the celebration that took place after winning a 30-year battle with the most powerful government in the world! But for Cobell, there would be no celebration until after government checks were received by the Indian Trust beneficiaries.

Finally, over the Christmas holidays of 2012, the first round of government checks, or “Elouise checks” as many referred to them, were sent out to 300,000 beneficiaries. The checks averaged between \$1,000 to \$2,000 per person. Many used their funds to buy Christ-

mas gifts for their family or to pay for heat, food and medical care. Some gave a portion of their funds to help others, in the name of Elouise Cobell.

The woman who fought so long and hard for justice, however, never saw those checks. On October 16, 2011, just four months after the Court’s final approval of the settlement that bore her name, Elouise Pepion Cobell succumbed to a deadlier battle, cancer. As her lead attorney, Dennis Gingold, said at her funeral, “She saw the finish line but she never crossed it.” The following week the Department of Interior flew its flags at half-mast in her honor. ✨

Melinda Janko is the producer/director of *A Small Measure of Justice*, a feature length documentary about Elouise Cobell’s fight for justice and the filing of the largest class-action lawsuit in U.S. history. Filming for the documentary began in 2004 at the opening of the National Museum of the American Indian. The film is now in post-production for a theatrical release scheduled at the end of 2013. For more information visit: www.asmallmeasureofjustice.com or contact Melinda Janko at Mjanko2@aol.com.



PHOTO COURTESY OF THE ARCHITECT OF THE CAPITOL

The Baptism of Pocahontas, commissioned for the Rotunda of the U.S. Capitol, was painted between 1837 and 1839 by John Gadsby Chapman (1808–1889) and reflects the racial attitudes of the period of Indian removal. By focusing on the christening of Pocahontas, instead of her wedding to John Rolfe, Chapman indicated his discomfort with their inter-marriage. The attitude comes across overtly in the secondary figures. The couple with child highlighted in the first pew are John and Anne Laydon, the first English couple married in the settlement and the first to have a child in Virginia. Their expression is distinctly reserved, if not sour. On the Native side, Pocahontas' brother, Nantequas, stands with his back to the ceremony, and her uncle Opechancanough hunkers on the floor in disapproval. Opechancanough, a leader of the resistance to Jamestown, almost certainly refused to attend the ceremony. Neither did her father Powhatan, who expressed fear for his personal security.

The New Rebecca

A Pocahontas Mystery

BY JAMES RING ADAMS



Rebecca Rolfe. This was the name chosen by Pocahontas, the spirited daughter of Powhatan, when she grew up to be a wife and mother. This phase of her life was even more historically significant than her legendary childhood. Defying barriers raised by her own people and by the English, it was marked by a name change of great meaning, just as her birth name Matoaka was replaced by a nickname meaning willful child. But in all the writing about this fascinating woman, very few ask why she selected Rebecca, a Biblical figure fraught with significance for Jamestown.

Part of the answer lies with the two men involved in her marriage, her husband John Rolfe (1585–1622) and the minister who converted her, Alexander Whitaker (1585–1617). They both became involved with Matoaka in 1613 when she had been kidnapped and brought to Jamestown as a hostage against renewed hostilities with her father, head of the Powhatan tribal empire. The governor, Sir Thomas Dale, entrusted her to the young minister Whitaker at the new, well-fortified outpost, Henrico, for Christian instruction and conversion. The widower Rolfe was a frequent visitor.

Governor Dale sent Powhatan a series of demands for the return of the hostage. The

old chief reluctantly complied with most, the return of eight English captives and some of the muskets, swords and tools he had seized, but he tried to hold onto the rest, “which it delighted him to view, and look upon.”

After a year of delay, Dale forced the issue, leading an expedition to Powhatan’s territory with Pocahontas in tow. In the midst of the parleys, Pocahontas sprang a series of surprises. During her long captivity, she and her sometime guard Rolfe had fallen in love. She went ashore to talk to her brothers, ignoring her other tribesmen, and said coolly that if her father had loved her, he would not value her less than old swords, muskets and axes. Therefore she would stay with the Englishmen, who loved her.

At the same time, Rolfe, the Englishman who did love her, sent a letter to Dale asking permission to marry her. This double announcement, apparently orchestrated by the two, gave Dale and Powhatan a way out of their impasse. Both leaders approved the match and Rolfe married Pocahontas, now Rebecca, the following month, on April 5,



A Pocahontas Gallery:

Long before Walt Disney, American popular art romanticized Powhatan's daughter Matoaka ("Pocahontas") with varying degrees of inaccuracy.



PHOTO COURTESY OF LIBRARY OF CONGRESS

Matoaka als Rebecca daughter to the mighty Prince Powhatan Emperour of Atanoughkomouck als virginia converted and baptized in the Christian faith, and wife to the Sworth. M^r. Johⁿ. Roloff. Compoⁿ. Holland excud

Matoaka als Rebecca. The English portraitist Simon van de Passe is believed to have painted Pocahontas from life during her visit to England. This engraving, published in Captain John Smith's *General History of Virginia* in 1624, is based on the now-lost painting. The painting of Pocahontas in the National Portrait Gallery, the so-called Booton Hall portrait, is considered to be an inferior 18th century copy of the engraving.

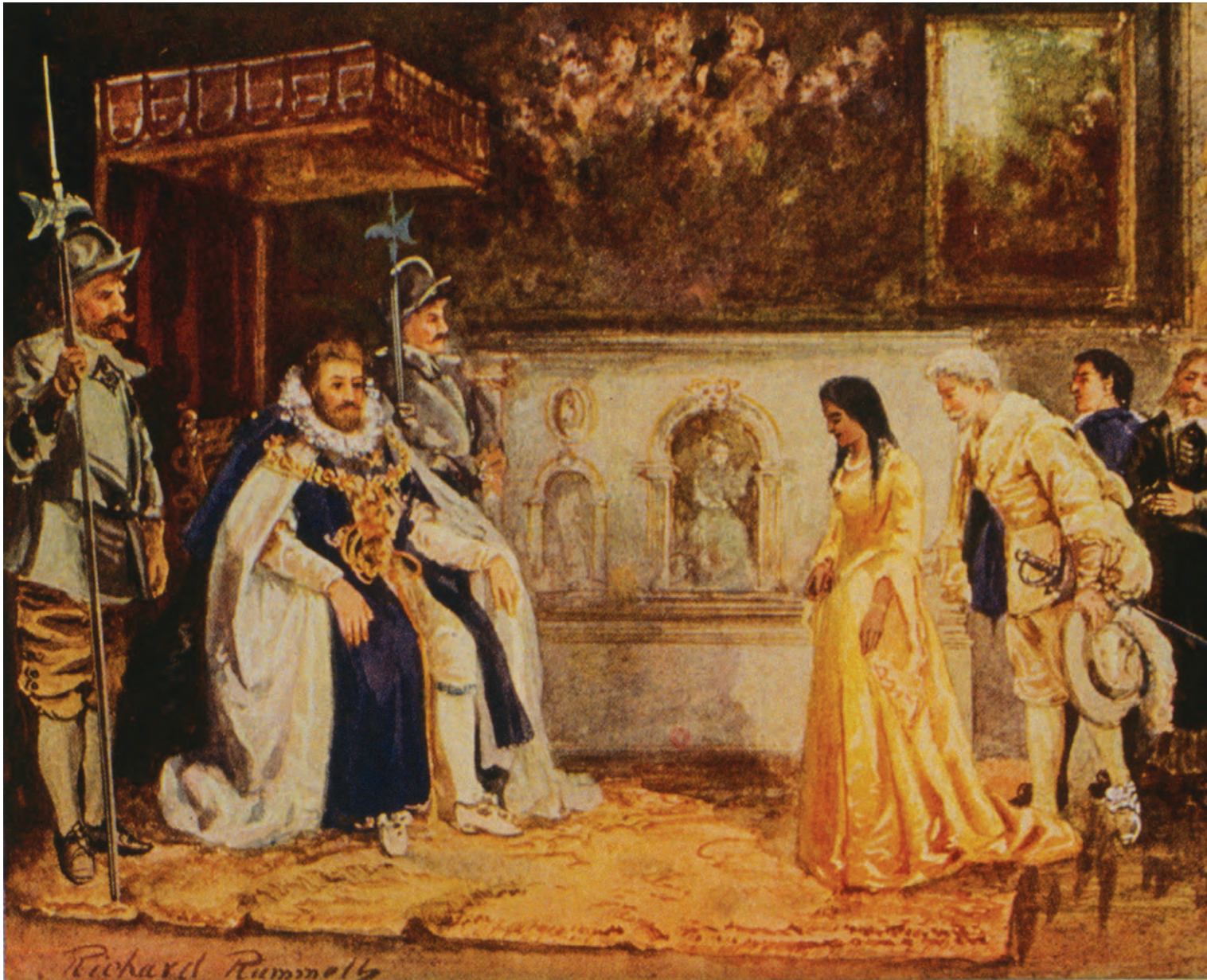


COURTESY TRUSTEES OF THE BRITISH MUSEUM

A Chiefe Herowans wife of Pomeoc and her daughter of the age of 8 or 10 years. Pocahontas might have resembled this young girl in dress when she visited and played in the Jamestown settlement at a similar age. The drawing, part of a famous and invaluable series from life, circa 1586, is by John White, recording artist for several British expeditions to America and for a short time governor of the "Lost Colony" of Roanoake. The young girl is holding an English doll. Original is in the British Museum.

John Rolfe and Pocahontas by James William Glass (1825–1857). Chapman's *Baptism* inspired a prequel in this artist's conception of Rolfe's tutelage of the young lady. "Carnal attraction" appears paramount, as the two gaze at each other instead of the crucifix to the right. Placement of the sword in the foreground not too subtly underscores the point. Curators for the Virginia Historical Society, which owns the painting, note that the figures bear a crude resemblance to Chapman's. 1845, oil on canvas, Virginia Historical Society.







ABOVE: *Pocahontas in King James' Court* by Richard Rummels. This souvenir postcard was sold at the Jamestown Tricentennial in 1907, a crucial event in popularizing the Pocahontas myth. It greatly exaggerates the pomp of Mrs. Rolfe's presentation to the royal family. According to John Smith, Powhatan's councillor Uttamatomakkin, who accompanied Pocahontas, was conversing at court with an unimpressive Englishman and asked afterwards when he would meet the king. He was astonished to be told he had just been talking with him. Richard Rummels. American Colortype Co., N.Y. Photomechanical print (postcard): half-tone, color. Published in Norfolk, Va., by The Jamestown Amusement & Vending Co., Inc. 1907.

LEFT: *Wedding of Pocahontas with John Rolfe* by George Spohni (ca. 1822 – after 1870). This 1867 lithograph romanticizes the wedding scene, forsaking Chapman's overly ornate church and taking it entirely outside. It adds many more of Powhatan's people to the wedding party and emphasizes their amity with the settlers. Instead of sulking, the senior in-law grasps a settler's hand. But the scene is ominously framed by armored soldiers bearing pikes. Published in Philadelphia by Joseph Hoover.

1614, in the church at Jamestown. Two of her brothers attended, and an elderly uncle named Opachisco gave her away.

This story was told by Ralph Hamor (1589–1626), secretary to the Virginia council, in a pamphlet published in London in 1615. The book *A True Discourse of the Estate of Affairs in Virginia* was part of the advance publicity for Pocahontas' visit to England on behalf of the Virginia Company and helped to make her an international celebrity. (Hamor's book also preceded Captain John Smith's account of Pocahontas by nearly a decade, but that is another story.)

Indian feminist writers these days see the conversion and marriage of Pocahontas as her own manipulation of the white man or as the result of coercion, or brainwashing, but this view seriously underestimates this remarkable, headstrong woman. Her voice, when it emerges as in Hamor's account, is self-assured and even acerbic. She handled herself with aplomb amidst the highest society in London. The famous Simon van de Passe portrait of 1616 shows her haughtily wearing a Jacobean tunic and a perhaps uncomfortable high lace collar and fixing the viewer with a penetrating, intelligent gaze. The whole course of her life argues against the idea that she was a passive, bewildered victim.

Our concern, however, is the European attitude. The barrier to inter-marriage was much higher for the English settlers than for Native tribes, who often relied on marriages and sexual partnerships to seal alliances.

In one famous departing sermon, the adventurers to Virginia heard the admonition, "They may not marry nor give in marriage to the heathen, that are uncircumcised." William Symonds offered this aside in his April 25, 1609, sermon at Whitechapel, and continued, "The breaking of this rule, may breake the neck of all good successe of this voyage." Old Testament injunctions from the Babylonian captivity were harsh and explicit. "Ye shall not give your daughters unto their sons, nor take their daughters unto your sons, or for yourselves." (Nehemiah 13:25. Also Ezra 9:10-12).

Rolfe was well aware that he defied these injunctions. He defended his decision in a famous letter to Governor Dale, which Hamor had delivered to Sir Thomas and, perhaps to the newlyweds' chagrin, also published in his book. Rolfe said that he had meditated on the warnings against "marrying strange wives, nor of the

Her voice, when it emerges as in Hamor's account, is self-assured and even acerbic. She handled herself with aplomb amidst the highest society in London. The famous Simon van de Passe portrait of 1616 shows her haughtily wearing a Jacobean tunic and a perhaps uncomfortable high lace collar and fixing the viewer with a penetrating, intelligent gaze.

The Sedgeford Hall Portrait

Until very recently, this famous painting was believed to represent a portrait drawn from life of Pocahontas and her son, Thomas Rolfe. It is known as the Sedgeford Hall portrait, after a Rolfe family estate in Norfolk, England.

Although little was known about its origins, it was generally accepted that Thomas Rolfe, who was raised by relatives in England, had brought it along with him when he decided to settle in Virginia to assume his father's lands and possessions. After supposedly hanging on the wall of a southern colonial mansion for years, the portrait would have been eventually shipped back to England and kept in one of the Rolfe family's many estates.

Years later, a direct descendant, Eustace Neville Rolfe (1845-1908), of Heacham Hall, purchased this painting from a certain Mrs. Charlton, believing it to be a faithful portrait of his ancestors. After having been displayed at Heacham Hall for many years, the canvas found shelter inside the King's Lynn Town Hall near Norfolk, hanging above the staircase leading to the Mayor's parlor.

Many historians unflinchingly concluded that the earrings worn by the painted lady were the exact replica of Pocahontas' famous earrings, the only personal belongings of Powhatan's daughter to have survived to these days.

But once art experts, after close examination, attributed the painting to an unknown artist of the "American School, circa 1800," the portrait couldn't possibly have been contemporary with Pocahontas, and the mystery deepened.

The solution to this enigma reposed quietly for more than 160 years on page 59 of the January 29, 1848 edition of the *Illustrated London News*, a popular Victorian magazine. It was discovered by Bill Ryan, a researcher working on a book about the Seminole Indians. While flipping through the pages of the magazine, he instantly recognized the familiar illustration: a black-and-white drawn version of the King Lynn's portrait. If the similarities were undeniable, this portrait was described in the magazine, not as Pocahontas and Thomas Rolfe, but as "the wife and child of Osceola, the last of the Seminole Indian Chiefs."



COURTESY KING'S LYNN TOWN HALL, NORFOLK, U.K.



PHOTO COURTESY OF SMITHSONIAN AMERICAN ART MUSEUM

Portrait once thought to be of Pocahontas and son and sold to her descendants has recently been identified as 1830s portrait of Pe-o-ka, wife of Seminole warrior Osceola, and their son.

Osceola, the Black Drink, A Warrior of Great Distinction, 1838, by George Catlin. Osceola (ca. 1804 -1838). Oil on canvas. 30.88" x 25.88", 1838. Object 1985.66.301. Smithsonian American Art Museum, gift of Mrs. Joseph Harrison, Jr.

The article offered a more detailed explanation:

This picture painted by a North American Indian artist, has lately been brought to London by Colonel Sherburne, who has applied, through the American representative here for a channel by which to present the painting to the Queen. The picture portrays Pe-o-ka, the wife of Osceola, the principal War Chief of the Seminoles, in Florida, and her Son, on hearing of his treacherous capture under the white flag, his imprisonment, and death in a dungeon by the American General, after a seven years' war with the Seminole tribe.

In spite of Colonel Sherburne's intentions, the Royal Collection has since confirmed that a presentation to Queen Victoria never occurred. What happened to this painting between 1848 and 1875, until it appeared in Rolfe Collection thanks to "Mrs. Charlton," remains a mystery. Colonel Sherburne reportedly died in England, and the portrait might have never returned to America. Over time, possibly because of the resemblance of at least the first syllables of the names, it became assumed to be a representation, either faithful or imaginary, of the famous Pocahontas.

Now that the true identity of this mother and child is known, this painting has gained greater historical importance and considerable interest. Historians possess almost no information on Pe-o-ka, and this portrait is the only known image of her. Her story as a widow and a mother is unknown. Her husband, Osceola, also known as Asi-yahola, was an influential leader and war chief of the Seminole in Florida. At the head of a guerilla war against American forces since 1835, he was captured under a flag of truce in 1837. His capture by deceit generated a national uproar. George Catlin, Robert J. Curtis and other painters persuaded the proud war chief to pose for them. Osceola died in prison of malaria, surrounded by Pe-o-ka and his children, on January 30, 1838.

Eventually, the 250 Seminole prisoners were expelled 700 miles west of the Mississippi, far away from their native land. We don't know the name of the painter responsible for Pe-o-ka's portrait, and his style differs strongly from that of artists such as Catlin or Curtis. (A possible candidate, both for style and geography, might be the Georgia-based portraitist George Cooke (1793-1849).)

Whoever the painter, he very successfully imbued his portrait of this mother and child with traces of pride, sadness and resilience.

— Valerie Navab

inconveniences which may therefore arise."

In prose as tortured as his conscience, Rolfe concluded that two concerns superseded and purified a "merely carnal" attraction. One was the safety of the colony, which would be advanced by a marriage alliance. The other was the conversion and salvation of Pocahontas/Matoaka herself. "Why dost not thou endeavor to make her a Christian?" Rolfe asked himself.

"Likewise, adding hereunto her great appearance of love to me, her desire to be taught and instructed in the knowledge of God, her capableness of understanding, her aptness and willingness to receive anie good impression, and also the spirituall, besides her owne incitements stirring me up hereunto."

Rolfe received "no small encouragement" in this course by his "conference with honest and religious persons."

One of these men was undoubtedly the Rev. Alexander Whitaker, spiritual mentor to Pocahontas. Whitaker is already known as "the Apostle of Virginia," but his historical standing would be much higher if he had lived longer (he drowned at the age of 32 crossing the James River) and if more of his writings had survived. His education and intellectual ability were outstanding. His father, Dr. William Whitaker, was master of St. John's College at Cambridge and a leading Church of England theologian with Calvinist leanings.

Alexander answered the call to emigrate to Virginia in 1611, leaving a comfortable position. His main surviving work *Good Newes from Virginia* was published in 1613. Although it predated his encounter with Matoaka, it laid the intellectual foundation for her marriage and much that followed. His interest in the Indian population, and his emphasis on their human rights, is particularly illuminating when read in conjunction with John Rolfe's letter.

Whitaker describes the Virginia natives as "naked slaves of the divell" but quickly blames their condition on their awe of the Powhatan priesthood, the Quiokosoughs (an elaborate institution relatively rare in North American tribes). He compares the Quiokosoughs to English witches and reminds the reader of the benighted state of England "before the Gospell was preached in our Countrey." The language is jarring to modern ears, but it leads to a surprisingly broad-minded conclusion. The comparison to ancient Britain was meant to emphasize their common humanity. It echoes the famous report by Thomas Harriot and the artist and Roanoke Governor John

White, which included pictures of the ancient Picts, "to shoue how that the inhabitants of the great Britannie have bin in times past as sauage as those of Virginia."

Even though Whitaker calls the Powhatan priests "Sathan's own brood," he shows a lively curiosity about their conduct and promises to study it further. "When I have more perfectly entered into their secrets, you shall know all."

Moreover he sees an obligation to rescue the "miserable people" under their spell. "One God created us, they have reasonable soules and intellectual faculties as well as wee: we all have Adam for our common parent: yea, by nature the condition of us both is all one, the servants of sinne and slaves of the divell." Whitaker carries the argument further in a very important sentence. "Finally, there is a civill government amongst them which they strictly observe, and show thereby that the law of Nature dwelleth in them." This statement is more than an echo of a famous 1532 lecture by the Spanish jurist and Dominican theologian Francisco de Vitoria (1480?-1546); it is a precis of Vitoria's thesis, which is now widely cited as a foundation of modern human rights.

Vitoria's lecture "On the Indians Lately Discovered" addressed the rights of the indigenous peoples of the Americas in the face of Spanish conquest. To those raised in the shadow of the Elizabethan "Black Legend" of Spanish cruelty, it is a major surprise to learn that Vitoria, the eminent Dominican and theology professor at the University of Salamanca, condemned the conquistadors and defended the rights of the Indians. Vitoria's basic point, after a prolonged medieval-style back-and-forth, was that Indians had basic political and property rights because they possessed the basic human quality of reason. "This is clear, because there is a certain method in their affairs, for they have polities which are orderly arranged and they have definite marriage and magistrates, overlords, laws and workshops, and a system of exchange, all of which call for the use of reason; they also have a kind of religion." It didn't matter that their government or religion sometimes sanctioned





PHOTO COURTESY OF PRESERVATION VIRGINIA

This pair of white mussel-shell earrings, a Rolfe family heirloom for generations, is believed to be the set worn by Mrs. Rebecca Rolfe (“Pocahontas”) during her visit to England in 1616-1617. It is now in the possession of Preservation Virginia.

The Earrings Clue

Those who saw Pocahontas in the Sedgeford Hall portrait sometimes pointed to her earrings as confirmation. Although there are no high-resolution reproductions of the painting, the copies available do show a vague resemblance to the earrings pictured above, and also possibly seen in Simon van de Passe’s engraving. This beautiful pair of mussel-shell earrings was handed down through the Rolfe family as the personal property of Pocahontas, her only known belonging believed to have survived four centuries.

Each earring is formed of a double mussel-shell of a rare white kind found mainly on the eastern shore of the Bering Strait. They are set in silver rims and inlaid with a myriad of small steel points. Although shells are customary jewelry for American Indians, this particular mounting suggests that they were set – or re-set – in England. There’s a story that Henry Percy,

ninth Earl of Northumberland, offered to remount her earrings in the workshop he maintained while a prisoner in the Tower of London. Pocahontas may have received these earrings as a gift while on her trip to London in 1616.

When Pocahontas died in 1617, her young son, Thomas Rolfe, was left in the care of his uncle, Henry Rolfe, with whom he remained until adulthood. The earrings were carefully handed down for generations in Rolfe’s family. In 1923, the last member of this branch of the family, J. Girdlestone Rolfe, offered the earrings to his second wife, Isabella Golden Clark, on their wedding day. In this way, they went out of the Rolfe family.

The famous earrings were exhibited at the Jamestown Exposition in 1907. They are now in the care of Preservation Virginia.

– Valerie Navab

evil deeds, even human sacrifice, or that they were pagans. The capacity for organization demonstrated human reason; in Aristotelean terms, Indians were political animals and thus possessed human souls.

This emphasis on common humanity justified Whitaker in his labors to educate Pocahontas and Rolfe in his proposal of marriage. The Biblical barriers, in their view and in the view of current traditionalist authorities, were not based on biology or an anachronistic pseudoscience of racism; they dealt with divides in language, culture and religion which could be overcome by human effort and divine grace.

This message, moreover, would have come across strongly in Whitaker’s education of the intelligent young lady, capable of understanding and apt and willing to receive instruction. In his teaching of religious principles, it would be surprising if he did not use the document prepared by his own father, *A Short Summe of Christianity. Delivered by way of Catechism*. This popular book was a clear and concise distillation of Calvinist doctrine.

In Calvin’s own explanation, all humanity is “damned and forlorn by nature. Hath not the devil a tyrannical domination over us, from whence no man can deliver himself by his own power.” Deliverance from this domination comes not from human merit, “but from the peculiar mercy of God.”

But this doctrine argues strongly against the current academic effort to build a Puritan “Black Legend.” Some indigenously oriented scholars maintain that the Euro-American invaders demonized the Natives as children of Satan and thus justified dispossession and genocide. This historiography has plenty of material to work with, but it ignores the acceptance in the 16th and 17th centuries by theologians such as Vitoria and Whitaker of the fundamental principle of universal human rights and the Calvinist insistence that all humans are in the same boat.

No matter how many statements one compiles to the effect that Indians are “children of the divell” or “slaves to Sathan,” one has to acknowledge that to a Calvinist, *all* members of humanity are conceived in sin and enslaved to the devil, except for the Immaculate Conception. There is no warrant here for murder and dispossession.

We can’t say whether or to what extent Alexander Whitaker engaged in such discussions with his ward, but we do know he was pleased with the result. In a short letter home, printed in Hamor alongside Rolfe’s soul-searching, he reported the marriage of “Pocahuntas or Matoa the daughter of Powhatan” as “that which

is best” of the news from the colony. And, as a Biblical scholar, he was certainly involved in the next step in this project, the daring decision to christen Pocahontas/Matoaka as Rebecca.

To understand how provocative this choice was, look to the original Rebekah in Genesis, chapter 24, the chosen wife of the second patriarch Isaac. Abraham, the first patriarch, was originally a city boy from the prosperous civilization of Mesopotamia; he had been ordered by God to emigrate to a wilderness surrounded by alien peoples. In arranging a marriage for his son, Abraham instructed his major domo in a solemn oath “that thou shalt not take a wife unto my son of the daughters of the Canaanites, among whom I dwell.” The wife was to come from Abraham’s homeland and his kindred. But the bride must emigrate to Canaan to found a great nation; under no circumstances was Isaac to return to Mesopotamia. The servant journeyed to Mesopotamia and at the city of Nahor encountered Rebekah, the great-grand-daughter of Abraham’s brother. She agreed to return with him, with her family’s blessing, “Be thou the mother of thousands of millions.” This story is so important to Israelite identity that the Bible tells it twice.

It would not have been lost on a Biblical scholar of Whitaker’s quality that in accepting the name Rebecca, the new bride was stepping into the role of “mother of thousands of millions.” She was to be the foundation of a new people, sent far away from its homeland and never to return. But the analogy took a breathtaking reversal; instead of coming from the homeland, the new Rebecca was in fact “a daughter of the Canaanites.” Rolfe, the equivalent of the patriarch Isaac, was turning to the surrounding peoples, not his faraway kindred, to find a wife. It is hard to believe that none of these thoughts crossed Whitaker’s mind, and possibly that of Pocahontas too. The name was at the least a deliberate defiance of preachers like William Symonds. One can even see in the choice of the name a glimmering awareness that a new national identity, an amalgamation of Indian and English, was in the making. ✱

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

This article is adapted from a paper delivered at the Virginia Forum on March 23, 2013, at Randolph-Macon College.

The National Museum of the American Indian gratefully acknowledges the generosity of Mrs. Philip E. Nuttle and the Barksdale Dabney Patrick Henry Family Fund, which supports museum research and scholarship.

Vitoria’s lecture

“On the Indians Lately Discovered” addressed the rights of the indigenous peoples of the Americas in the face of Spanish conquest. To those raised in the shadow of the Elizabethan “Black Legend” of Spanish cruelty, it is a major surprise to learn that Vitoria, the eminent Dominican and theology professor at the University of Salamanca, condemned the conquistadors and defended the rights of the Indians.



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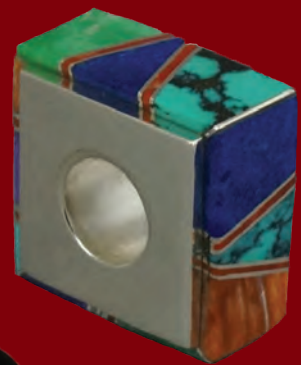
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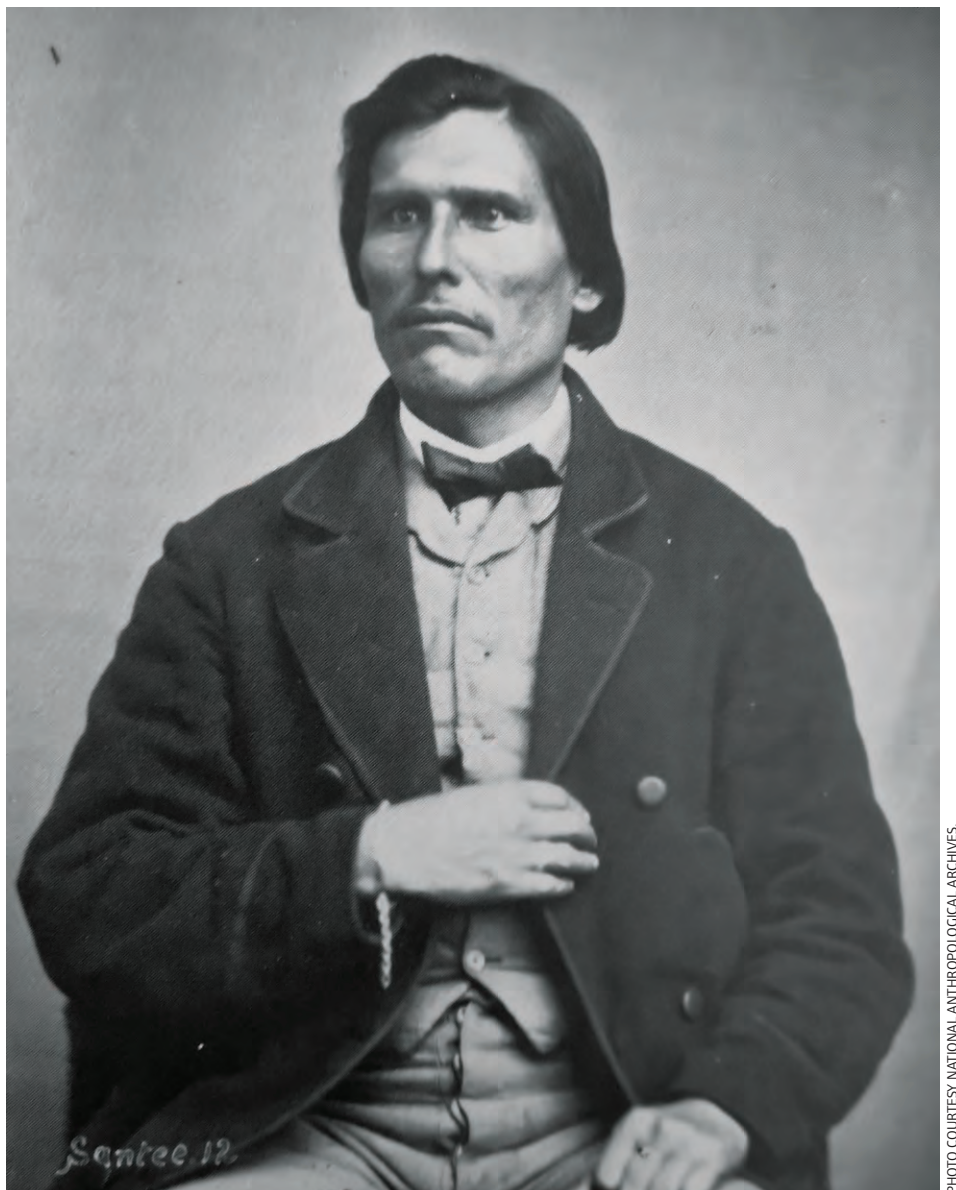
INDIAN DIPLOMATS AND FOUL PLAY IN THE NATION'S CAPITOL

BY RACHAEL CASSIDY

Two unsolved Native mysteries lie in the heart of Washington, D.C. in a quiet cemetery along the banks of the Anacostia River. Their resting place is the Congressional Cemetery, founded in 1807, about two miles behind the Capitol, for representatives from around the country who could not be transported home for interment. Contrary to its name, it holds very few Members of Congress among its 55,000 burials, but does include 36 American Indian leaders.

These Native diplomats and tribal leaders had come to the nation's capital to fight for rights, negotiate treaties or settle debts owed to them. Most of the interred succumbed to disease. But two of the cemetery's Indian residents died under mysterious circumstances, possibly homicide. These two cases remain unsolved, reminding us that Washington, D.C. was not a friendly environment for the Native leaders who made the long and dangerous journey to the nation's capital.

One of these mysteries involves Scarlet Crow (Kan Ya Tu Duta) of the Wahpeton Sisseton Sioux Tribe. Scarlet Crow arrived in D.C. as part of a Dakota delegation. They came to sign a treaty that Scarlet Crow adamantly opposed. On Feb. 24, 1867, he disappeared from the barracks where his delegation was staying. His fellow tribesmen were immediately concerned. They requested an official search. The Indian Bureau placed an ad in the lost-and-found section of the *Washington Chronicle* containing his description and a reward for information leading to his return.



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PHOTO COURTESY NATIONAL ANTHROPOLOGICAL ARCHIVES



Two weeks after his disappearance, his remains were discovered in the woods near the Aqueduct Bridge (today the Key Bridge) in Arlington, Va. According to documents published by the University of North Dakota in 2006, his remains were found by a man named John Birch and a boy named Joseph Golden who were searching for a lost cow. They reported the body to a county officer who claimed the reward and reported it to Indian Agent Joseph Brown.

Scarlet Crow appeared to have hung himself from a branch with a strip of his own green, three-point blanket. At the scene, Agent Brown noted that the type of knots in the blanket were not those used by Native people. The rest of the blanket was tucked in around Crow's body, suggesting someone else had been there. Additionally, the branch couldn't support the weight of a small child, but Scarlet Crow appeared to have been well-fed and only recently deceased.

PHOTO COURTESY NATIONAL ANTHROPOLOGICAL ARCHIVES.



FACING PAGE: Scarlet Crow (Kan Ya Tu Duta) of the Wahpeton Sisseton Sioux tribe, member of a Dakota delegation to Washington, D.C., in 1867. Scarlet Crow was found hanged in Arlington, Va., in mysterious circumstances. Photograph by Antonio Zeno Shindler, February 1867

ABOVE: Members of the Yankton, Santee Sioux (Dakota), and Upper Missouri Sioux tribes delegation meet with President Andrew Johnson in the East Room of the White House in February 1867. This engraving from *Harper's Weekly* was based on a photograph by Alexander Gardner (1821-1882).

Chief Kalkalshuatash, also known as Jason, a member of the 1868 Nez Perce delegation, poses in Washington, D.C., with interpreter Perrin Whitman. Photo by Antonio Zeno Shindler (1823-1899).

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DANGEROUS MISSIONS:

Brown, the Indian Agent, suspected that the people who had reported the body were responsible for the death and advised against paying the reward. Brown didn't want to set a precedent of paying rewards for dead Native delegates, but he also did not want to accuse his suspects without evidence. So the reward was paid. The investigation ended quickly. Suicide remains the official cause of death. Scarlet Crow's son, Sam Crow, petitioned Congress for a headstone in 1912. Congress finally placed a marker on his grave in 1916 – 49 years after his death.

The second mystery concerns Ut-Sin-Malikan of the Nez Perce Nation. His aged marker is chipped and sunken deep into the marshy hallowed ground. His name is barely legible, eroded away over time, and many of the details of his story have also been lost. Ut-Sin-Malikan signed treaties with the U.S. in 1855 and 1863. In 1868 he was one of four Nez Perce delegates to travel to D.C. for the negotiation of a new treaty that would divide their homeland and also to petition for payment of annuities from previous treaties that had not been paid for years. The other delegates were Chief Tamason or Timothy, Chief Lawyer and Chief Kalkalshuatash, also known as Jason.

The delegation traveled by ship from Portland to New York City, a four-and-a-half week journey. According to family history and the book *Hear Me My Chiefs*, Ut-Sin-Malikan was against the further division of Nez Perce land when he arrived in Washington in 1868. He became ill, and the official cause of death is typhoid fever. Most published works that include his name simply state that he died from an illness. But the book *Hear My Chiefs* and family tradition maintains that he was shoved to his death from his hotel window.

A Quaker who attended the funeral noted the "Chiefs chanted what appeared to be a hymn, mournfully and very slowly. Then each Chief shook the hand of the (deceased) for some time, as bidding (him) a long farewell." We may never know the details of his story but he is not forgotten by his family or his people. They still know where he is buried. He is honored when the tribe visits Washington, D.C.

Native Nations have a long political relationship with the U.S. government. It is appropriate that evidence of this history resides in one of the oldest cemeteries in Washington, D.C. ✨

Rachael Cassidy (Cherokee Nation of Oklahoma) is a cultural interpreter at the Smithsonian's National Museum of the American Indian in Washington, D.C.

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MAKING US AWARE

BY MOLLY J. STEPHEY



A group of students and elders from Washington state's Suquamish community visit the museum in Washington, D.C. to talk about pollution's impact on their tribe.



Vincent Chargualaf, a high school student from the Suquamish Tribe of Washington state, performs one of the community's traditional songs in the Rasmuson Theater at the Smithsonian's National Museum of the American Indian in Washington, D.C.

The Suquamish called the Puget Sound home for nearly 10,000 years, long before the first European stepped ashore in 1792. Thanks to the region's abundance of salmon, cod, clams, geoducks, oysters and waterfowl, the tribe cultivated a meaningful relationship with and reliance upon the region's waterways. In fact, the word *Squamish* means "People of the Clear Salt Water" in the Southern Lushootseed language.

Roughly half of the tribe's 1,050 enrolled members live today on Port Madison Indian Reservation. Although it represents a fraction of the territory their ancestors once called home, the Suquamish have managed to retain the fishing traditions that once defined their forebears' way of life. But a new

threat to the tribe's culture has emerged, according to *We Are Aware/Are You?*, a short documentary that was recently screened at the Mall museum.

As the film explains, industrial pollution from nearby Seattle – home to corporate giants like Starbucks, Amazon and, until recently, Boeing – has led to ocean acidification, which occurs when carbon dioxide from the atmosphere is absorbed into the ocean, raising pH levels and damaging young marine life.

The film's message was underscored by the presence and passion of its creators: Vincent Chargualaf, Tyleeander Purser, Shaylene Sky Jefferson and Crystal Boure, four high school students from the Suquamish tribe who had traveled from Washington state to Washington, D.C., to raise awareness about ocean acidification and its devastating impact on the fishing culture and

"ABOUT FOUR OR FIVE MONTHS AGO, WE DIDN'T HAVE ANY IDEA ABOUT OCEAN ACIDIFICATION," CHARGUALAF ADMITTED. "BUT THE MORE I LEARN, THE MORE SCARED I GET. I THINK I SPEAK FOR ALL OF US WHEN I SAY THIS ISSUE HAS INVIGORATED MY SPIRIT. "



PHOTOS BY LEONDA LEVCHUK

economy that has sustained their families for hundreds of generations.

"My father taught me how to fish, his father taught him. It's a rite of passage. And it makes me sad to think that my children or my children's children may not get to experience that," said Purser, whose European and Native roots include fishermen on both sides of his family. "With lack of salmon come unhappy Northwest Indians," he joked.

But the students were quick to point out that ocean acidification isn't a problem confined to the Northwest. "It doesn't affect only our tribe," Boure told the audience. "It affects the global economy." In fact, according to the students, nearly half of the world's CO₂ emissions will eventually be absorbed into the world's oceans.

Before screening their film at the museum, the tribe's young delegates presented their

documentary at the 4th National Student Summit on the Ocean and Coasts, a conference sponsored by the Coastal America Partnership that brings together dozens of students and educators from across the U.S., Canada and Mexico to promote stewardship of the world's water resources.

Following a welcome performance of traditional Suquamish song in the museum's Rasmuson Theater, the students took questions from the audience. "About four or five months ago, we didn't have any idea about ocean acidification," Chargualaf admitted. "But the more I learn, the more scared I get. I think I speak for all of us when I say this issue has invigorated my spirit.

"There are no words to explain how frightening it is to hear that we might lose a huge part of our culture within our own generation," Chargualaf said.

ABOVE, FROM LEFT: Shaylene Sky Jefferson, Crystal Boure, Vincent Chargualaf and Tyleeander Purser, a group of four high school students from the Suquamish Tribe of Washington state, ponder questions about their community at the Smithsonian's National Museum of the American Indian in Washington, D.C., March 14, 2013.

"It's almost like losing our treaty rights," Jefferson added. "What our ancestors fought so hard for."

"I think we will have sea life to harvest in the next generation," said Paul Williams, the tribe's shellfish biologist, who had traveled across the country with his community's young ambassadors. "The question is what will it be, and will we like to eat it. Will we have to figure out a way to eat jellyfish?" ❁

Molly Stephey is a senior writer for the magazine and a public affairs producer at the Museum.

TRIBAL PRIDE

CROSSING THE FINISH LINE

S

ports will take to the big screen as the Film + Video Center kicks off a busy summer at its popular *At the Movies* program. The age-old traditions of foot races and horseback riding

will be featured in two new documentaries making their New York premiere at the city's George Gustav Heye Center; *Racing the Rez* (2012, 57 min.) directed by Brian Truglio and *Indian Relay* (2013, 57 min.) directed by Charles Dye. *Racing the Rez* and *Indian Relay* open with back-to-back showings on Thursday, May 30 at 6 p.m., followed by an encore presentation on Saturday, June 1 at 2 p.m. Both showings take place in the Auditorium. They will give museum visitors a personal look at the contemporary sports of cross-country racing and Indian relay.

Racing the Rez follows Navajo and Hopi cross-country runners from two rival high schools in northern Arizona as they put it all on the line for community pride and state-championship glory. "For Native culture, running is much more than a sport," says Truglio. "It's part of their creation stories and is woven into the cultural fabric of their lives. Whether distant or recent, every family's lore contains legends of runners." Over two seasons, urged on by committed coaches and supported by their families, the boys face the obstacles and challenges of high school and planning for the future.

Indian Relay introduces viewers to a style of bareback horse racing involving four to eight teams racing head-to-head. Each team is made up of four people and three horses. One person is the rider, another person, known as the mugger, catches the horse when the rider jumps off, and the other two people handle the horses. During the race, riders make three laps around the typically



PHOTO BY CHARLES DYE

INDIAN RELAY INTRODUCES VIEWERS TO A STYLE OF BAREBACK HORSE RACING INVOLVING FOUR TO EIGHT TEAMS RACING HEAD-TO-HEAD.

half-mile track, changing to a new horse at the beginning of each lap. In as few movements as possible after hitting the ground, the rider then vaults onto another horse and speeds off for another lap. The fastest team to complete all three laps and exchanges is the winner. The documentary follows multiple teams as they compete throughout the Indian relay season. Many of the teams consist of families with Indian relay roots stretching back generations. Bragging rights and money are at stake for the competing teams.

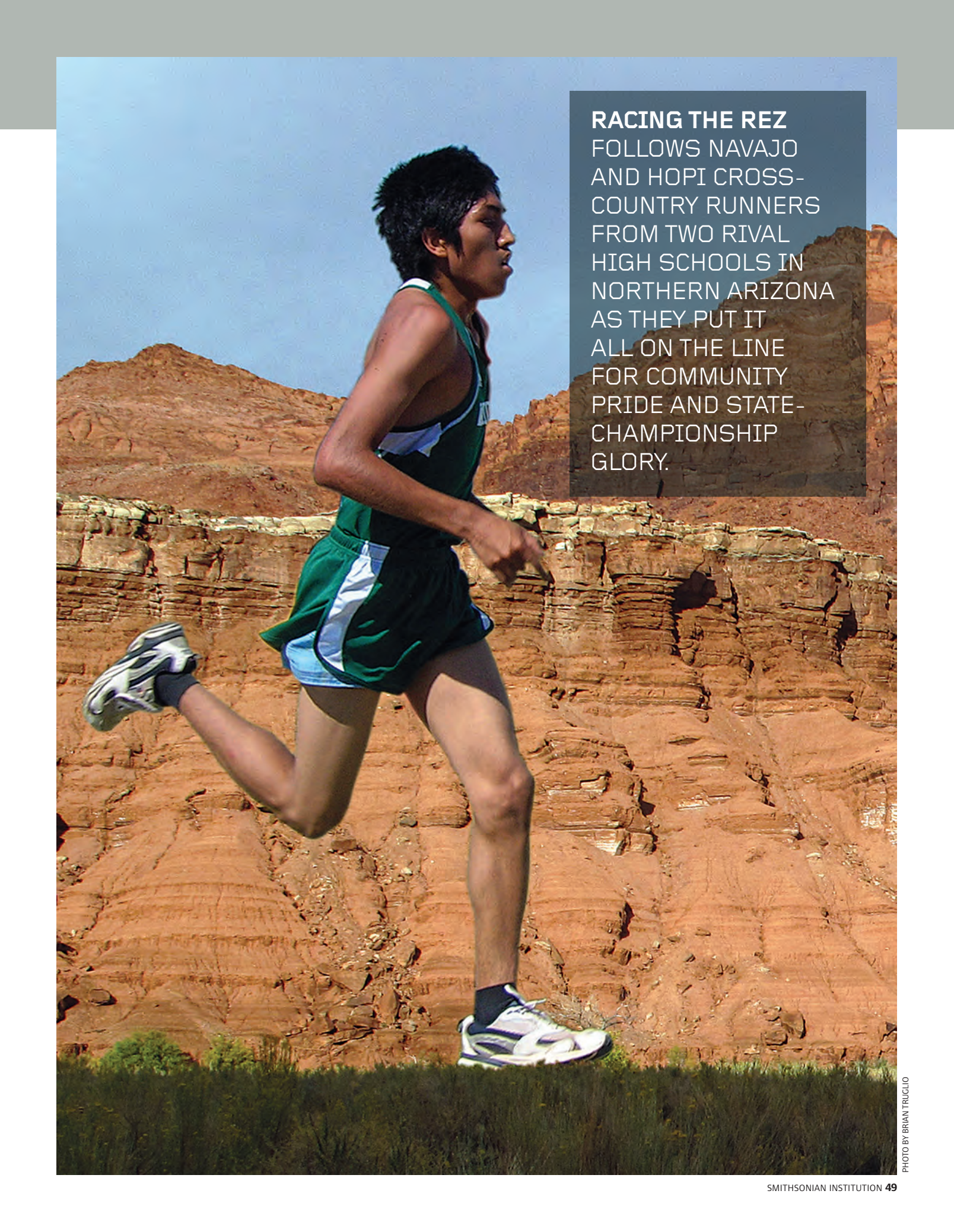
Both documentaries are presented in partnership with Vision Maker Media, a company dedicated to presenting Native stories that represent the cultures, experiences and value of American Indians and Alaska Natives. Formerly known as Native Ameri-

can Public Telecommunications, Inc., Vision Maker Media shares Native stories with the world through support of the creation, promotion and distribution of Native media. Since 1977, through various media – public television, public radio and the Internet – Vision Maker has brought awareness of Indian and Alaska Native issues. All aspects of Vision Maker's programs encourage the involvement of young people to learn more about careers in the media and to become the next generation of storytellers. ✨

– Quinn Bradley (Navajo/Assiniboine)

At the Movies is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

For more information about the Film + Video Center please visit www.nativenetworks.si.edu.

A male runner in a green and white uniform is captured in profile, running on a dirt path. The background features a rugged desert landscape with red rock formations under a clear blue sky. The runner is wearing a green singlet with white accents and green shorts with white stripes. He is also wearing white and purple running shoes. The text is overlaid on a dark grey rectangular background in the upper right corner.

RACING THE REZ
FOLLOWS NAVAJO
AND HOPI CROSS-
COUNTRY RUNNERS
FROM TWO RIVAL
HIGH SCHOOLS IN
NORTHERN ARIZONA
AS THEY PUT IT
ALL ON THE LINE
FOR COMMUNITY
PRIDE AND STATE-
CHAMPIONSHIP
GLORY.

ASHANINKA FORMAL WEAR

Situated between the Andean highlands and the lowland tropical forests in eastern Peru, the Ashaninka (Campa) have long had contact with neighboring Arawak-speakers – the Machiguenga, Nomatsiguenga, Amuesha and Piro – as well as with Indians from other linguistic backgrounds, such as the Shipibo and Conibo. All of these peoples have some version of the woven cotton robe, or *kushma* (a Quechua word; the Ashaninka is *kithaarentze*). Ashaninka women weave these garments with cotton they cultivate, spin and dye with their own hands. Robes are sometimes used as trade items. New *kushmas* are reserved for formal occasions, such as visits to other communities. Once they have become soiled, they are dyed brown and used for everyday wear.

—William H. Fisher

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

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

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

Ashaninka *kithaarentze* (tunic), ca. 1925. Upper Ucayali River, Peru. Cotton, dye; 55.1" x 50.4". Collected by Wilhelm Schaeffler. 19/5956



PHOTO BY ERNEST AMOROSO



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Lindsay Delaronde, *lakon:kwe* (detail), 2009

Exhibitions | May 25 – July 31

Stands With A Fist: Contemporary Native Women Artists
 Gina Adams | Natalie Ball | Lindsay Delaronde
 Merritt Johnson | Tanya Lukin-Linklater | Melanie Yazzie
 Rosalie Favell: *Facing the Camera: Santa Fe Suite*
 Kade L. Twist: *For Instance, Look at the Land Beneath Your Feet*

Exhibitions | August 16 – December 31

Selections from Changing Hands: Art Without Reservation 3

3 solo exhibitions
 Steven J. Yazzie, Jacob Meders + Cannupa Hanska Luger

MUSEUM OF CONTEMPORARY NATIVE ARTS
 A center of the INSTITUTE of AMERICAN INDIAN ARTS

108 Cathedral Place, Santa Fe, NM 87501
www.iaia.edu/museum



EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2013

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

WASHINGTON EXHIBITIONS

OUR UNIVERSES:
TRADITIONAL KNOWLEDGE
SHAPING OUR WORLD

OUR PEOPLES:
GIVING VOICE TO OUR
HISTORIES

OUR LIVES: CONTEMPORARY
LIFE AND IDENTITIES

RETURN TO A NATIVE PLACE:
ALCONQUIAN PEOPLES OF THE
CHESAPEAKE

WINDOW ON COLLECTIONS:
MANY HANDS, MANY VOICES

EXHIBITIONS

**AS WE GROW: TRADITIONS,
TOYS AND GAMES**
**Window on Collections,
Third Level Overlook**

This exhibition presents more than 100 objects that illustrate how Native children play, by competing in ball games, dressing up dolls or playing in the snow. But Native children's toys and games are more than playthings.

They are ways of learning about the lives of grown men and women and the traditions of families and communities. The toys, games and clothing in these cases come from all over North, Central and South America and represent more than 30 tribes.

**CERAMICA DE LOS ANCESTROS:
CENTRAL AMERICA'S PAST REVEALED**
Open through Feb. 1, 2015
**W. Richard West Jr. Contemporary Arts
Gallery/3M Gallery, Third Level**

This exhibition illuminates Central America's diverse and dynamic ancestral heritage with a selection of more than 120 objects. For thousands of years, Central America has been home to vibrant civilizations, each with unique, sophisticated ways of life, value systems and arts. The ceramics these peoples left behind, combined with recent archaeological discoveries, help tell the stories of these dynamic cultures and their achievements. The exhibition examines seven regions representing distinct Central American cultural areas which are today part of Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica and Panama.

Curators have selected objects from the museum's collection of over 12,000 ceramic pieces from the region, augmenting them with significant examples of work in gold, jade, shell and stone. These objects span the period from 1000 BC to the present and illustrate the richness, complexity and dynamic qualities of Central American civilizations that were connected to peoples in South America, Mesoamerica and the Caribbean through social and trade networks that shared knowledge, technology, artworks, and systems of status and political organization.

**GRAND PROCESSION: DOLLS
FROM THE CHARLES AND VALERIE
DIKER COLLECTION**
Open through Jan. 5, 2014
Sealaska Gallery, Second Level

This exhibition celebrates Native identity through 23 meticulously crafted objects that are much more than dolls. Traditionally made by female elders using buffalo hair, hide, porcupine quills and shells, figures like these have long served as both toys and teaching tools for American Indian communities across the Western Hemisphere. Outfitted in the intricate regalia of a powwow procession, these figures – on loan from the Charles and Valerie Diker Collection – represent Plains and Plateau tribes and the work of five contemporary artists: Rhonda Holy Bear (Cheyenne River Lakota), Joyce Growing Thunder (Assiniboine/Sioux), Juanita Growing Thunder Fogarty (Assiniboine/Sioux), Jessa Rae Growing Thunder (Assiniboine/Sioux) and Jamie Okuma (Luiseno/Shoshone-Bannock). Their superb craftsmanship and attention to detail imbue these figures with a remarkable presence and power, turning a centuries-old tradition into a renewed art form.



PHOTO BY KIYOSHI TOGASHI

Joyce Growing Thunder (Assiniboine / Sioux (Dakota)), Montana, born 1950. *Netakoda*, 2000. Wood, hide, cloth, paint, glass beads, hair, feathers and ribbon. 19.2010

EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2013

FEATURED PUBLIC PROGRAMS

INDIAN SUMMER SHOWCASE CONCERT: RANFERI AGUILAR

Saturday, June 8
5 p.m.

Outdoor Welcome Plaza

Ranferi Aguilar and his band, Hacedores de lluvia (“The Rainmakers”), hail from Guatemala and perform ancestral Maya music fused with guitars, pre-Hispanic wind instruments and vocals. Aguilar was a co-founder of Guatemala’s most famous rock band, Alux Nahual, who went in search of his Mesoamerican Mayan roots, as well as authentic instruments which continue to inspire his musical career.

CERAMICA DE LOS ANCESTROS: A CENTRAL AMERICAN POTTERY FESTIVAL

Saturday, June 8 – Sunday, June 9
10:30 a.m. – 4 p.m.

Potomac Atrium, imagiNATIONS Activity Center, Firepit

Learn more about Central America through food demonstrations by the museum’s Mitsitam Cafe. Take a closer look at the animals, flutes and pottery in the museum’s latest exhibition and create a clay medallion based on designs found in the museum’s collection. Learn how various pottery flutes are played, including one filled with water. Enjoy a Maya pottery-dance performance by Aval. Enjoy the creations of Carlos Chaclan, a Quiche Maya ceramicist from Guatemala who specializes in recreating pre-Hispanic musical wind instruments.

This festival is inspired by the exhibition, *Ceramica de los Ancestros: Central America’s Past Revealed*, which was co-organized by the National Museum of the American Indian and the Smithsonian Latino Center and received federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center.



DINNER & A MOVIE: PEOPLE OF THE KATTAWAPISKAK RIVER

Saturday, June 15
Dinner from 5 p.m. – 6:30 p.m.
Mitsitam Cafe
Screening at 7 p.m.
Rasmuson Theater, First Level

Alanis Obomsawin’s documentary *The People of the Kattawapiskak River* (2012, 50 min.) Canada, exposes the housing crisis faced by 1,700 Cree in Northern Ontario, a situation that led Attawapiskat’s band chief, Theresa Spence, to ask the Canadian Red Cross for help. With the Idle No More movement making front page headlines, this film provides background and context for one aspect of the growing crisis.

NATIVE FESTIVAL: CHOCTAW DAYS

Friday, June 21 – Saturday, June 22
10:30 a.m. – 4:30 p.m.
Potomac Atrium and various museum locations

The Choctaw Nation of Oklahoma celebrates its tribal history and heritage with two days





CLOCKWISE FROM TOP LEFT: Guatemalan artist Uvaldo Sanchez (Maya-Mam) playing a ceramic flute; Indigenous performers with “Grupo Aval” demonstrate the “Danza de la Tinaja” or Water Jug Dance; Young members of Grupo Aval during a performance in the museum’s Potomac Atrium

PHOTOS BY HAYES P. LAVIS

EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2013

of food, workshops and performances, all in the theme of “Cultural Awakening.” Activities and demonstrations include Native dancers, singers, storytellers and booths showcasing beadwork, pottery, flutes, the Choctaw language and tribal cooking. Hands-on activities for kids and families along with meetings with Choctaw Nation princesses of all ages will allow visitors to learn more about Choctaw culture.

**DINNER & A MOVIE:
WATERSHED**
Friday, July 19
Dinner from 5 p.m. – 6:30 p.m.
Mitsitam Cafe
Screening at 7 p.m.
Rasmuson Theater, First Level

Watershed: Exploring a New Water Ethic for the New West (2012, 50 min.) United States This film highlights Jeff Ehlert, a fly fishing guide in Rocky Mountain National Park and six others living and working in the Colorado River basin who reflect a compelling new water ethic as they share their stories and illuminate a path of coexistence with enough for all. It also asks the question, how do we balance the competing interests of cities, agriculture, recreation, wildlife and indigenous communities with rights to the water? Narrated by Robert Redford. Directed by Mark Decena. Produced by James Redford, Jill Tidman, Renata Foucre and Kontent Films for the Redford Center. Executive Producers: Robert Redford, Teri Heyman and Lee Bycel. Content Advisor: Barry Nelson, NRDC.

LIVING EARTH FESTIVAL
Friday, July 19 – Sunday, July 21
Friday: 1 p.m. – 5:30 p.m.
Saturday & Sunday: 10 a.m. – 5:30 p.m.
Potomac Atrium and other museum locations

This annual festival celebrates indigenous contributions to environmental sustainability, knowledge and activism. Tribally-owned food cooperatives discuss sustainability, and local farmers offer produce, meat and traditional American Indian foods in an outdoor farmers’ market, while local and Native chefs compete in an *Iron Chef*-style cook-off. Speakers and

presenters include the Environmental Protection Agency’s Tribal EcoAmbassadors from the Tohono O’odham Nation and Navajo Nation, speaking on grassroots efforts they are making to reduce their carbon footprint and provide housing for their local community. Attend a sculpting workshop led by Lisan Tiger Blair (Mvskoke Creek) in the imagiNATIONS Activity Center, join Victoria Vazquez (Cherokee Nation) in a pottery demonstration, see amazing beadwork by Peggy Fontenot (Potawatomi) and enjoy an outdoor cooking demonstration by Patricia Alexander (Pawnee/Creek) or a cheese-making demonstration by Nancy Coonridge. The festival also includes a live indoor concert featuring the talents of Quetzal Guerrero, She King and a performance by Grammy-award winning artists Ozomatli – part of the Indian Summer Showcase concert series.

**INDIAN SUMMER SHOWCASE CONCERT:
RITA COOLIDGE**
Saturday, August 10
5 p.m.
Outdoor Welcome Plaza

Join us for a performance by multiple Grammy-award winning Cherokee singer Rita Coolidge as she performs some of her classic hits and new standards. During the 1970s and 1980s she charted hits on Billboard’s pop, country, adult contemporary and jazz charts. Coolidge was also a founding member of Walela, a Native American trio that included her sister and niece.

**13TH ANNUAL NATIVE CINEMA
SHOWCASE**
Monday, August 12 – Sunday, August 18
New Mexico History Museum
113 Lincoln Avenue
Santa Fe, N.M. 87501

The Southwestern Association for Indian Arts and the Smithsonian’s National Museum of the American Indian present the 13th Annual Native Cinema Showcase, a seven-day celebration of films and videos by and about indigenous peoples in connection with the Santa Fe Indian Market. All films will be shown at the New Mexico History Museum. Free admission.

**DINNER & A MOVIE:
THE LESSER BLESSED**
Saturday, Aug. 24
Dinner from 5 p.m. – 6:30 p.m.
Mitsitam Cafe
Screening at 7 p.m.
Rasmuson Theater, First Level

(2102, 86 min.) Canada. Adapted from the powerful and irreverent first novel by Tlicho author Richard Van Camp, the movie, like the book, promises to give us one of the most original teenage characters in recent Canadian cinema.

Larry is a Tlicho Indian growing up in the small northern town of Fort Simmer. His tongue, hallucinations and fantasies are hotter than the center of the sun. At 16, he loves heavy metal music, the North and Juliet Hope, the high school “hottie.” When Johnny Beck, a Métis from Hay River, moves to town, Larry is ready for almost anything.

Skinny as spaghetti, nerdy and self-deprecating, Larry is an appealing mixture of bravado and vulnerability. His past holds many terrors: an abusive father, and an accident that almost killed him. But through his friendship with Johnny, and his lust for Juliet, he’s ready now to face his memories – and his future. *The Lesser Blessed* is an eye-opening depiction of what it is to be a young Native man in today’s modern world. Featuring actors Benjamin Bratt and Kiowa Gordon.

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EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2013

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

NYC EXHIBITIONS

BEFORE AND AFTER THE HORIZON: ANISHINAABE ARTISTS OF THE GREAT LAKES

AUGUST 3, 2013 – JUNE 15, 2014

CIRCLE OF DANCE

THROUGH OCT. 8, 2017

C. MAXX STEVENS: HOUSE OF MEMORY

THROUGH JUNE 16, 2013

UP WHERE WE BELONG: NATIVE MUSICIANS IN POPULAR CULTURE

THROUGH AUGUST 11, 2013

INFINITY OF NATIONS:

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

PUBLIC PROGRAMS



Patrick Desjarlait (Ojibwe), (1921–1972) *Maple Sugar Time*, 1946, Watercolor on paper 15.2" x 20.2".
Philbrook Museum of Art, Tulsa, museum purchase.

BEFORE AND AFTER THE HORIZON: ANISHINAABE ARTISTS OF THE GREAT LAKES

August 3, 2013 – June 15, 2014

This exhibition will juxtapose more than 100 contemporary and modern works with historic, ancestral objects revealing the stories, experiences and histories of Anishinaabe life in the Great Lakes region. The exhibition will feature works by modern masters such as Norval Morrisseau, George Morrison, Blake Debassige, Daphne Odjig and others, who, each in their own ways, sought visual expression for the spiritual and social dimensions of human relations with the earth. These same sources of inspiration are visible in tradi-

tional Anishinaabe arts, such as dodem or clan pictographs on treaty documents, bags embroidered with porcupine quill, painted drums and carved pipes, spoons and bowls. The continuity of Anishinaabe art emphasizes traditional spiritual perceptions which are very much part of Anishinaabe identity today. The exhibition will provide visitors with an understanding of the Anishinaabe as contemporary citizens of North America with deep indigenous roots in the traditional homeland of the Great Lakes.



Inti Raymi celebration.

PHOTO BY STEPHEN LANG

FEATURED PUBLIC PROGRAMS

INTI RAYMI: FESTIVAL OF THE SUN
Saturday, June 22
2 p.m. – 4 p.m.

Celebrate the summer solstice with Inti Raymi, the Festival of the Sun, one of the most important ancestral celebrations of the Native peoples of the Andes.

SUMMER DANCE

July 9 – 12
July 16 – 19
July 23 – 26
July 30 – August 2
11 a.m. & 1 p.m. each day

Join us for storytelling and interactive Native dance sessions Tuesdays through Fridays. First come, first served.

EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2013

NATIVE SOUNDS DOWNTOWN! PRESENTS

DEREK MILLER IN CONCERT

Thursday, Aug. 1
6 p.m.

Derek Miller (Mohawk) is a two-time, Juno-award winning artist from Six Nations of the Grand River reserve in Canada. He was a featured performer at the closing ceremonies of the Vancouver 2010 Winter Olympics. Celebrate the release of his latest album, a collaborative project with the National Museum of the American Indian.

RITA COOLIDGE IN CONCERT

Thursday, Aug. 8
6 p.m.

Join us for a performance by Grammy-award winning Cherokee artist Rita Coolidge as she sings some of her classic hits and new standards.



Rita Coolidge (Cherokee).

PHOTO COURTESY OF THE ARTIST

Derek Miller (Mohawk) is a two-time, Juno-award winning artist.



PHOTO COURTESY OF THE ARTIST

FILM + VIDEO

AT THE MOVIES

Thursday, May 30, 6 p.m.

Saturday, June 1, 2 p.m.

TRIBAL PRIDE | CROSSING THE FINISH LINE

Two new documentaries on unique Native competitions. Produced in partnership with Vision Maker Media, the Native American public broadcasting organization.

Racing the Rez (2012, 57 min.) United States. Brian Truglio. In the rugged canyon lands of northern Arizona, Navajo and Hopi cross-country runners from two rival high schools put it all on the line for community pride and state-championship glory. Over two seasons, urged on by committed coaches and supported by their families, the boys face the obstacles and challenges of high school and planning for the future. New York premiere.

Indian Relay (2013, 57 min.) United States. Charles Dye. From the bitter cold of winter on the Rocky Mountain front to the heat and mayhem of the summer's championship horse races in Wyoming, Montana, Idaho and Oregon, *Indian Relay* follows teams from three different American Indian communities as they prepare for and compete across a grueling Indian relay season, hearts set on the glory and honor of winning this year's National Championships. New York premiere. Discussion follows with Georgiana Lee (Navajo), assistant director, Vision Maker Media.

ARCTIC SUMMER SERIES

Saturday, Aug. 3, 2 p.m
Diker Pavilion

The Journals of Knud Rasmussen (2006, 112 min.) Canada/Denmark. Zacharias Kunuk (Inuit) and Norman Cohn. In Inuktitut and

Danish with English subtitles. Lead actors: Pakak Innukshuk, Leah Angutimarik, Neeve Irngaut Uttak, Natar Ungalaaq. Drawing on the early 20th century accounts of Knud Rasmussen, the Danish/Greenlandic Inuit explorer, the coming of Christianity and commerce to the Canadian North is seen through the eyes of the last great shaman of Igloodik and his headstrong daughter.



At the Movies is made possible with public funds from the New York State Council on the Arts, a State agency.

DAILY SCREENINGS

Daily at 10:30 a.m., 11:45 a.m., 1 p.m., 3 p.m., and Thursdays at 5:30 p.m.
The Screening Room, Second Floor

Wednesday, May 29 – Sunday, July 21

NATIVE GAMES

Canoe Pulling: A Lummi Way of Life (2008, 7 min.) United States. Sara London (Lummi) and the Lummi Cedar Project Crew. Teens reflect on Northwest Coast canoeing as part of their unique cultural and community identity, and why they are determined to carry the tradition to the next generations.

4wheelwarpony (2008, 8 min.) United States. Dustinn Craig (White Mountain Apache/Navajo). Young Apache skateboarders link past to present.

Toka (1994, 24 min.) United States. Cyndee and David Wing. Women and girls of the Tohono O'odham tribe of Arizona play

an exciting game of stickball, reflecting the people's age old traditions.

The Twenty-First Annual World Eskimo-Indian Olympics (1986, 27 min.) United States. Skip Blumberg. A documentary classic on the Eskimo-Indian Olympics shows such events as the two-foot and one-foot high kick, the knuckle hop, the blanket toss and the four-man carry.

Monday, July 22 – Sunday, Sept. 8

MUSIC IS THE MESSAGE

The Storm (2011, 5 min.) United States. Steven Judd (Kiowa/Choctaw). Seminole musicians Zack "Doc" Battiest and Spender Battiest perform their 2011 single "The Storm."

Newen/Life Force (2004, 4 min.) Chile. Jennifer Aguilera Silva (Mapuche). The hip-hop artist JAAS calls on the ancestors to

awaken the warrior spirit within her Mapuche people.

Indian Elvis (2011, 5 min.) United States. Sterlin Harjo (Seminole/Creek). Michael Loman is a Choctaw Elvis impersonator, fancy dancer and flute player in Tulsa, Okla.

Sousa on the Rez: Marching to the Beat of a Different Drum (2012, 27 min.) United States. Cathleen O'Connell. An engaging picture of a little-known Native music scene combines profiles of bands with fresh historical research.

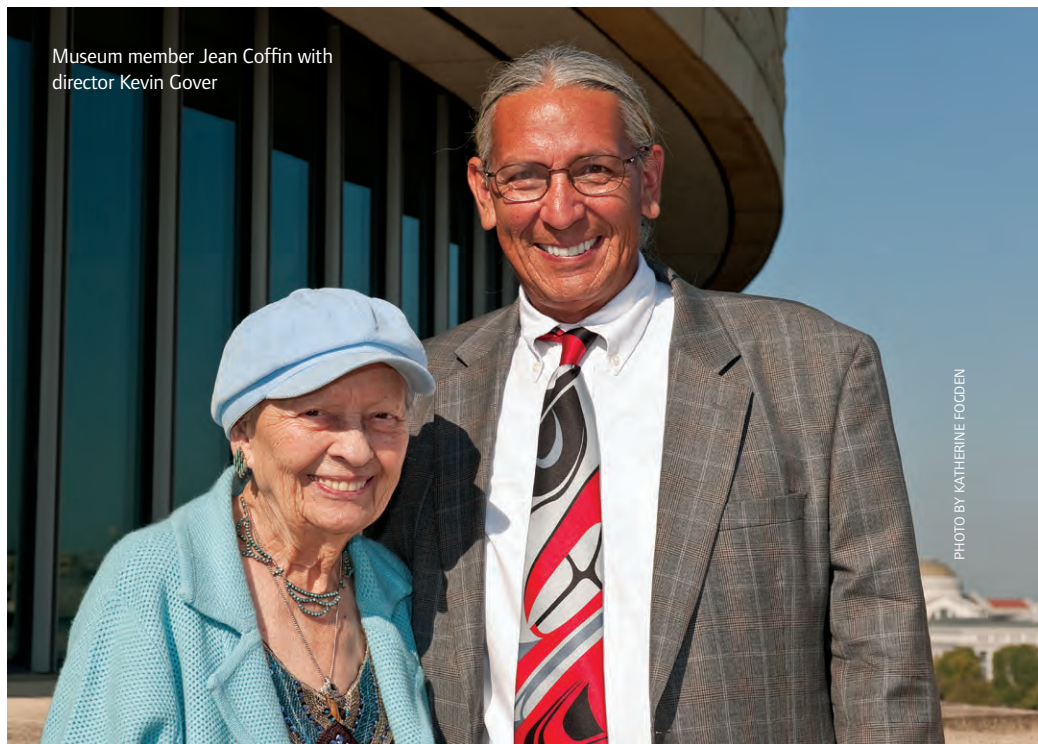
JEAN RAINEY COFFIN

It would be an understatement to say that Jean Rainey Coffin (Shoshone, registered at Fort Hall, Idaho) has led a very full and fascinating life. Coffin (nee Potter), 86, who grew up in Nevada and now resides in Boise, Idaho, has a longstanding avid interest in her family's history. Her knowledge goes back generations.

Many members of her family, including Coffin herself, have served illustriously in the U.S. military. Her grandfather, Charles W. Rainey, an interpreter, was present at the signing of the Fort Bridger Treaty of 1868 between the United States and the Eastern Band of Shoshone. Joseph Rainey, her granduncle, was an interpreter for General Oliver Howard, "until he started chasing Chief Joseph of the Nez Perce Tribe," she notes. Her father, Charles Patrick Rainey, attended Carlisle Indian Industrial School in Pennsylvania, served in World War I and had a great gift for languages. A runner during the war and recipient of the prestigious Croix de Guerre, he also was the most decorated World War I veteran in Nevada.

Coffin, a Vietnam veteran, completed a manual for military supervisors of civilian personnel at Stead Air Force Base in Reno, Nev. Years later when the Vietnamization Program went into effect, she was selected to be the administration chief in the Directorate of Civilian Personnel, 7th Air Force at Tan Son Nhut Air Base in Vietnam. She was also the signatory for civilian matters for the 7th Air Force commanding general. She is a charter member of Women in Military Service for America. Coffin has been a Charter Member of the National Museum of the American Indian since 2000. She speaks warmly about Dr. Herman Viola, the highly respected National Museum of Natural History curator emeritus and historian, crediting him as the one who got her involved with our Museum.

The way Coffin tells the story, Dr. Viola paid a visit to Boise, and she showed him a photograph of her grandfather at the Fort Bridger Treaty signing. She recalls that Viola replied, "You won't believe this but that picture



Museum member Jean Coffin with director Kevin Gover

PHOTO BY KATHERINE FOGDEN

has hung in my office for 25 years." Their connection further deepened when Coffin shared her research on Native women in the military. Viola had recently published his book, *Warriors in Uniform: The Legacy of American Indian Heroism* (National Geographic, 2008). Coffin recalls Viola saying he wished that he had had access to her research when he was writing his book.

Coffin has visited the Museum in Washington, D.C., four times in recent years. She attended the 2004 grand opening, the five-year anniversary and two Director's Council of Friends conferences – one in 2011 and another just this past September.

"It was wonderful to be at the grand opening," remembers Coffin. "I was with my Southern Cheyenne friend Dianne McCoy. She trilled in the most beautiful way during the parade. It was fabulous to hear that." She also speaks fondly of the new friendships that she has forged with the Museum staff over the years. "I have nothing to worry about when I visit the Museum. If I have a problem someone

will help right away," says Coffin. "When I go back to the Museum, it's like being with family."

Why is Coffin a Museum Member? "I am proud of my heritage," she says. "My feeling is that Native American children need to learn what Mother Earth provides. To be stewards of the land, protecting the animals – learning from their actions. Be knowledgeable of plants and what the plants provide to keep us healthy. Get rid of the phrase, 'We Indians are expected to be drunks.' Have a drink not a drunk! We need to take care of and appreciate these things. This will be the survival of our nation and of Mother Earth. My interest is in education and that's why I think that people should be involved and consider being Members.

"It's not just reading the Museum's magazine, it's about participating and contributing – not just financially but with knowledge – these are the important factors," says Coffin. ✨

– Liz Hill

Liz Hill (Red Lake Ojibwe) is a business owner, writer and radio producer in Washington, D.C.



Smithsonian National Museum of the American Indian

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MUSEUMGUIDE

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

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

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

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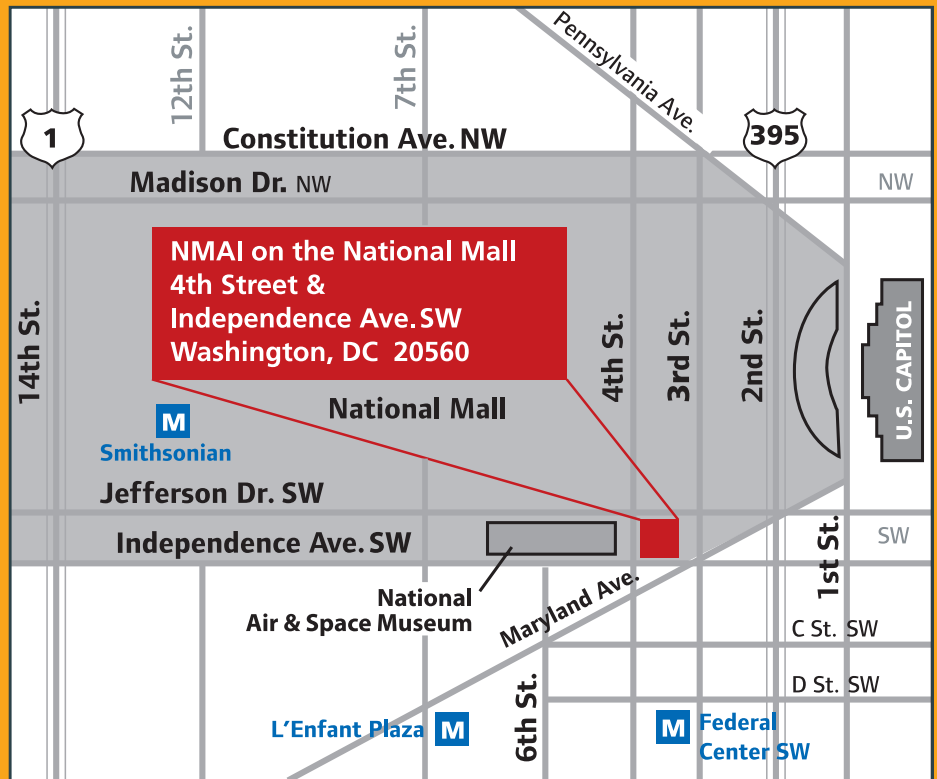
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines).
Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

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

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

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



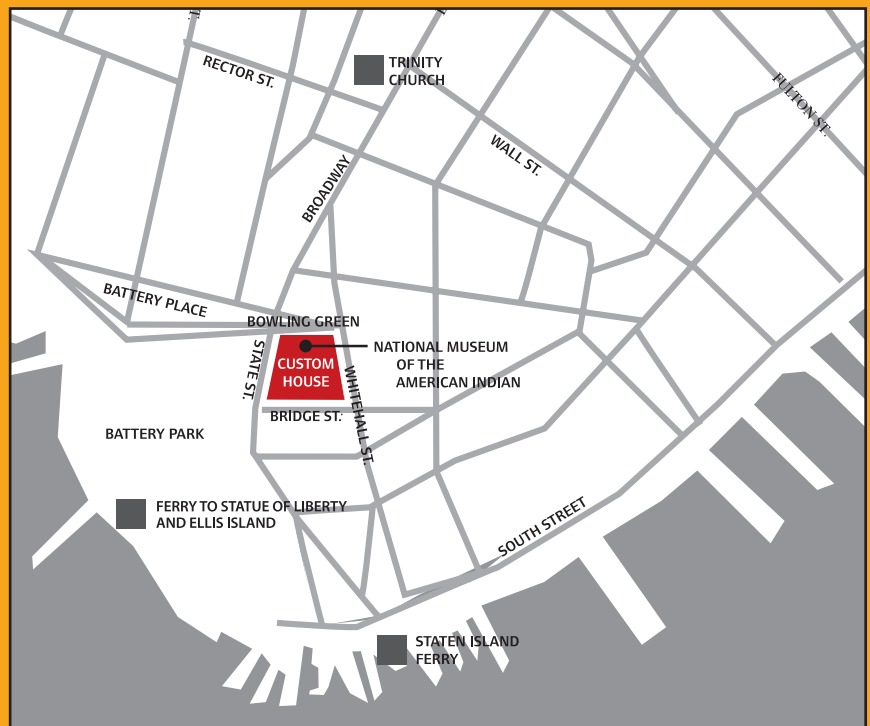
NMAI IN NEW YORK CITY

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

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

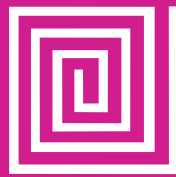
LOCATION: National Museum of the American Indian in New York, One Bowling Green, New York, NY 10004

Call (212) 514-3700 for more information.
For program updates, visit www.AmericanIndian.si.edu and click "events." For Film and Video updates call (212) 514-3737 or visit www.nativenetworks.si.edu.



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

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