NATIONAL MUSEUM of the AMERICAN

INDIAN

SUMMER 2016

FEATS OF SKILL AND ENDURANCE

ULAMA – THE ANCIENT HIP-BALL GAME OF MESOAMERICA

GREAT IROQUOIS RUNNERS

THE EPIC VOYAGE OF THE HŌKŪLE'A

+

THE MONUMENTAL SCRAPINGS OF ATHENA LATOCHA

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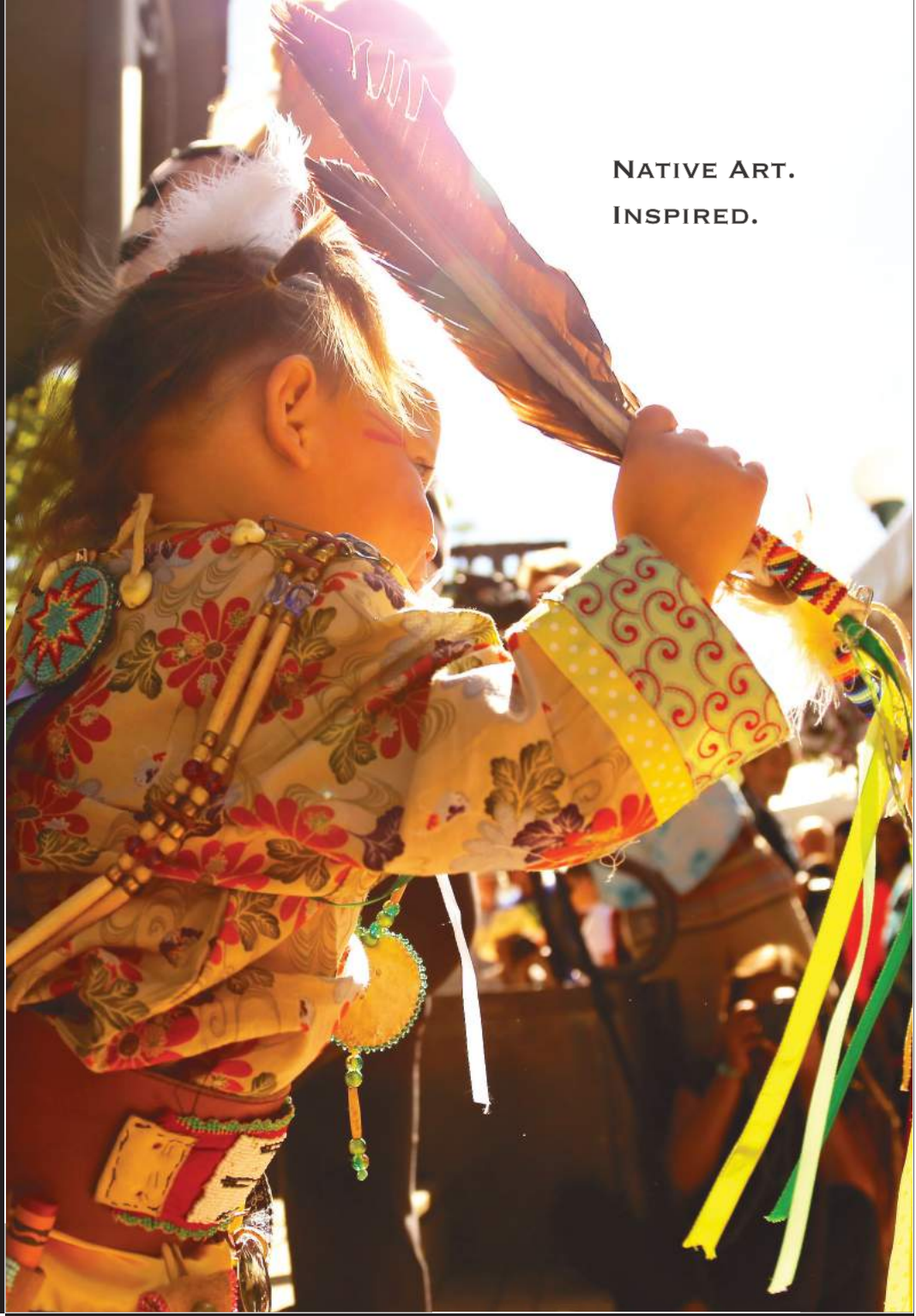

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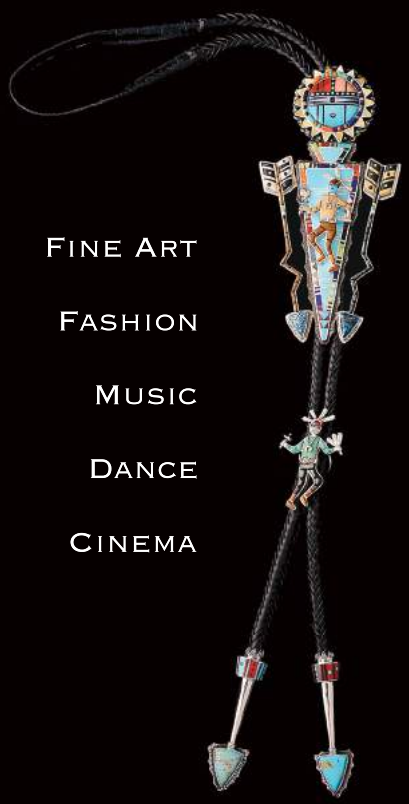

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Od to Lelia & the Ancestors: Beaded Woodlands Flat Bag (purse)
By Naomi Smith • Permanent collection, Art Gallery of Guelph

Naomi Smith Artist & Educator

There is no word for "art" in many Native languages yet artistry and visual expression are critical in defining who we are as First Nations people. This is the path I wish to exemplify through my teachings and my work."

Naomi Smith is a First Nation Artisan & Educator. Her work embraces Ancestral designs using Beads, Leather, Moose Hair, Quills, Sweetgrass & Birch Bark, always valuing these sacred ways & materials throughout her creative process.

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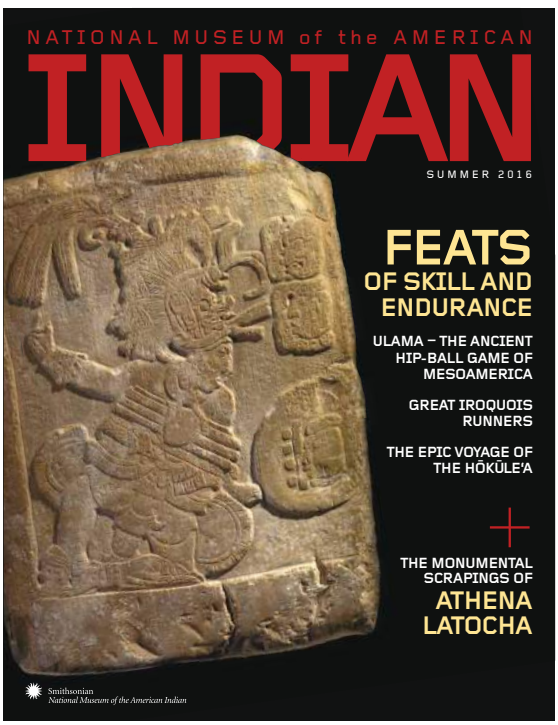

On the Cover: With the world again turning attention to the Olympics, this issue celebrates the long and rich history and remarkable continuity of Native athletics, from the hip-ball players of ancient Mesoamerica, to Iroquois runners to Polynesian mariners. Team sports were central to indigenous communal life long before Columbus, let alone the National Football League and its first president, Jim Thorpe. The Mayan ball player on the cover still has counterparts in several small villages in Mexico. The player's outfit, the *fajado*, still serves the same function, although the elaborate hip-guards of the Mayan player have been replaced by strips of automobile tire.

Maya bas-relief depicting a ball player, AD 600-750. La Corona, Department of el Peten, Guatemala. Limestone; 14.6" x 11.2". 24/457. On view in the on-going exhibit *Infinity of Nations* at the George Gustav Heye Center, New York City.

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The Alaska-born artist works ink into paper with a variety of found objects, including tire strips, but excluding brushes, to fashion huge artworks inspired by the majestic landscapes of her youth.

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Possibly the oldest team sport in the world, the game played by the Hero Twins of the *Popol Vuh* lives on in several small villages in Sinaloa, Mexico. Researchers are hoping to save it from extinction.

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The messengers who traversed the Haudenosaunee Confederacy, often carrying diplomatic dispatches embodied in wampum belts, were forerunners of the champion long-distance athletes Lewis "Deerfoot" Bennett (1830–1896) and Tom Longboat (1887–1949). Bringing the history full circle, Longboat and other First Nations Olympians served as dispatch runners in World War I.

40 EPIC VOYAGE OF THE HŌKŪLE'A
In 1976, the Polynesian Voyaging Society launched its sea-going outrigger canoe, the first built in Hawaii in centuries, to show how Pacific islanders explored and settled the vast expanse of their ocean. As the craft visits the United States on the last phases of a dramatic four-year, round-the-world voyage, it has done far more, sparking a renaissance in Native Hawaiian and Polynesian culture and conveying a message to all humanity about the need to live in balance with the island Earth.

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VISION OF THE FOUNDERS

BY KEVIN GOVER

The origin story of the National Museum of the American Indian includes a fascinating glimpse at the politics so often involved in policymaking within Indian Country. In some respects, we take for granted that change happens and that ideas move forward. But I hope we'll always appreciate what an audacious idea it was that our founders pursued – audacious in a great many respects. First, to take up a place on the National Mall. No one could have imagined that possibility. What's more, not only do we have a place on the National Mall, we have the place closest to the U.S. Capitol among the Smithsonian museums. That is really quite an extraordinary thing. When I travel to other countries and meet indigenous communities in places such as Mexico and Peru, they are absolutely astonished that the United States established a museum about the indigenous people and that it has a place literally at the foot of the U.S. Capitol. Second, and just as audacious, was this idea that you would require museums to return something out of their collections. That is near heresy in the museum world. To our founders, however, it was obvious that this was the appropriate outcome and that it should be pursued.

Today, most museums have realized the enormous advantage of repatriation to the Indian Nations. They now know more about their collections than ever before because of these cooperative relationships. Senators Daniel K. Inouye, Ben Nighthorse Campbell and Daniel Patrick Moynihan, Ed Koch, Bob Abrams, Julie Johnson Kidd and David Rockefeller played a key role in advancing these relationships. Thanks to their efforts, we inherit an extraordinarily rich institutional heritage that we celebrate publicly this centenary year through new exhibitions, a gala and symposia.

In May 2014, the Museum hosted a symposium honoring the life and legacy of Sen. Inouye, and two years later we honor his legacy with a publication of the symposium's proceedings as well as an annual showcase of Native Hawaiian culture and history. I have spent most of my life as an advocate for the tribal nations, either as an attorney, a lobbyist or a federal official, and I had many of the same

PHOTO BY KATHERINE FOGDEN

U.S. senators Daniel Inouye (D.-Hawaii) and Daniel Akaka (D.-Hawaii) were the special guests during the ceremony to commemorate the fifth anniversary of the Museum, 2009. Left to right: Sen. Inouye, Museum Director Kevin Gover (Pawnee), Pablita Abeyta (Navajo), Sen. Akaka, D.C. Bureau Chief for the Office of Hawaiian Affairs Tim Johnson (Native Hawaiian), Kumu Naomi Katherine Lake-Farm (Native Hawaiian), John Kapono'ai Molitau (Native Hawaiian), William "Billy" Richards, president of Friends of *Hōkūle'a* and *Hawai'iloa,* and Tay Perry, vice president of Friends of *Hōkūle'a* and *Hawai'iloa.*

experiences and came to the same conclusions as Sen. Inouye. If people only knew the truth about Native history, their attitudes about many contemporary issues would be different. I remember many times going to meet a county commissioner, a state legislator, a member of Congress and certainly talking to judges, and realizing that I had to start at square one in educating them about Native history. Why is it that we are making the curious assertion that this group of people who are racially Indians have a set of very special rights that no other American has? That is a tough sell to the uninformed. But if we can inform them, if we have a generation of policymakers, decision makers, judges, legislators, who actually know something about Indians, then I believe that it can only work to the advantage of Native Nations. And to make a long story short, that is what we're out to do.

This isn't the kind of thing that happens in a couple of years, in a decade, or even two decades. However, over the course of time, if we can change popular understandings about Indians, if we can change what people know about Indians, then we can begin to have an impact and affect different outcomes when Indian rights are contested. We have taken very visible steps in this direction with our lineup of exhibitions slated to open in the next five years, as well as a proclaimed stake in the accurate telling of America's history through our national education initiative.

The greatest myths of all continue to be taught in our schools, such as the idea that the Americas were a wilderness. They were anything but. We know now from mainstream research that there were quite probably as many people living in the Americas in 1492 as there were in Europe. Think about how different it would be if it were absolutely understood that the Americas were thriving – that, as one of my curators likes to say, the Americas were a happening place with civilizations covering every part of these two continents. That's the kind of information we want to put into teachers' hands. It is the kind of information that you're going to see in our exhibitions and programs both in Washington, D.C., and in New York City. I think it's safe to say that our founders would approve. It squares with their vision of the potential impact that this Museum can and must have.

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

To learn more about the NMAI's programs and events, or to order *Looking to the Future: The Life and Legacy of Senator Daniel K. Inouye,* please visit AmericanIndian.si.edu or call 1-800-242-NMAI (6624).

Celebrate the inauguration of the 45th President of the United States at the 2017 Native Nations Inaugural Ball

Join us at the Smithsonian Institution's National Museum of the American Indian in Washington, D.C., on

Friday, January 20, 2017

The Smithsonian's National Museum of the American Indian has been charged by Congress with building a National Native American Veterans Memorial to give "all Americans the opportunity to learn the proud and courageous tradition of service of Native Americans in the Armed Forces of the United States."

Funds raised from the Native Nations Inaugural Ball will support the National Native American Veterans Memorial.

For more information about sponsorship opportunities, please email SupportNMAI@si.edu.

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LaTocha's monumental work for her solo exhibition at the CUE Art Foundation spanned nearly 38 feet in length. LaTocha (second from left) chats with visitors at the exhibition opening.

PHOTO COURTESY OF CUE ART FOUNDATION

ATHENA LATOCHA

THE PRESENCE OF MONUMENTALITY

BY ANYA MONTIEL

ATHENA LATOCHA

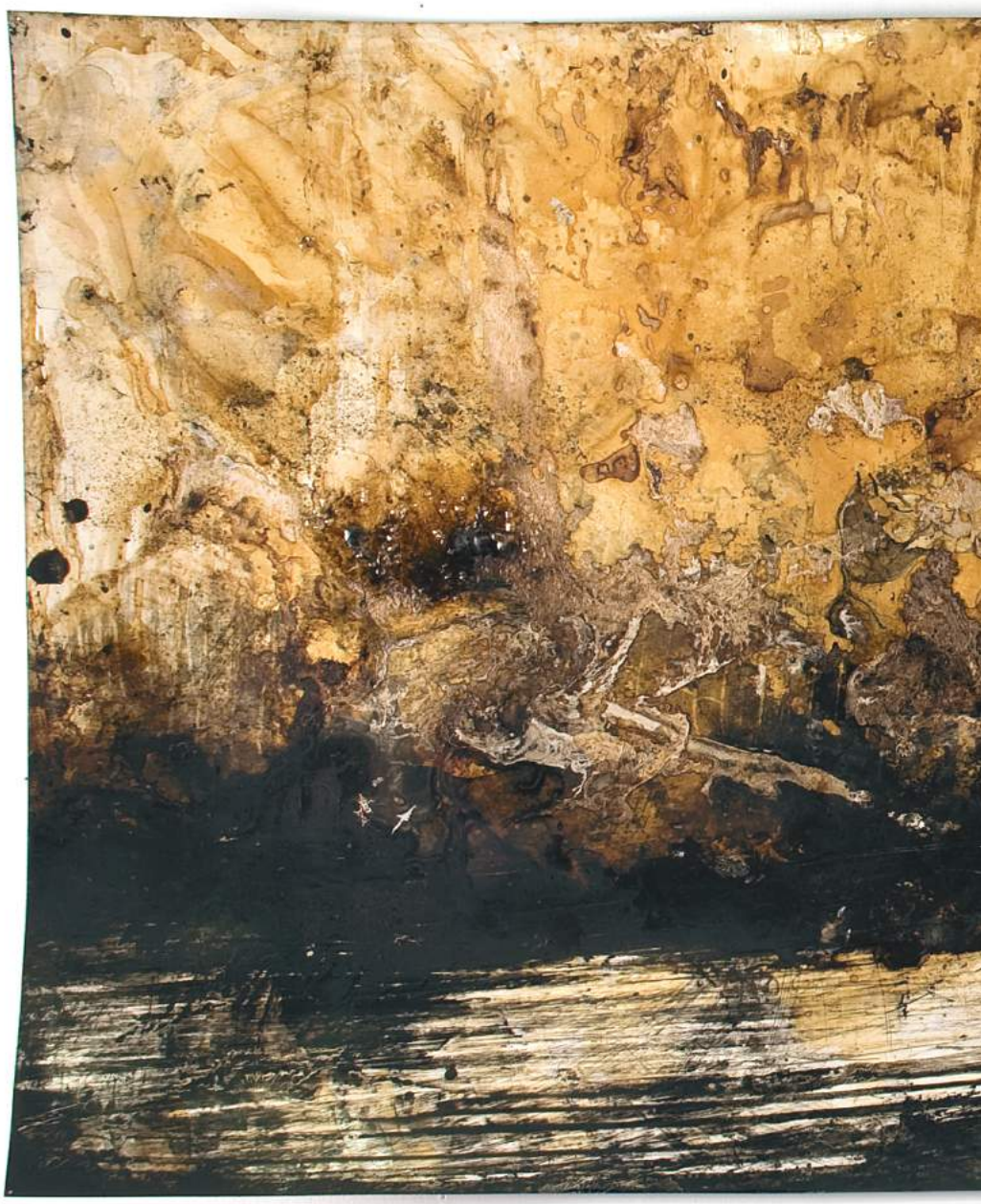
Although Alaska-born artist Athena LaTocha (Hunkpapa Lakota/Ojibway) lives and works in Brooklyn, N.Y., her native landscape continues to inspire her work.

She was raised in Anchorage, and during her last trip home, spent one-and-a-half weeks on the road, driving across the lowlands, highlands and forests and hiking up mountains along treacherous paths to sketch the valley floor below. The peril and wonder were overwhelming. "It was poignant," she says, "the experience of being in the presence of monumentality."

This monumental vision emerged in her solo exhibition at the CUE Art Foundation in New York City earlier this year, in a painting 10 feet in height and nearly 38 feet long. The untitled work stretched the entire length of the gallery. LaTocha constructed it section by section with her unique brushless style, using sumi and walnut inks on photo paper. She had not seen the entire piece until the installation.

LaTocha eschewed working with brushes years ago. Instead her art tools include found objects such as rocks, bricks and automobile tire shreds. Her monumental work is highly textural; some areas are thickly covered in ink, and others reveal the paper underneath. Along the surface are scratches, splatters and pools of dried ink.

Placing her canvases on the floor, she walks around them and on top of them. "Working aerially with my images on the floor, I am interested in being inside the image rather than the outside as an easel painter," she says. She selects 10-foot sections and considers whether to start in the middle or along the edges. She takes 15-pound tire shreds three feet long and drags and lifts them. The scraping and slapping of the rubber on paper makes loud noises in her studio. "The steel radial from the tire shred literally cuts and bites through the medium and into the support," she says, "while it conceptually cuts into the metaphorical landscapes." After she pulls and pushes the sumi and walnut inks on the medium, she has to wait for the inks to dry, a period she describes as "quiet torment." LaTocha has learned to trust the power of intuition and the work. She does not force the work but lets it go. She sits quietly with the work. "It is coming to be," she says. "If you put yourself into the work completely, it gives back to you."



The effect is dynamic and hypnotic. One person likened the work to a *haboob,* Arabic for an intense dust storm. Others have described it as a landscape with peaks, crags and valleys. Indeed it is both sky *and* earth; LaTocha allows her work to be open for interpretation.

LaTocha graduated with her BFA from the School of the Art Institute of Chicago and received her MFA from Stony Brook University in New York in 2007. She then apprenticed in bronze at the Beacon Fine Art Foundry in

COURTESY OF ATHENA LATOCHA, PHOTO BY JOSHUA NEFKSY

Athena LaTocha, *Untitled,* 2015, sumi and walnut ink and shellac on photo paper, 124" x 452". (AL2015.0002)

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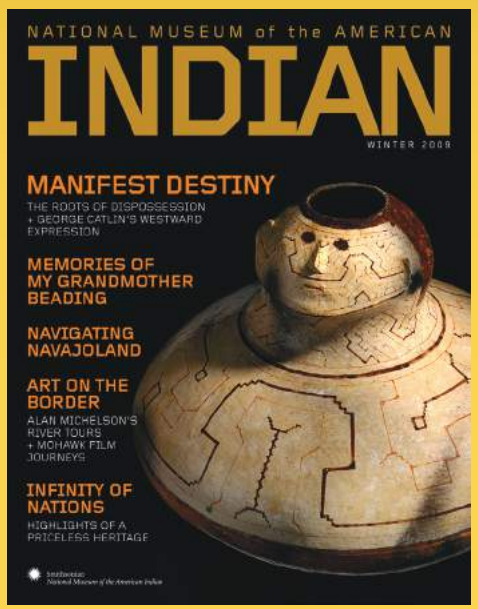

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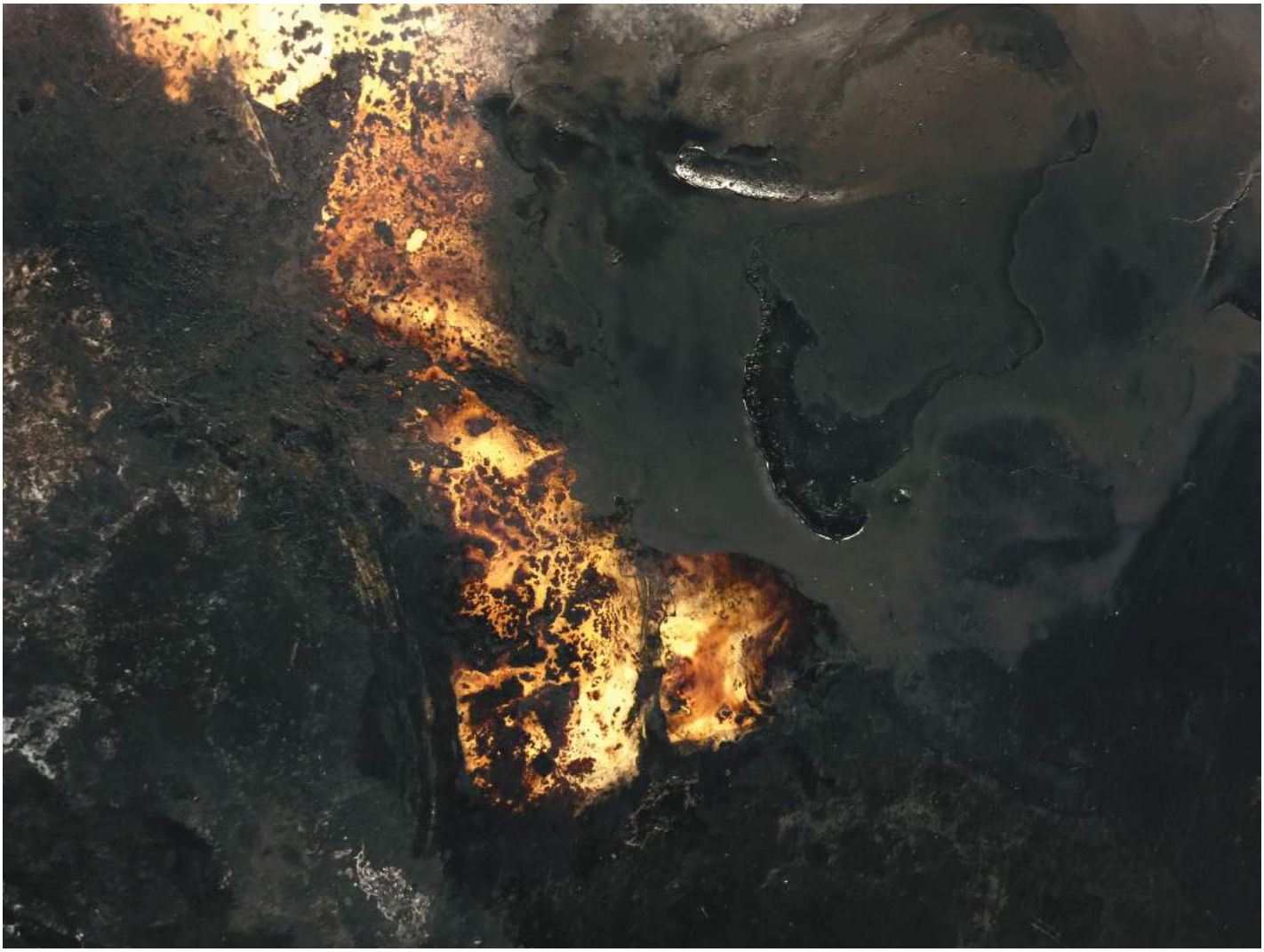

COURTESY OF ATHENA LATOCHA, PHOTO BY JOSHUA NEFKSY

Athena LaTocha, *Untitled,* 2015, (detail) sumi and walnut ink and shellac on photo paper, 124" x 452". (AL2015.0002)

Beacon, N.Y., and took printmaking classes at the Art Students League of New York.

The years after graduation were a time of artistic growth. Earlier, she made narrative and figurative works, but they "felt forced," she says. "They were very constrained and static. It felt similar to putting on something that didn't fit." Her canvases left the wall, and she worked on the floor. She stopped using brushes, feeling that they distanced her from the work.

After 2004, she shifted to landscapes as her principal genre. This was the "greatest revelation," she says, "a way to learn about the world around you as you learn through your life experiences." In her art courses, she had learned how "Western art" regards landscape as something a person looks upon. There is distance between the viewer and the land, as if viewing the scene through a window. Instead, she began to think about Australian aboriginal artist Lin Onus (Yorta Yorta, 1948–1996) and his perceptions of land. "In the aboriginal sense," she says, "one is actively moving through the landscape. Humans are part of the landscape, not separate from it." These insights freed her to make art that was part of her instead of what others expected of her.

LaTocha feels privileged to have grown up in Alaska. "It is really recharging to experience that environment, the raw landscape," she explains. "Alaska is the way I reconnect with powerful forces. I feel the strength and power

LATOCHA FEELS PRIVILEGED TO HAVE GROWN UP IN ALASKA. "IT IS REALLY RECHARGING TO EXPERIENCE THAT ENVIRONMENT, THE RAW LANDSCAPE," SHE EXPLAINS.

ATHENA LATOCHA

PHOTO COURTESY OF CUE ART FOUNDATION

LaTocha's art tools include rocks, bricks and automobile tire shreds, which can be seen in the detail of her painting for CUE.

"I LOOK AT HOW HUMANS ARE SHAPING THE EARTH," SAYS LATOCHA. "HUMAN POWER VERSUS NATURE'S POWER. BOTH ARE INCREDIBLE FORCES, BUT NATURE'S ALWAYS GOING TO WIN."

of the environment. In my work, I try to convey that atmosphere. The time I spend on the land draws me forward."

In her last trip home, she also visited Prudhoe Bay in the Alaskan North Slope. She observed oil refineries on the water with their towering plumes of smoke rising in the air. But in spite of the prevalence of machinery, she also watched caribou walking across the oil fields. "I look at how humans are shaping the earth," says LaTocha. "Human power versus nature's power. Both are incredible forces, but nature's always going to win."

The CUE Art Foundation presented LaTocha's latest work as part of a new program in which an established artist curates a solo exhibition. Jaune Quick-to-See Smith, a New Mexico-based artist with more than 110 solo exhibitions spanning 40 years, acted as curator and selected LaTocha. Smith is enrolled Salish of the Confederated Salish and Kootenai Tribes of the Flathead Nation in Montana. CUE is an arts center established in 2003 to provide resources and career opportunities for emerging artists.

Smith came across LaTocha's work in 2010, at the *In/Sight 2010* exhibition at the Chelsea Art Museum in New York City. "Her sense of storm and stress continues to haunt me," Smith says. When she saw the monumental piece for CUE, Smith declared, "I was blown away by her incredible painting; she went over the top."

To see more of LaTocha's work, visit athenalatocha.com.

Anya Montiel (Tohono O'odham/Mexican), a frequent contributor to American Indian*, is a doctoral candidate at Yale University.*

Supporting Education through Planned Giving

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

> "We felt an obligation to do what we could to improve the situation."

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

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For more information, contact **Melissa Slaughter**
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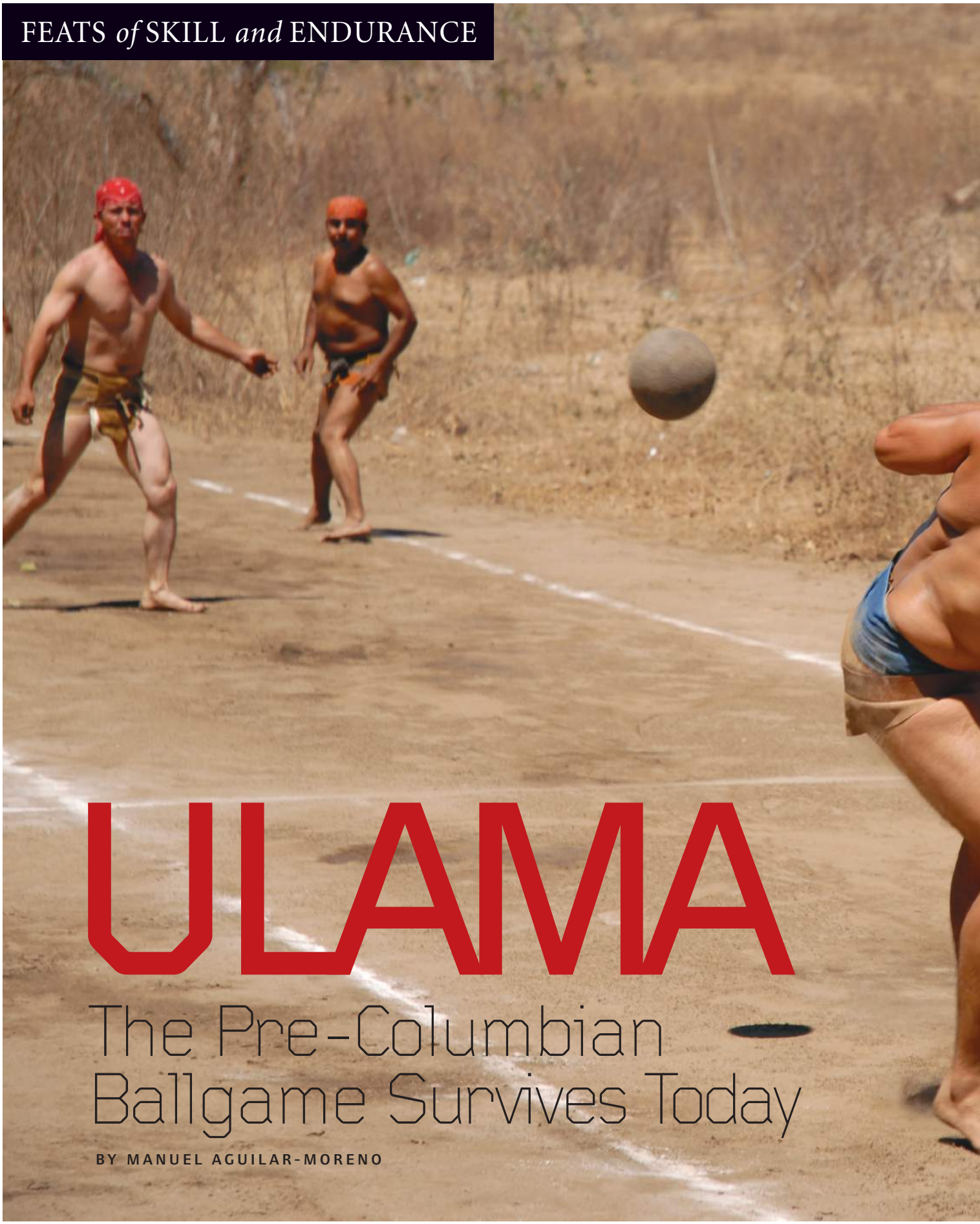

ULAMA

The Pre-Columbian Ballgame Survives Today

BY MANUEL AGUILAR-MORENO

PHOTO BY DAVID MALLIN

Luis Lizarraga (aka *El Lichi*) returning a *male por arriba*.

GERMANISCHES NATIONALMUSEUM, NUREMBERG, GERMANY

Aztec ballplayers taken to Europe by Hernan de Cortes, painted from life in 1529 by Christophe Weiditz (1500–1559) for his manuscript *Trachtenbuch* (Costume Book).

ON THE FIRST DAY OF THE OLYMPIC GAMES of Mexico City, Oct. 12, 1968, millions of astonished spectators around the world saw a unique exhibition ballgame known as Ulama. The game, in which the ball is hit with the hip, is a survival of the pre-Columbian game *Ullamaliztli,* which was popular among the Maya and the Aztec. Today, Ulama is at the verge of extinction. It is only practiced in four small towns of the state of Sinaloa in Mexico.

The ballgame has a history of approximately 3,500 years (considering the recent discovery of the pre-classic ball-court of Paso de la Amada in Chiapas), and around 2,000 ball-courts in total have been located in Mesoamerica. Scholars have assigned diverse functions and meanings to the game: a portal to the underworld, a setting for reenactment of cosmic battles between celestial bodies, fertility rituals, warfare ceremonies, political affirmation of kingship, a setting for human sacrifices and so on.

But after analyzing the similarity of diverse constructive patterns and styles of the game, it can be affirmed that the ballgame was a pan-Mesoamerican activity linked to a cosmology common to all the peoples of the region.

Anthropologist Ted Leyenaar wrote in 1978 about the risk of extinction of Ulama. It was clear to me that if Ulama disappeared, we would lose the oldest team sport in the world. So in 2003, with the support of the Historical Society of

ULAMA

PHOTO BY MANUEL AGUILAR-MORENO

ABOVE: The four pieces of the *fajado.* RIGHT: Passing the ball over the *analco.*

Mazatlan and a grant from California State University, Los Angeles, I organized the Project Ulama 2003–2013, an interdisciplinary research program that included eight students of Cal State LA to investigate the present status of the Ulama.

Among the themes to be studied were the philosophy and symbolism of the Mesoamerican ballgame, the rediscovery of the rubber ballgame in the 20th century, the history of the ballgame from the Olmecs to modern Sinaloa, the survival of beliefs and religious practices in Ulama, the linguistics of Ulama, the rules, the score of the game, the role of the *taste* (ball-court, from the Aztec word *tlachtli*) within the current social setting, the implications of the production of rubber balls, the significance of the attire of the Mesoamerican ballgame through history, the heroes of Ulama, the "owners" of the game, the role of women in the game and the diverse primary documentary sources about Ulama.

We had to choose from three forms of rubber ballgames that have survived in Sinaloa: *Ulama de palo, Ulama de brazo* and *Ulama de cadera. Ulama de palo,* played with a heavy bat, was not considered as a focus of study because it had died out in the 1950s and then revived in the 1980s. *Ulama de brazo,* played with a small ball weighing approximately one pound and struck with the forearm near the elbow, predominates in communities in the northern part of the state of Sinaloa and still has a good number of players. *Ulama de cadera,* played with a ball weighting about eight or nine pounds and struck with the hip or upper thigh, is found in the south. We selected *Ulama de cadera,* played in the area around Mazatlan, because it is at risk of extinction and it appears to be the form most related to the ethno-historic descriptions of the Aztec game *Ullamaliztli.*

The ancient Mesoamerican ballgame is frequently described as having had ritual or religious connotations. Our ethnographic investigations collected a good deal of evidence to suggest that this pattern survived but was transferred to the celebration of Christian saints' days and maintained up until the very recent past.

Until recently, Ulama was played in Los Llanitos in the morning before fiestas. Fito Paez said that as a teenager in the late 1960s and early 1970s, he used to play the game every time there was a fiesta. During the same period, Antonio Velarde "El Gallo" (who played in the historical Ulama game in the Olympics of 1968) stated, "Every June 24, the day of San Juan Bautista, the patron saint of Villa Union, they used to celebrate and the game was part of the celebrations. The same way, in other towns whenever they celebrated their patron saints they played the game." Isabel Kelly records that in Acaponeta, Nayarit, in the 1930s, the game was "entirely secular, except for the fact that religious feast days were favored for play."

Although we would agree with Kelly that few explicitly religious traits survive, a number of aspects of Ulama practiced into the 20th century suggest that at one time religious beliefs were associated with the

PHOTO BY DAVID MALLIN

game. One of these is the custom of observing sexual abstinence before a religious or semi-religious event. This practice is frequently used as a means of beginning the process of gender separation and has been noted before corn planting ceremonies and rituals conducted in caves. Kelly notes that a prohibition against sexual intercourse before games existed in the 1930s. Our oldest informant, Rafael Cazares "El Huilo," also comments on this practice. He says that, "The players could not be with their women because it is bad. You wear out and you could start losing your eyesight and this is not good for the game. Once the game is over, one can be with one's woman and with a lot of gusto! Now it is not like before, players take care of themselves only if there is a bet (*un amarre de dinero*)."

The similarity of the modern game to its ancient counterpart is immediately apparent in the dress of the players. The garb, called the *fajado*, consists of three parts. The first, called the *gamuza,* is a piece of leather or cloth worn as a loincloth; it is similar to the ancient dress shown in Weiditz' painting from 1529 of Aztec ball-players taken to Europe by Hernan Cortes. In Los Llanitos, the *gamuza* is supposed to be made of deerskin. (Today, it is prohibited to hunt deer, so cow or goat hide is used). The second element of the *fajado* is the *chimali* or *chimale,* a leather belt approximately two inches wide that straps around the buttocks and waist area to keep the buttocks tight and prevent injury. The name appears to be derived from the Nahuatl word *chimalli*

"THE ANCIENT MESO-AMERICAN BALLGAME IS FREQUENTLY DESCRIBED AS HAVING HAD RITUAL OR RELIGIOUS CONNOTATIONS."

PHOTO BY LUIS RAMIREZ

CLOCKWISE FROM ABOVE: The ballcourt of Xochicalco. Argument between Fito Lizarraga y Chuy Paez de Los Llanitos against Modesto Huaira of Escuinapa. Original rubber ulama ball made with the traditional pre-Columbian technique. Creation of an ulama rubber ball with modern methods. Young players of La Savila learning to make ulama balls with the traditional pre-Columbian technique.

meaning "shield" or "protection." Kelly says that in Nayarit in the 1930s, the chimali was made of the root bark of a particular tree. The third piece, a cloth belt (*faja*), holds the *gamuza* together and tightens the stomach area, providing additional protection. Kelly mentions that players wrapped sections of automobile tire under the *chimali* for additional protection. The fourth piece is called *bota* and is a slice of leather that some players use under the *gamuza* to absorb the impact. When not in use, the *fajado* is neatly wrapped and hung from the rafters of the house in a manner that appears to be identical to that described for the Aztecs by Fray Diego Duran in his 16th century *Historia de las Indias* or in the *Popol Vuh* for the Hero Twins.

Ulama is played on a field, called a *taste*, approximately 225-feet long and 13-feet wide. The *taste* is divided into two halves by a line called the *analco*, a term that appears in colonial chronicles. In Los Llanitos, this line is marked by two stones set into the ground on each side of the *taste*. Parallel lines running the length of the *taste* mark the boundaries on each side. Finally, the end lines are known as *chichis*. The size of teams can vary but is generally between three and five. Play begins with one side throwing a high serve (*male arriba*) across the *analco* or by rolling the ball across (*male abajo*). The type of service changes according to the score. Points or *rayas* are scored when one team fails to return the ball past the *analco* or when the ball is driven past the opponent's end line. The first team to score eight *rayas* wins.

The rules of Ulama are complex, and it took us a good amount of time to understand them. We realized that the logic of the game is not "Western." In our modern games we are used to linear cumulative scores, and ties can result. Once you have gained one point, you keep it. In Ulama the score is not linear, but oscillatory, and works as a type of teeter-totter where the points (*rayas*) of the teams go up and down. The *Urria* phase that occurs between scores "2" and "3" and between "6" and "7" is a transitional step that determines whether the score goes up or down.

This scoring behavior is consistent with Mesoamerican ideology, for the game was in its origins a ritual practice in which there was a representation of the dynamics of the cosmos and the movement of the celestial bodies. The Mesoamericans believed that life in the universe was held by the balancing action of contrary and complementary forces, which needed to be in perpetual movement. The oscillation in the Ulama score symbolizes that duality between contrary and complementary forces, such as light-darkness, day-night, high-low, heat-cold, life-death or fertility-drought.

This brief overview belies the complexity of the game. A majority of

PHOTO BY MANUEL AGUILAR-MORENO

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PHOTO BY MANUEL AGUILAR-MORENO

Ulama players in Xcaret, Quintana Roo, disguised as ancient Maya.

the players actually do not know all of the rules. Several players stated that the rules are so complex that one has to play the game for many years to understand all of them. Because the rules are not formalized, there are many differences of opinion about the rules, and during our discussions in Los Llanitos intergenerational differences were common. There also seem to be regional differences as well. In an exhibition game we observed, an argument broke out between teams from Los Llanitos and Escuinapa over the form of the serve used to start the game.

Because the rules are so complex that not all of the players might understand them, the role of the *veedor* or *juez* is important. The *veedor*, generally an older or a former player, is the referee who has the final say, according to the players. In games between communities, there should be a *veedor* from each side, and they only become involved if the two sides do not agree on a play or point. There seem to be formalized rules on how disputes are brought to the *veedor*. In the game we observed between Los Llanitos and Escuinapa, a player from Escuinapa brought an issue to the *veedor*. While the point was still being considered, a second player from the same team made a comment to the *veedor*. The *veedor* immediately reprimanded the second player and threw out Escuinapa's challenge on the grounds that only one issue could be raised at a time. Such a rule prevents the *veedor* from being surrounded and outnumbered by disputing players.

Age appears to be an issue of importance in disputes. In another disagreement between the same teams, an old player from Escuinapa assumed the role of *veedor* because his team had not brought one. Although a player, he appeared to overrule the *veedor* from Los Llanitos because he was older. In response, the team from Los Llanitos attempted to have a 94-year-old former player from La Savila settle the argument. At this point, however, the player from Escuinapa raised the issue of experience, telling the nonagenarian, "You may be older, but I have been playing longer." Age and experience appear to be considerations that could be played off against each other.

In the past, the *veedores* may have had more control. Both Kelly and our 94-year-old informant confirm that inter-community competition was often in the hands of organizers who supported the players and supervised their practice. Kelly suggests that the organizer had the power to whip players not showing the proper intensity. These individuals, known as the "owners of the game" could also serve as *juez*. If the "owners of the game" were also the *veedores,* they would wield considerably more power than they do today.

"GIVEN THAT THERE ARE ONLY FOUR COMMUNITIES IN WHICH THIS VARIANT OF THE GAME IS PLAYED, AND THAT THE NUMBER OF ACTIVE PLAYERS FALLS BETWEEN 30 AND 40, IT WOULD SEEM THAT THE GAME IS IN IMMINENT DANGER OF EXTINCTION."

Differences in rules may be a serious problem to those interested in standardizing the game as a means of promoting regional development. We suspect that each of these small communities will have developed slightly different rules over time, and it is interesting to see how tenaciously the players hold to their particular regulations. These are not simply a collection of rules, but are seen as a community tradition stretching back unchanged into the distant past. In playing by the rules, the players consciously connect themselves with that long tradition. In the dispute with Escuinapa, Chuy Paez of Los Llanitos repeated a number of times, "We must play by the rules; we must respect the rules." The players from Escuinapa, however, were making exactly the same point.

Another element evident in the disputes was the idea that the *taste* was set off by much more than simply a fence. When the team from Los Llanitos accepted to start the game with the *male por arriba,* the action slowed as neither side was able to keep the ball in-bounds. Several of the organizers of the exhibition game pleaded with the players over the microphone to switch back to the *male por abajo.* Having made their decision, however, the players totally ignored the large crowd on the other side of the fence. In a statement to one of the players, the *veedor* started his explanation by saying, "Within this fence, on this *taste,*" to emphasize that the *taste* was a separate space with its own set of rules that governed conduct. The players certainly reflected the fact that in coming to the *taste* "*bien fajados*" (well decked), they had entered a separate social universe whose roots were grounded in a different world.

One of the most critical aspects of the present situation of the hip-Ulama is its future. Given that there are only four communities in which this variant of the game is played, and that the number of active players falls between 30 and 40, it would seem that the game is in imminent danger of extinction. There are several causes of this crisis: at present few fathers teach the game to their children; the game is perceived by some of the youths and people in general as violent and dangerous; the game presents few economic benefits as opposed to other sports such as baseball or soccer where there is the possibility to play in professional teams; governmental support has been very sporadic, and perhaps most important, it is difficult to get materials to make rubber balls. In addition to the almost complete disappearance of the rubber trees in Sinaloa, it is very difficult to have access to the zones where some of them still survive. A bucket with sufficient latex to make one or two balls costs about $1,000 in U.S. dollars. There are large plantations of latex trees in the more distant southeastern Mexico, but since the Ulama players are peasants with limited resources, either option is prohibitively expensive.

Another problem is that very few persons in Sinaloa still know the ancient technique of mixing latex with *machacuana* root to make the balls. To help the survival of the game, our Ulama Project attempted the creation of experimental balls using processed industrial latex with a chemical catalyzer, as a cheaper alternative to the ancient Pre-Columbian process. After 11 attempts, we succeeded in making a ball that complied with the requirements of weight, size, texture and flexibility of a correct Ulama ball. We documented this exhausting process, and film-director Roberto Rochin and I taught the most adequate technique to a group of young players of La Savila in a workshop in 2013. In this way, the Ulama players can independently produce their own balls.

Although the very existence of hip-Ulama is at risk, some miraculous events have helped the game to survive. The Paez brothers and their uncle Fito Lizarraga have motivated the people of Los Llanitos to instill in their children the practice of Ulama, and they have preserved with great zeal their only ball and the magnificent *taste* that they have. The cousins of the Paez brothers who live in the neighboring village of El Chamizal have also formed a team to play during weekends against the people of Los Llanitos.

In La Savila, Don Manuel Lizarraga taught his eight children (including a daughter) to play Ulama, and they exported the game to the theme park of Xcaret, located near Cancun in the state of Quintana Roo. The park of Xcaret, in its goal of impressing tourists, created a court and a show of "Maya Ballgame." As there are no more ball players in the Yucatan peninsula, the park hired the players of La Savila, dressed them as Mayas and set them to play there. The Sinaloan players appear wearing headdresses and loincloths in the role of fake Mayas, converting Ulama to a commercialized and "exotic" activity that caters to foreign tourists. However, this situation has brought economic benefit to the players. Even though their salaries are not comparable with professional sports, they still help to improve the economic position of their families. Several of them have married Maya women, staying permanently in the region and teaching the game to local Maya youths, who eventually can have jobs as players in Xcaret.

This "internationalization" of Ulama in the Maya Riviera (Xcaret), together with the efforts that Dr. Marcos Osuna has done in El Quelite and La Savila to promote the game as a tourist attraction, is bringing working opportunities to local people and is helping Ulama in its survival.

Although hip-Ulama has been at the verge of extinction for a long time, so far it has reinvented itself and continues to demonstrate its will to survive. We should continue to support the existence of this millenarian tradition that, like the phoenix, has risen from its own ashes. If hip-Ulama dies, it would be the end of what is perhaps the oldest team sport in the history of humankind, and with that would also die a part of ourselves.

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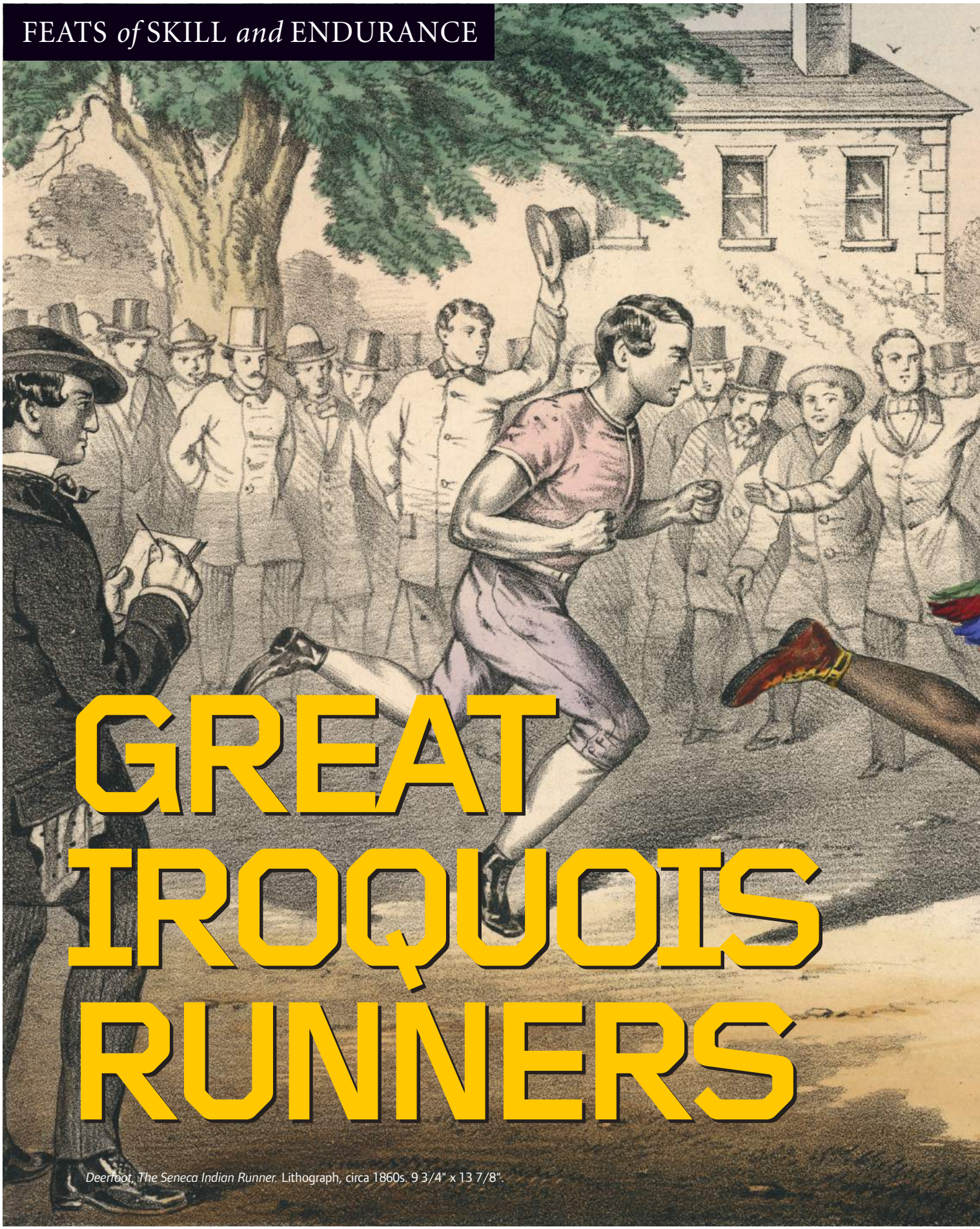
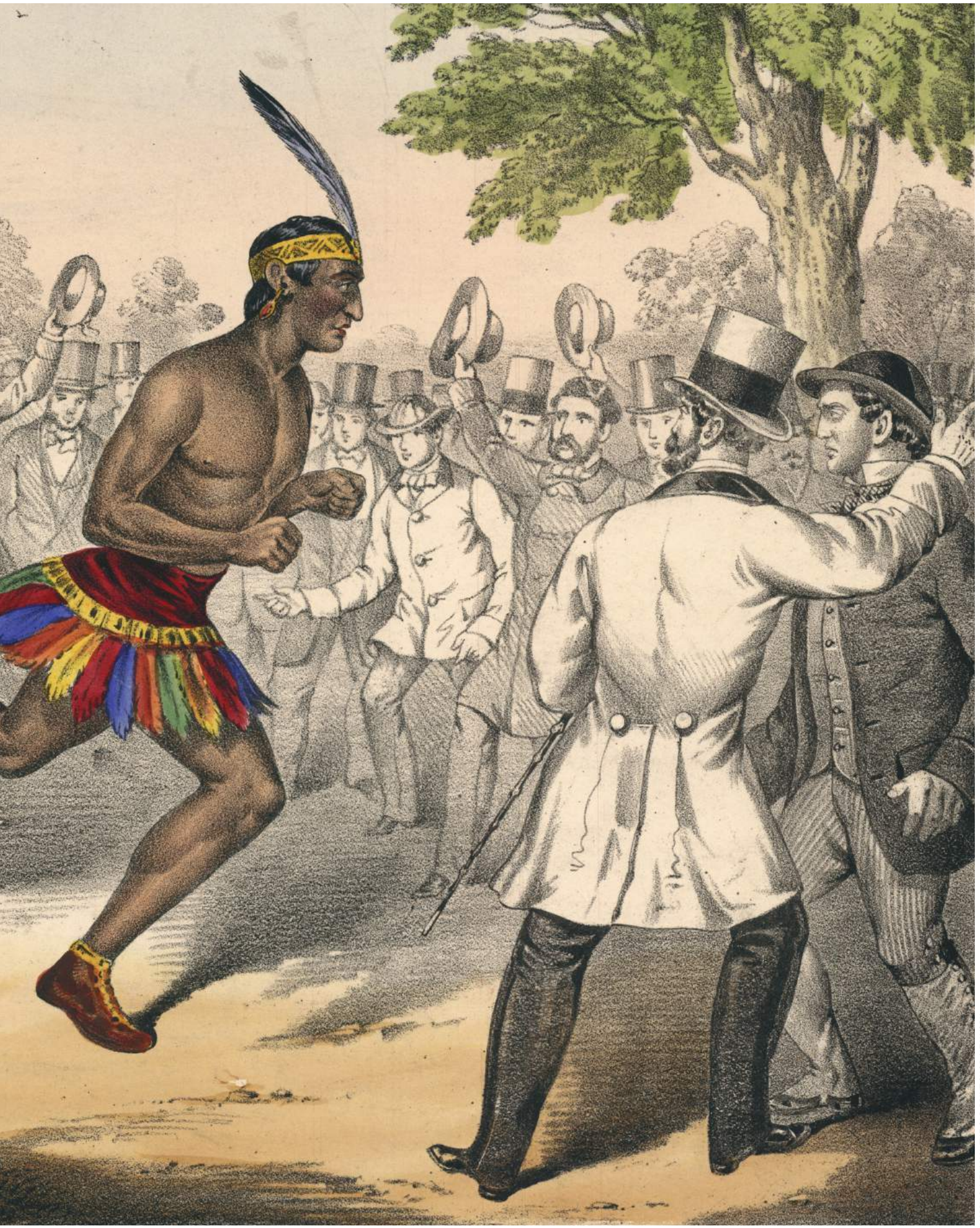


GREAT IROQUOIS RUNNERS

Deerfoot, The Seneca Indian Runner. Lithograph, circa 1860s. 9 3/4" x 13 7/8".

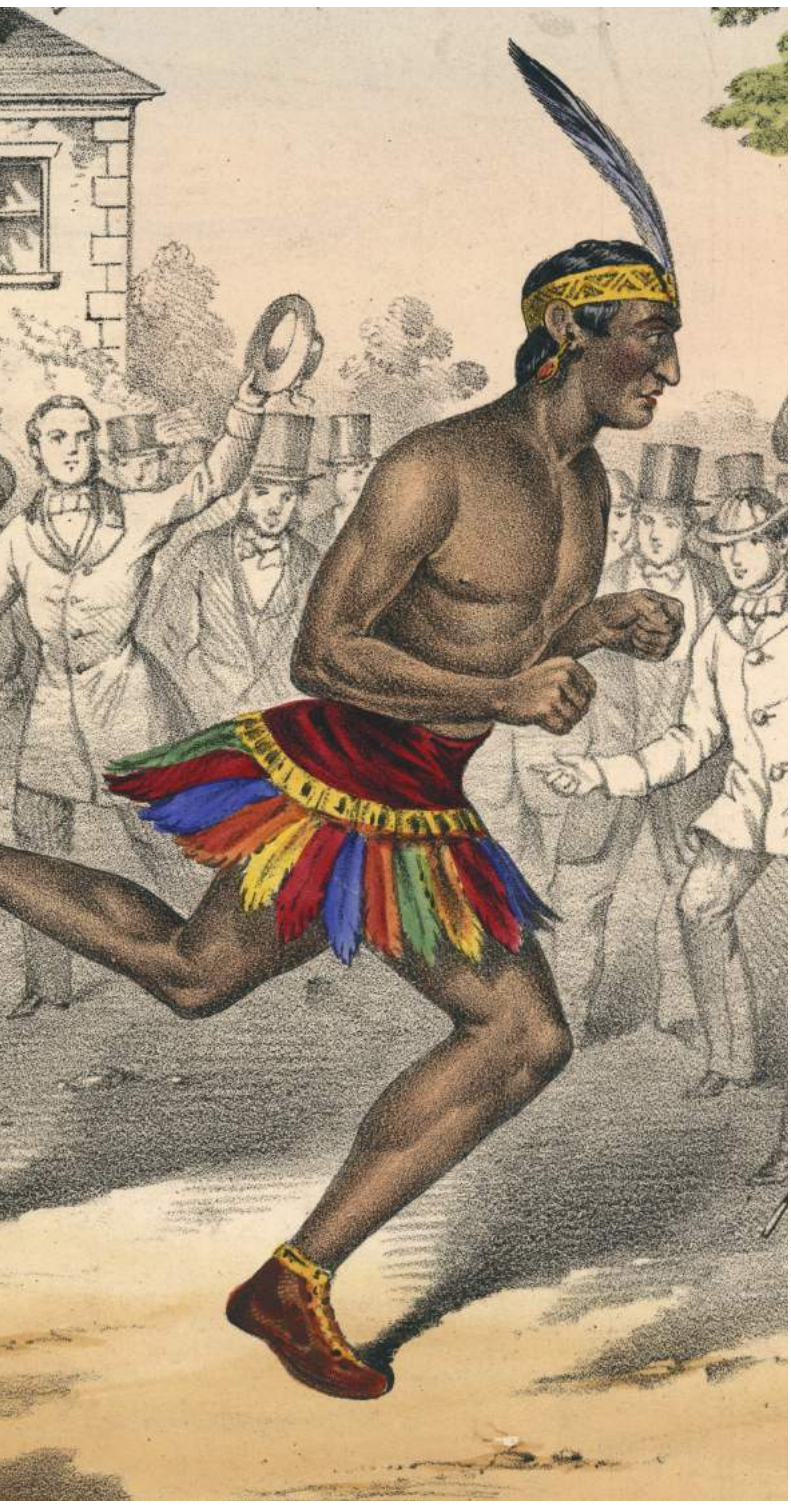


HARRY S. NEWMAN, THE OLD PRINT SHOP, NEW YORK

DEERFOOT

THE SENECA WORLD CHAMPION LONG-DISTANCE RUNNER

BY LAURENCE M. HAUPTMAN AND DONALD QUIGLEY



At the 1964 Olympic games in Tokyo, Lieutenant Billy Mills, a young Lakota and United States Marine Reserve Officer, came from behind in the 10,000-meter race to win the gold medal, the first American ever to win at that distance. Yet long before Mills' extraordinary feat, American Indians were achieving fame as competitive long-distance runners. Among the many Native legends were Tom Longboat (Onondaga), Louis Tewanima (Hopi) and Ellison "Tarzan" Brown (Narragansett). But they all followed in the steps of the 19th century champion Lewis Bennett (1830–1896), Seneca, who was popularly known as "Deerfoot."

Deerfoot was the master of pedestrianism, a sport of long-distance running popular in the 19th century, especially in England, Ireland and Scotland. Official challenges were advertised in the press by promoters, who were often shady characters, and terms were negotiated at prominent taverns or inns that were adjacent to cricket fields or horse tracks. These promoters served as managers as well as trainers and gave their runners colorful names, such as "Crowcatcher," "American Deer" and "Young England," to sell the event to the public.

Pedestrian races attracted thousands of paid admissions. A great cause of their popularity was that spectators were encouraged to bet heavily on the outcome. Victors in races were rewarded with prize money, sometimes a share of the admission receipts and a championship cup. Until 1865, when a more accurate stopwatch was invented, races were timed by a chronograph, a watch that was accurate to one-fourth to one-fifth of a second.

Deerfoot dominated distance racing from ten to 12 miles. He held the world record for the one-hour run – 11 miles, 790 yards – from 1863 to 1897! Indeed, his performances reshaped the sport by introducing strategies that later legends of long-distance running, most notably Emil Zatopek of Czechoslovakia and Paavo Nurmi of Finland, adopted in the first decades of the 20th century. Deerfoot competed and won against the most accomplished runners of his day.

Making his achievements even more spectacular, the Seneca was no young aspiring runner when he ran in championship races in the British Isles. He was 32 years old when he set the world record in the one-hour race!

Through the history of the Six Nations, runners were not merely athletes intent on "going for the gold." They summoned councils, conveyed intelligence from nation to nation and warned of impending danger. Significantly, runners brought messages and carried stringed wampum to signify their official role, diplomatic protocol and the weight of their words. For energy on their demanding task, runners wore a bearskin or deerskin pouch on a light belt on their breechclout that contained pounded parched corn mixed with maple sugar. To this day, Six Nations chiefs still designate "runners," using the term to describe a person who serves the Iroquois Confederacy as a conduit for the conduct of essential business. For this role, the runner is accorded respect as a community leader worthy of other higher positions of authority.

Seneca athletic training was in lacrosse. Known to the Six Nations as the "Creator's Game," it was both an Iroquoian ritual and an entertaining competitive athletic competition. Lacrosse games were also often used to channel tensions and overcome factionalism. On the lacrosse fields, Deerfoot excelled because of his exceptional endurance, more than his blinding sprint speed. Between 5 feet 10½ inches and 6 feet tall and weighing 162 pounds, he was a force to be reckoned with, both as a lacrosse player and, later, as a long-distance runner.

Deerfoot clearly was drawn to running not by his skill as a lacrosse player, but by the success of earlier Seneca competitive runners such as John Steeprock and the significant prize money that could be won. By the 1850s, other Seneca runners, including Albert Smith, Sundown and Strong Smoke, were achieving distinction in long-distance competition.

Lewis Bennett was born in 1830 into the Snipe Clan. He was given the name *Hut-geh-so-do-neh* or "He Peeks Through the Door." At the time of his birth, his family resided on the Buffalo Creek Reservation, the Senecas' largest and most populated reservation, situated on lands that make up the present City of Buffalo and environs. There, the Bennett family were members of the Seneca Mission Church. In 1838 in the federal Treaty of Buffalo Creek, the Senecas were dispossessed of all of their lands, except for a one-mile territory, the Oil Spring reservation. Under this treaty, one of the more egregious in American Indian history, the Six Nations, including the Senecas, were to be removed to lands west of Missouri, then the Indian Territory. Most refused to leave New York, including the Bennetts.

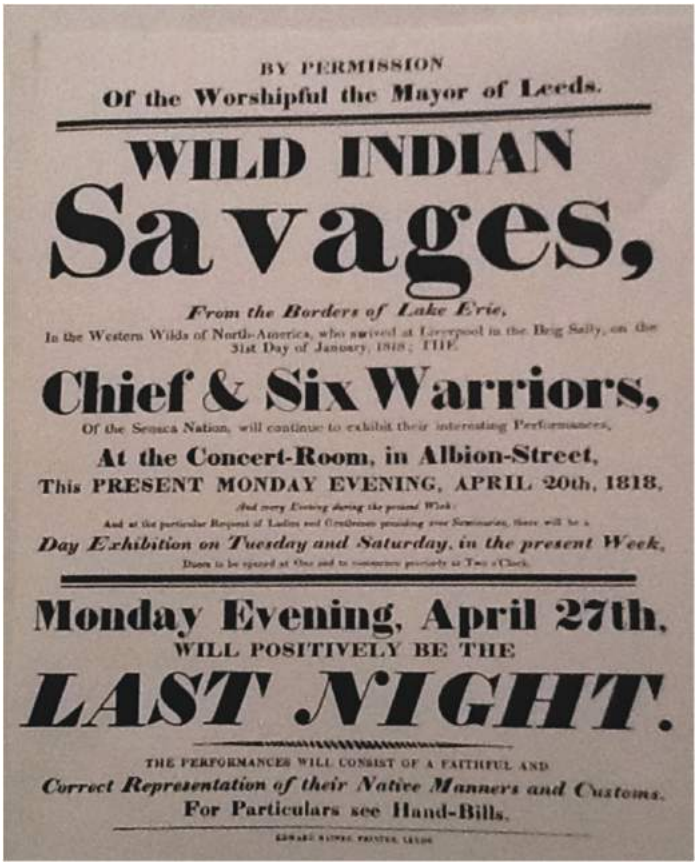
Because of protests about the treaty, one that had been obtained by bribery and coercion, the Senecas were later able to regain the Allegany and Cattaraugus reservations in a federal treaty concluded in 1842. After the securing of these lands, Deerfoot and his family resettled at Cattaraugus, where they lived the rest of their lives.

Deerfoot first came to public attention at Fredonia, N.Y., in 1856 when he won a five-mile race in which he posted the time of 25 minutes flat. He followed up with a series of four- to 20-mile races from Buffalo to Boston. On June 21, 1861, he raced at National Racecourse, a horse trotting venue in the Corona district of Queens, N.Y., against several British pedestrians brought to the United States by promoter-trainer George Martin. The British runners included Jack White, the four-, six-, and 10-mile British champion. Although Deerfoot towered over the Englishman, the Seneca runner lost the race. After two other challenge races, both of which Deerfoot lost, Martin was nevertheless impressed by the Seneca's performance and with his potential. As a cagey race promoter, Martin was also taken by the Seneca's swagger. Seeing the box office potential of an "Indian," Martin invited him to join his stable of runners in London.

Deerfoot decided to accept Martin's invitation during the first year of the American Civil War. But he was not seeking to avoid military service. He and his fellow Seneca tribesmen were not United States citizens and were initially excluded from enlisting in military service in New York State by the Adjutant General's office in Albany. (This position was not reversed until March 1862.) Deerfoot was strictly motivated by his desire to compete internationally with the world's best runners and to win prize money.

On July 27, 1861, Deerfoot set sail for Liverpool on a 12-day trans-Atlantic voyage on the steamship *City of Washington*. From Liverpool, he travelled to London and checked into the Spotted Tavern on the Strand, in an area of the city heavily infested with drunks, gamblers and prostitutes.

Members of the Six Nations had long journeyed to England to cement alliances or entertain as performers. Too often they were viewed as relics of the ancient past or gawked at much like wild animals in a zoo. Other



BY PERMISSION
Of the Worshipful the Mayor of Leeds.

WILD INDIAN
Savages,

From the Borders of Lake Erie,
In the Western Wilds of North-America, who arrived at Liverpool in the Brig Sally, on the 31st Day of January, 1818; THE

Chief & Six Warriors,
Of the Seneca Nation, will continue to exhibit their interesting Performances,
At the Concert-Room, in Albion-Street,
This PRESENT MONDAY EVENING, APRIL 20th, 1818,
And every Evening during the present Week:
And at the particular Request of Ladies and Gentlemen preceding your Seminaries, there will be a
Day Exhibition on Tuesday and Saturday, in the present Week,
Doors to be opened at One and to commence precisely at Two o'Clock.

Monday Evening, April 27th,
WILL POSITIVELY BE THE
LAST NIGHT.

THE PERFORMANCES WILL CONSIST OF A FAITHFUL AND
Correct Representation of their Native Manners and Customs.
For Particulars see Hand-Bills.

Broadside for a 19th century British exhibition of a Seneca "Chief & Six Warriors," reflecting racial stereotyping of the period. Printed in *Indians Abroad: 1493-1938* by Carolyn Thomas Foreman.

"TOO OFTEN THEY WERE VIEWED AS RELICS OF THE ANCIENT PAST OR GAWKED AT MUCH LIKE WILD ANIMALS IN A ZOO. OTHER TIMES, THEY WERE PRESENTED AS NOBLE, INNOCENT DENIZENS OF THE FOREST."

times, they were presented as noble, innocent denizens of the forest. By the end of the second decade of the 19th century, a broadside advertising a "Chief & Six Warriors of the Seneca Nation" demeaned them as "Wild Indian Savages."

Besides outright racism, Deerfoot faced another major obstacle. During his stay in the British Isles, many British public officials expressed anti-American feelings. The burgeoning textile industry had Confederate sympathies, since it depended on cotton produced in the Southern states. In July 1861, at the time of Deerfoot's arrival in England, the South appeared to be close to winning the war, repulsing Union forces at the First Battle of Bull Run.

On Aug. 11, 1861, Deerfoot's challenge to British runners was published in the prominent British sporting magazine, *Bell's Life*. The magazine announced that a North American Indian from Cattaraugus, "known by the name of Deerfoot and Red Jacket," was seeking to break

the six-mile and 10-mile records in winning the Championship Cup and Championship Belt. The notice indicated that the Indian was willing to run at either distance. Anyone accepting the challenge had only to cover the sum of £11 put down by Deerfoot and "meet the Indian or his representative at Wilson's Spotted Dog [Tavern/Inn], on Friday next" to work out the details.

Thus began Deerfoots' hectic visit to the British Isles, an intense round of competitive running and exhibitions over 22 months. In 87 weeks he ran 130 races, an average of one race every four and a half days, often at a distance of 10 miles or more! During his tour he captivated crowds of thousands of onlookers, breaking every record from 10 to 12 miles then in existence.

Deerfoot lost his first challenge, a six-mile race attended by 4,000 Londoners, offering a purse of £25, some gate money and the Champion's Belt, but followed it up with a resounding victory at a four-mile race on Sept. 16, 1861. Deerfoot ran his opponents into the ground by an innovative strategy later repeated by Zatopec and Nurmi. He would surge ahead of the pack of runners and then slow down, allowing his opponents to catch up by overexerting themselves in the process. Once they reached him or slightly inched past him, Deerfoot would then speed up, pass them and cross the finish line first.

Accounts of his training methods vary. Earlier writings on Deerfoot suggest that he rarely trained and spent much of his free time celebrating his many victories in British pubs. Other accounts also describe Deerfoot as attending church services every Sunday in Great Britain. But his success as a runner at an advanced age and the frequency and overall length of his races suggest a high level of conditioning.

His appearance was quite dramatic. It undoubtedly shocked many in Victorian England when he uncovered his wolf skin cape/blanket and revealed his tall lithe body with his chest fully exposed. From head to toe, he played the role of the "Indian," in a manner that suggested that at least some of his actions were choreographed by George Martin, his unsavory manager-trainer.

At the September 16 race, Deerfoot wore an eagle feather in his headband, a modified breechclout, actually more of a skirt, ornamented with porcupine quill-work, beads, wampum and jingling bells, and beautifully crafted moccasins on his feet. The English publication *Sporting Life* called him a "fine specimen of the sons of the forest." The reporter rightly predicted Deerfoot's future success and gave a warning to British runners: "We should advise our clippers to look well to their laurels, as he means business and nothing else."

Later, Deerfoot added other aspects to his repertoire, including wild leaps in the air and so-called war cries. In sharp contrast to the favorable *Sporting Life* story, the *New York Clipper* constantly accused Deerfoot of "pulling the rug" over his British hosts and criticized Martin for making Deerfoot a laughingstock, "dressing him in all manner of queer costumes."

After Deerfoot's victory of September 16, he won 26 of the next 28 challenge races. Throughout the British Isles, crowds up to 15,000 people came just to witness the Seneca's running. "Deerfoot mania" quickly spread, especially after November when he beat popular Sam "Homeboy" Barker, a diminutive British runner. *Bell's Life* commented:

> *No man… has produced anything approaching the same excitement as has been created by this tawny son of the Seneca tribe. This excitement, instead of abating by the frequent matches in which the Indian has engaged, on the contrary increases in a most extraordinary manner.*

A play allegedly based on Deerfoot's exploits opened at the Royal Olympic Theatre and a dance piece was written and performed in his honor. The size of the purses also increased. Because of strict Victorian mores, when he raced for a £60 prize that same month before 13,000 people in London, officials made him forego his bare chest and skirt/breech clout and instead wear long drawers and a woolen shirt.

On Dec. 4, 1861, Deerfoot participated at Cambridge in a six-mile race at the University's Cricket Club at an event attended by the Prince of Wales, later King Edward VII. Unlike his highly formal mother, Queen Victoria, the popular Prince, known as Bertie, then a student at the university, was known for enjoying life to the fullest. Although the sport of pedestrianism in Great Britain was largely associated with the masses and not the upper classes, the Prince had become a fan of the Seneca runner. Now the Prince watched Deerfoot outperform his British rivals and at the awards ceremony, presented him with cash notes and a trophy. Prince Bertie later attended a banquet celebrating Deerfoot's victory.

Yet just at the moment of Deerfoot's greatest success, a new wave of anti-Americanism and racism gained steam. News had reached London that the British ship *Trent* had been stopped and boarded by members of the Union Navy, and that a Confederate envoy had been seized and arrested. After the incident, some English newspapers heaped criticism on Deerfoot. They attacked the Seneca Indian as a vulgar American, an acrobatic circus performer and even as a "wretched brandy-drinking savage," even though Deerfoot at this time was on his best behavior and did nothing to deserve this condemnation.

Deerfoot won the next two challenge races that December; however, on December 16, he finished in a dead heat in an eight-mile contest against Teddy Mills, known as "Young England." Since the Seneca by then was seen as invincible, some viewed the race as fixed, accusing Martin and his star Deerfoot of throwing the contest.

From February to May 1862, Deerfoot won the next 14 races in a row, all between four to 10 miles in length. An article in *Bell's Life* referred to him as "the most extraordinary pedestrian [long distance challenge runner] that has ever appeared in England." Despite the article's optimistic tone, not all criticism of him had dissipated. Because of Deerfoot's overwhelming success, he became known as a "sure thing" and the payout in the betting line became infinitesimal. Moreover, his entertainment as an "exotic Indian runner" in London and other major venues in Great Britain soon began to wear thin. Paid admission crowds became smaller.

To meet the declining interest in pedestrian competition, Martin then devised a race tour, more like a travelling circus, that included 80 stops and 16 major races in 14 weeks. Willing to do anything to attract publicity, Martin apparently convinced Deerfoot to stage a mock scalping in a tavern. The tour started in Tunbridge on May 7 and ended at Manchester on Sept. 1, 1862. Much of it was set for the English countryside and smaller cities, although the tour made stops at Edinburgh and Glasgow, Scotland, as well as several venues in Ireland.

The promoter built a portable 220-yard track that could be dismantled and set up for his races, most of which were held at cricket grounds. The troupe would run four miles in an exhibition race. Martin, in his typical bravado, advertised that Deerfoot would wear the same apparel that he donned before the Prince of Wales. To attract larger crowds, Martin also advertised that his travelling troupe would give prizes for boxing,

sack racing, jumping, hammer throwing and vaulting. Perhaps as many as 150,000 people attended venues on the tour.

Unfortunately for Deerfoot's reputation, the crowds became boisterous. Their heavy drinking and brawling was harshly criticized in the press. Martin, who clearly advertised the races as exhibitions, nevertheless once again was seen by the public as fixing the outcome, especially when Deerfoot began to lose.

When crowds dwindled and the tour ran out of money, Martin returned to his London base. There, Deerfoot rekindled his magic as a long-distance runner. On Oct. 27, 1862, in London at Brompton in a one-hour race before 4,000 to 5,000 spectators, the Seneca broke the world record of William "the American Deer" Jackson. However, an ugly incident during a six-mile race at the Copenhagen Grounds at Wandsworth threatened again to stain his reputation. Unlike his previous restraint, Deerfoot raced into the stands after a spectator. Although no account of this incident suggests why Deerfoot behaved so out of character, one could only speculate that he was being taunted.

On Jan. 12, 1863, Deerfoot beat his own mark in a one-hour race by running 11 miles, 790 yards, setting a world record, at the Hackney Wick, a one-acre track behind a famous pub in East London. In another one-hour race in London on February 23, he won the £100 prize after his opponents fell by the wayside and couldn't complete the race. On Good Friday, 1863, once again competing at Brompton, Deerfoot defeated William "the Crowcatcher" Lang, who was given a 100-yard head start in this handicap race. The Seneca extended his one-hour record to 11 miles, 797 yards; however, the race was set for 12 miles and Lang passed Deerfoot at the end, crossing the 12-mile finish line ahead of the Seneca.

In his last four races in Great Britain in April 1863, Deerfoot failed to finish and was jeered by spectators, who demanded more from the great champion. Realizing he was no longer at the top of his game and disturbed by the catcalls of fair-weather English fans, he was now anxious to return home to Seneca Country. He sailed on board the *Great Eastern,* the world's largest luxury liner. As a celebrity, he showed off his prowess by running races against ship stewards, to the delight of his fellow passengers.

Once again at Cattaraugus, Deerfoot continued to run professionally at a variety of venues including county fairs and city parks, in Boston, Cleveland, Chicago, Detroit, St. Louis and Syracuse. Much like the great Jesse Owens after the 1936 Olympics, he even ran against racehorses in exhibitions. In Chicago in mid-summer 1865, in front of a crowd of 2,000 people including the city's leading officials, he and another Seneca named Stevens teamed in a relay-styled race against two fast nag trotting horses, named "Cooley" and "Princess." The two men were required to cover a little more than two miles while the horses ran twice the distance. A reporter for the *Chicago Tribune* described the Senecas as wiry young men, who "go about preparing for a run with all the coolness imaginable. They think no more of starting for a run of ten miles than others would think of taking a pleasure walk." The two Senecas won the race, beating the horses by two to three seconds, and shared the prize of $1,000. On Aug. 28, 1870, in Montreal, Deerfoot ran his last professional race. Interestingly, he was defeated by another American Indian, named Kerwonwe, at an event appropriately held at the city's lacrosse grounds. At the age of 40, his competitive days of running for prize money were now over, although he continued to give exhibitions at Six Nations agricultural fairs.

After his retirement, Deerfoot returned to his Cattaraugus reservation and took up farming. After his first wife died around 1880, he remarried and raised his six children on his farm. Like prominent Senecas Red Jacket, Ely Parker and William Hoag, Deerfoot became a member of the local Masonic Lodge. He remained a celebrity for the rest of his life because of his extraordinary 22 months in Great Britain.

Deerfoot was an honored guest, along with other prominent Natives, at the 1893 World's Fair, more commonly known as the Columbian Exposition, held in Chicago. There, he again made headlines, but this time when a deranged woman on the streets of that city attempted to kill him. Surviving, he returned to Cattaraugus, where he spent the last three years of his life.

Deerfoot died the same year, 1896, that the modern Olympic Games were revived in Greece. The Athens Olympics brought new attention to long-distance running by making the marathon the crowning event on the last day. From major news outlets in Great Britain and in the United States to immigrant newspapers, the Seneca's passing was noted and his brilliant athletic achievements lauded. The obituary, "Deerfoot-Lewis Bennett, the Seneca Indian," appearing in *The Irish World and American Industrial Liberator* noted: "In his younger days Deerfoot made records for long-distance running which have never been broken." Deerfoot was buried in an unmarked grave on the reservation, but because of his international fame he was later re-interred in Buffalo's Forest Lawn Cemetery in the shadow of Red Jacket's monument. He rests next to the graves of Ely Parker as well as chiefs Young King, Little Billy, Captain Pollard, Destroy Town and Tall Peter. Members of the New York Athletic Club in Manhattan raised $150 to fund his headstone.

While it is true that Lewis Bennett, as Deerfoot, had to play the role of the stereotyped "Indian" in his career, he, nevertheless, should be remembered as one of the most extraordinary athletes of his time, beating the fastest white men in world-class competition. Much like Jesse Owens' accomplishments later at the 1936 Berlin Olympics, Deerfoot's victories as an "Indian" challenged the racial assumptions and theories of his time. He proudly wore his one feather headband in competition to signify his Seneca Nation and employed strategies derived from his lacrosse background to set world records. Importantly, although his racing occurred far from home, he never left his roots, residing all his life in Seneca territory.

Laurence M. Hauptman, a frequent contributor to *American Indian* magazine, is SUNY Distinguished Professor Emeritus of History. Donald Quigley is a trustee of the Iroquois Indian Museum.

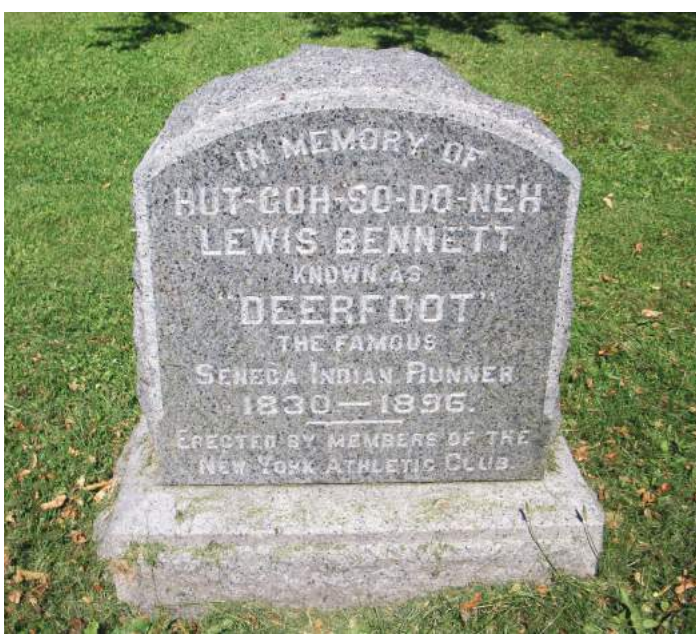


PHOTO COURTESY OF FOREST LAWN CEMETERY

Grave marker for Lewis Bennett "Deerfoot" (1830–1896, Seneca), erected by subscription of the New York Athletic Club, Forest Lawn Cemetery, Buffalo, N.Y.

Tom Longboat portrait, 1908 London Olympics, unknown Italian artist.

IMAGE COURTESY OF PHYLLIS LONGBOAT-WINNIE, DAUGHTER OF TOM LONGBOAT

TOM LONGBOAT

ONONDAGA CHAMPION MARATHON RUNNER

LAURENCE M. HAUPTMAN

"Tom Longboat Day," comes every June 4 in Ontario, thanks to a bill passed in 2008 by the Provincial Parliament. It honors Thomas Charles Longboat (Onondaga), one of Canada's most celebrated athletes and war heroes. Longboat was born on June 4, 1887, on the Six Nations Reserve, near Brantford, Ont. He was given the name *Cogwagee,* meaning "Everything."

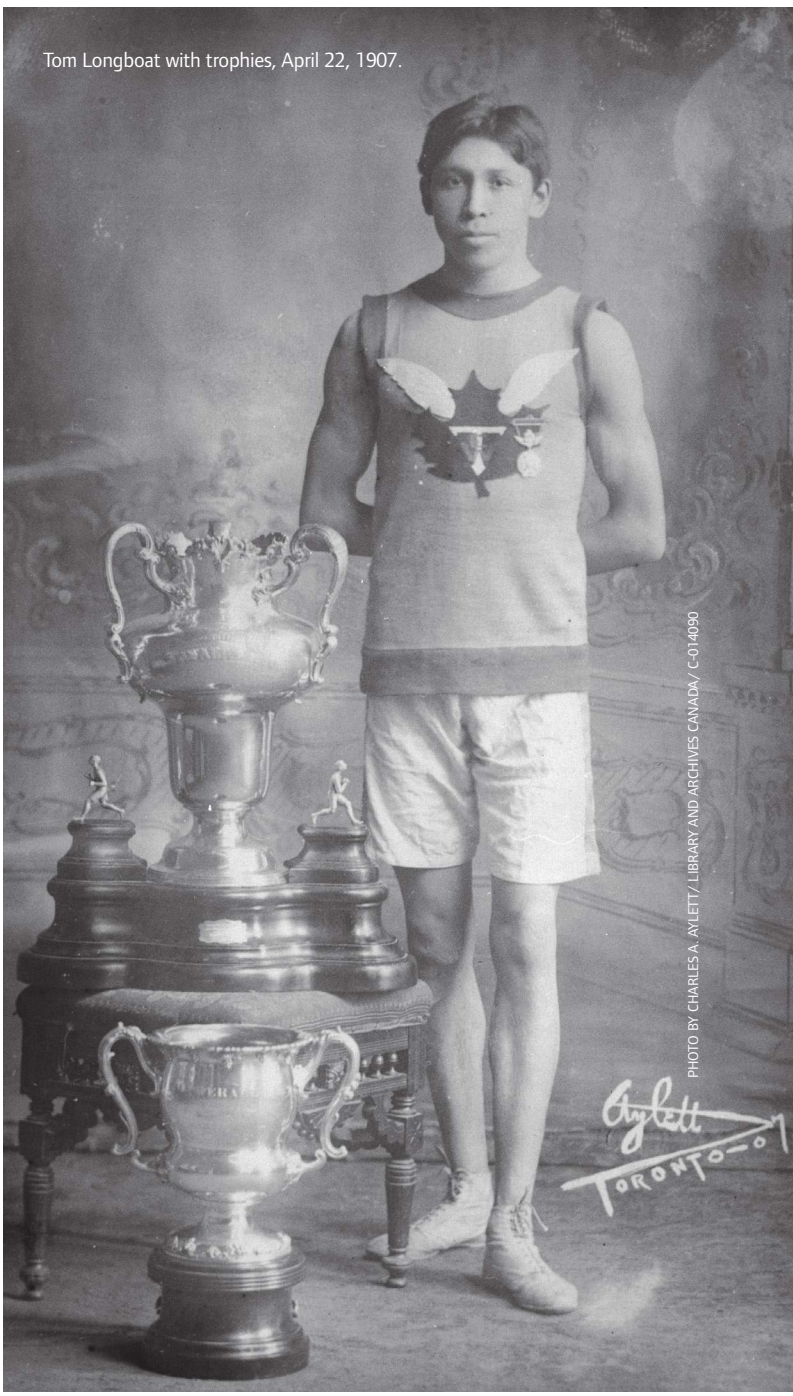
His father died when he was five, and his family struggled to survive on their small farm on the reserve. Brought up in the Longhouse tradition, he was sent at the age of 12 to the Mohawk Institute, a residential school on the reserve, well known for its strict regimen and its assimilationist focus. He rebelled by running away from the school.

Soon to be famous for his competitive running, Longboat drew inspiration from two Seneca athletes, Deerfoot, the great 19th century champion runner (see "Deerfoot: The Seneca World Champion Long-Distance Runner" on page 33), and Frank Pierce, from New York's Cattaraugus reservation, who competed in the marathon at the 1904 Olympic Games in St. Louis. Much like the early training of the two Senecas, Longboat's running benefitted from his playing lacrosse, the Six Nations' national sport. Bill Davis (Mohawk), who placed second in the Boston Marathon in 1901, initially trained Longboat as a runner.

Longboat, 5 feet 9 inches tall and weighing a little more than 140 pounds, won his first long-distance race, one of 19 miles, at Hamilton, Ont., in 1906. The next year, then 19, Longboat dominated the Boston Marathon, setting a record by nearly five minutes even though the race took place in a sleeting storm. Longboat passed James J. Lee and John J. Hayes, later the 1908 Olympic champion, and easily won. As a result of this stunning victory, young Longboat became the favorite to win the 1908 Olympic marathon, which was set for Rome but shifted to London after Mount Vesuvius erupted in 1907.

The 1908 Olympic marathon wound through the streets of London on a steamy August day. Less than half of the competitors were able to finish the race. While in second place at the 20-mile mark, Longboat collapsed from heat exhaustion, although there were suspicions that he had been drugged. In this controversial race, Dorando Pietri, an Italian runner in the lead, who himself was nearing collapse from heat exhaustion, was aided across the finish line by supporters coming down from the stands onto the track. As result, Hayes, an unaided runner who finished the race, was declared the winner. Later, Longboat defeated Pietri in several races in North America.

In early February 1909, in one of his more famous competitions, Longboat raced the marathon on a wooden track inside Madison Square Garden in New York City. He went head-to-head against his frequent rival Alfred Shrubb, an English middle- and long-distance runner who held every record from six to 11 miles. Despite an ankle injury, Longboat won this well publicized match when Shrubb, who was holding the lead, gave up after the 24th mile. Indeed, the Onondaga



Tom Longboat with trophies, April 22, 1907.

PHOTO COURTESY DEPARTMENT OF NATIONAL DEFENSE/LIBRARY AND ARCHIVES CANADA/ PA-001479

Private Tom Longboat, right, buying a newspaper from a French newsboy at the Front in World War I, June 1917.

PHOTO COURTESY OF THE WOODLAND CULTURAL CENTRE

Left to right: Tom Longboat, Tom J. Flanagan and Roy Sylver. Flanagan, a Toronto hotel owner, was Longboat's manager, but the two fell out when Longboat protested over-scheduling after some injuries and Flanagan accused him of "laziness and insubordination." According to the writer Kevin Plummer, Flanagan sold Longboat's contract before a big race, prompting Longboat to complain, "He sold me like a racehorse."

runner continued to beat his rival Shrubb in subsequent races at every distance from 20 miles up.

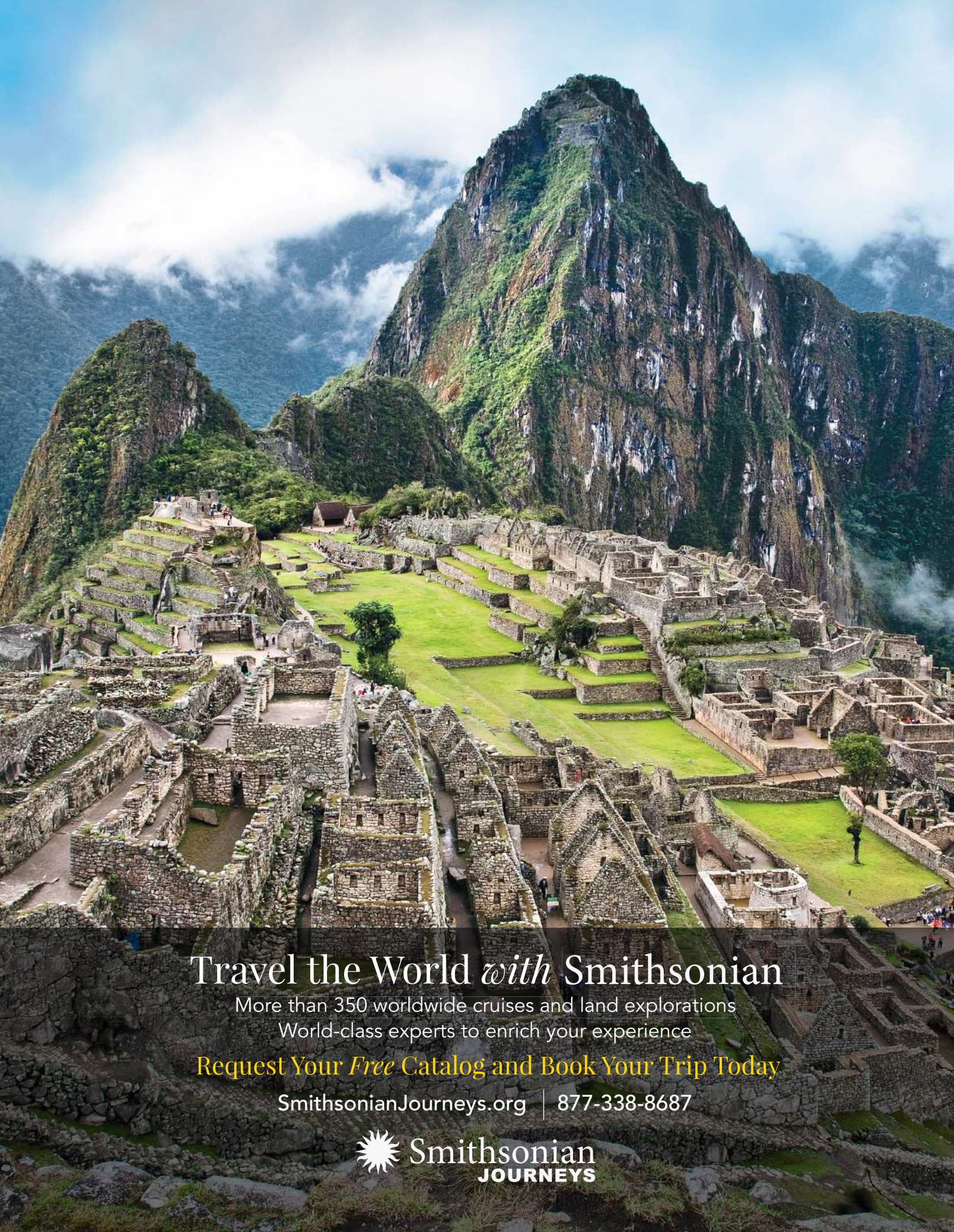
Longboat then turned professional and sought prize money, thereby losing his amateur status and his ability to race again for Canada in the Olympic Games. Dubbed the "Bronze Mercury," he was viewed as invincible in the marathon and continued to win as a professional right up to World War I, setting a world record for the 15-mile race in 1912.

In 1916 at the age of 29, Longboat gave up his professional running career, and with it its prize moneys, and enlisted in the Canadian Expeditionary Force in World War I. He was one of 292 members of the Six Nations from the Grand River who served in the war. The Onondaga was transferred overseas to the 107th Pioneer Battalion that fought at the major battles of Vimy, Ypres and the Somme. Facing the horrors of trench warfare and poison gas, Longboat was assigned to be a dispatch carrier, along with Arthur Jamieson (Tuscarora), who had finished eighth in the 1916 Boston Marathon, and Joe Benjamin Keeper (Norway House Cree First Nation) who had placed fourth in the 10,000-meter race in the Stockholm Olympics in 1912. Interestingly, this was the same role Iroquois runners played in the 17th and 18th centuries, bringing news back from one village to another on orders from their chiefs. During the war, Longboat was officially but erroneously reported killed in action, leading his wife to remarry.

After the war, Longboat married for the second time. He settled down with his four children in Toronto where he worked as a city street cleaner until the mid-1940s. Even though he had made significant money as a professional athlete, he had invested poorly and had given much of his winnings away to his extended family and friends. Sadly, he eventually had to pawn his medals. In the last decades of his life, he also suffered from diabetes. On Jan. 9, 1949, Longboat died of pneumonia.

In 1955, Longboat was elected to Canada's Sports Hall of Fame. Today, his legacy is kept alive by the Aboriginal Sports Circle in Canada, which bestows the Tom Longboat Award each year to the best Native athlete in every province. In addition, the City of Toronto named an elementary school in his honor and dedicated their annual Toronto Island 10K race to him, the greatest long-distance runner ever to come out of Canada.

Laurence M. Hauptman, a frequent contributor to *American Indian* magazine, is SUNY Distinguished Professor Emeritus of History.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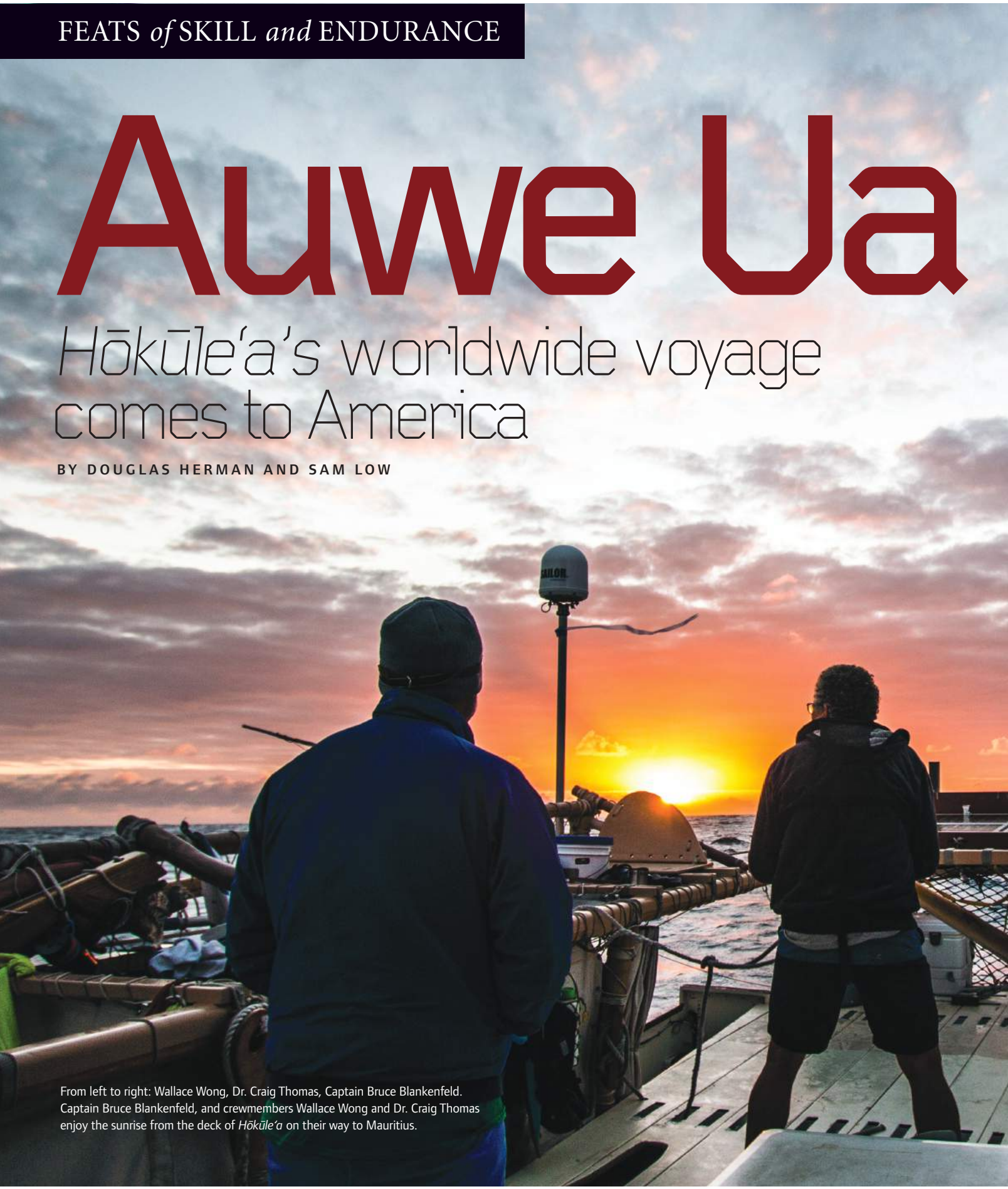
Auwe Ua

Hōkūle'a's worldwide voyage comes to America

BY DOUGLAS HERMAN AND SAM LOW



From left to right: Wallace Wong, Dr. Craig Thomas, Captain Bruce Blankenfeld. Captain Bruce Blankenfeld, and crewmembers Wallace Wong and Dr. Craig Thomas enjoy the sunrise from the deck of *Hōkūle'a* on their way to Mauritius.

Hiti E!

"Aloha mai kākou, **this is Kaleomanuiwa Wong reporting to you from the deck of *Hōkūle'a*. We are off shore of Fernando de Noronha, 31 days and 4,000 miles out of Cape Town, South Africa, with a couple of different stops, including St. Helena and sighting Ascension Island. We had pretty good weather with winds following us the entire way. Today lots of birds – *manu o Kū* and *noio* [land birds] – and an *ānuenue* [rainbow] right above us. Good signs that we were about to land. And bango! Here we are at Fernando de Noronha."**

Webcast from the deck of the Polynesian voyaging canoe *Hōkūle'a* as it neared the coast of Brazil, completing the first-ever crossing of the South Atlantic by a Native Hawaiian vessel, in February 2016, the 16th leg of an epic four-year, round-the-world voyage.

Hōkūleʻa

Dr. Craig Thomas guiding *Hōkūleʻa* through the turbulent swells of the Indian Ocean on their way to Mauritius from Bali, Indonesia.

It began in 1975 as a dream to prove that Polynesians had settled the Island Pacific – crossing an ocean covering one third of our planet – through intentional voyaging, a thousand years before Europeans knew the Pacific Ocean existed. Intended as Hawaii's contribution to the 1976 U.S. Bicentennial, *Hōkūleʻa* was built as a replica of the vessels used by Polynesians, using illustrations made by European explorers of the canoes they encountered in the 18th century.

The canoe itself was built of modern materials: her hulls are fiberglassed marine plywood because the art of carving such canoes from live wood has vanished – along with the ancient canoe-makers, the *kahuna kālai waʻa*, and the koa trees large enough to make such a craft. The sails are made of Dacron; the lashing is nylon rope. She was a "performance replica," designed to perform like an ancient vessel and intended for one historic voyage: to sail to Tahiti using traditional navigation.

"We wanted to test the theory that such canoes could have carried Polynesian navigators on long voyages of exploration throughout the Polynesian triangle," says navigator Nainoa Thompson. "We wanted to see how she sailed into the wind, off the wind, how much cargo she could carry, how she stood up to storms. Could we navigate her without instruments? Could we endure the rigors of long voyages ourselves? Frankly, that was enough of a challenge. It didn't matter if the canoe was made of modern materials as long as she performed like an ancient vessel."

In 1976, *Hōkūleʻa* proved her mettle by sailing 2,400 miles across empty ocean to Tahiti, guided by traditional Micronesian navigator Pius "Mau" Piailug. Her voyage spurred not just the revival of voyaging and ancient techniques of navigation but also an astonishing renaissance of indigenous culture in Hawaii and throughout the Pacific. Since 1975, *Hōkūleʻa* has sailed 150,000 miles, following the routes taken by intrepid Polynesian explorers, navigated always as they would have done – without instruments or charts – by relying instead on signs in the stars, waves and the flight of birds. In May 2016, *Hōkūleʻa* will arrive on the East Coast of the United States on one of the final legs of a voyage around the world to *"mālama honua,"* care for Planet Earth.

The voyage still relies on traditional navigation, but it can also call on modern technology. According to Nāʻālehu Anthony, co-chair of the

"WHEN YOU VOYAGE, YOU BECOME MUCH MORE ATTUNED TO NATURE. YOU BEGIN TO SEE THE CANOE AS NOTHING MORE THAN A TINY ISLAND SURROUNDED BY THE SEA. WE HAVE EVERYTHING ABOARD THE CANOE THAT WE NEED TO SURVIVE AS LONG AS WE MARSHAL THOSE RESOURCES WELL. WE HAVE LEARNED TO DO THAT. NOW WE HAVE TO LOOK AT OUR ISLANDS, AND EVENTUALLY THE PLANET, IN THE SAME WAY."

'Ohana Wa'a ("canoe family"), even though the *Hōkūle'a* is traveling in different longitudes, the latitudes are much the same: tropical. And the stars in the tropics are the same around the globe. "The skills test for our traditional navigators is from leaving the sight of land to the sighting of the next land. The worldwide voyage is taking us to islands, coastlines and waters we have never seen, so once you sight that target, having traveled hundreds or thousands of miles, you turn on a chart plotter so that you know depth, where the harbor entrances are and so forth. There are all kinds of things to consider when you are coming to a dock. You need these modern pieces of equipment when you are trying to navigate these very precarious entrances and you're a vessel under tow without any power. And that's not part of the navigational test."

The idea for a worldwide voyage emerged around 2000. The planning began in earnest around 2008, after six years of discussion with the Hawaiian community. Jenna Ishii, education coordinator for the Polynesian Voyaging Society and assistant to *Hōkūle'a* navigator Thompson, says that, "Some community members questioned whether we should take *Hōkūle'a* outside of the Pacific, because she's our iconic symbol of cultural revival and pride. What if something happened to her? It's dangerous, it's risky. What impact will we really have? Is this going to just be a great adventure or are we truly going inspire change to protect our Island Earth?"

There is a Hawaiian proverb: *"He wa'a he moku, he moku he wa'a"* ("The canoe is an island, the island is a canoe"). "Learning to live well on islands is a microcosm of learning to live well everywhere," says Thompson. "In Hawaii we are surrounded by the world's largest ocean, but Earth itself is also a kind of island, surrounded by an ocean of space. In the end, every single one of us – no matter what our ethnic background or nationality – is native to this planet. As the Native community of Earth we should all ensure that the next century is the century of *pono* – of balance – between all people, all living things and the resources of our planet."

"The key to way-finding is to employ all these values," says Chad Kālepa Baybayan, another of *Hōkūle'a*'s navigators. "You are talking about running a vessel, getting everybody on board to support the intent of the voyage and getting everybody to work together. So it's all there: vision, planning, training, discipline and *aloha* for others. After a while, if you apply all those values, it becomes a way of life."

In the last decade or so, the philosophy of way-finding has been "moving ashore" so to speak. New words have entered the way-finding vocabulary, "stewardship" for example, or "sustainable environments." Lessons learned at sea are now being applied to the land. The ancient philosophy of way-finding is now merging with the new world view of environmentalism, as Baybayan says: "To be a way-finder, you need certain skills – a strong background in ocean sciences, oceanography, meteorology, environmental sciences – so that you have a strong grounding in how the environment works. When you voyage, you become much more attuned to nature. You begin to see the canoe as nothing more than a tiny island surrounded by the sea. We have everything aboard the canoe that we need to survive as long as we marshal those resources well. We have learned to do that. Now we have to look at our islands, and eventually the planet, in the same way. We need to learn to be good stewards."

"It goes back to what Nainoa says about building a network of people around the planet who are going to change it for the better," says Anthony. "That is absolutely one of the things that we are doing. We are finding stories that align with the values that we have back at home; we are meeting people that are engaged in similar activities to care for the earth, and hopefully we are bringing them all together to have a global conversation about how we can cause positive change for the planet."

Engagement with indigenous peoples is a consistent – but not exclusive – part of the voyage. "We do find a lot of indigenous connections and family in all of the places that we go," says Anthony, "but there are also a wide range of others who rely on the sea for education, for food, for

The crew endure a squall on their journey to the U.S. Virgin Islands.

When sailing on *Hōkūleʻa*, crewmembers are exposed to the elements and must rely on one another to manage the sails without the aid of mechanical equipment.

GLOSSARY:

Auwe Ua Hiti E: "The canoe has indeed arrived!" (Opening line from a chant by Pua Case.)

Aloha mai kākou: Hello everyone

Ānuenue: Rainbow

Kahuna kālai waʻa: Canoe-carving expert

Mālama honua: Take care of the Earth

Manu o Kū: White fairy tern

Noio: Brown noddy tern
(Note: both these birds indicate land is near)

Moku: Island

ʻOhana Waʻa: Canoe family (the organization of voyaging canoes and their members)

Pono: Correct, right, balanced

Waʻa: Canoe

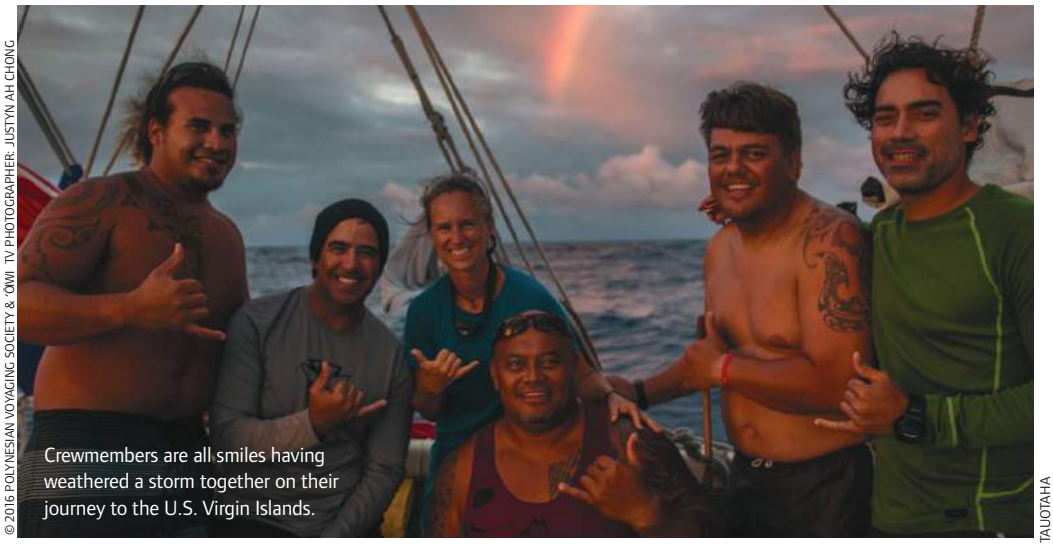
their livelihood. I think that there are a lot of people that are concerned with what they find and don't find in the spaces that they have come to learn really well. And that concerns them enough to say 'Hey, we need to make positive change, because this won't be around for our kids and grandkids.'"

"Naturally, when we enter a port, we seek out the traditional keepers of the land," adds Jenna, "and a common response we have found in industrialized nations we have visited is, 'Well, they don't live here anymore.' When we came to Sydney, Australia, one of our cultural leaders said 'Where are your First People?' and eventually went into the inner city of Sydney to find them. But they were so honored that we sought them out, because a lot of these communities have been pushed off the coastal land. Hawaiians have had 40 years of cultural revival, and in some of these places, this revival is just beginning."

South Africa proved to be a turning point for the voyage: "We were halfway around the world, and we had no idea what the response would be," Jenna recalls. "Would they treat us like strangers, like family? We're so foreign to these people. Archbishop Desmond Tutu came to the arrival ceremony, and his daughter spoke. They brought us in and said 'Welcome home' and we knew we were truly coming to the origin of humanity that we all share. And when our kids from Hawaii danced with the kids in Cape Town, it was about celebrating humanity – one people, one earth – and that was such a beautiful moment. At the end of that trip Nainoa said, 'I really do think it was a voyage of making a difference, and this is what peace looks like.'"

The visit to the East Coast is particularly powerful for the crew. "Many Hawaiians do not live in Hawaii any more," Ishii explains. "They live in and across the United States. Some of them might've grown up on the East Coast, never lived in Hawaii, and this is a touch back to their ancestry. We've never felt such an outpouring of *aloha.* There are so many people who know us, who want us to come. We don't have to explain what we do, they just get it, and so the East Coast is going to be like a homecoming.

"The second point is to reconnect with the First Peoples of the area. We say to our various planning committees in different potential ports up and down the East Coast, 'Please connect us with the First Peoples. Who are they?' and they share or make those connections and do the research, helping us to understand how to be respectful in approaching a community. So it's an awakening to the people who live there about the Native origins, the lineage. There are these traditional keepers of the lands, and we should honor them.



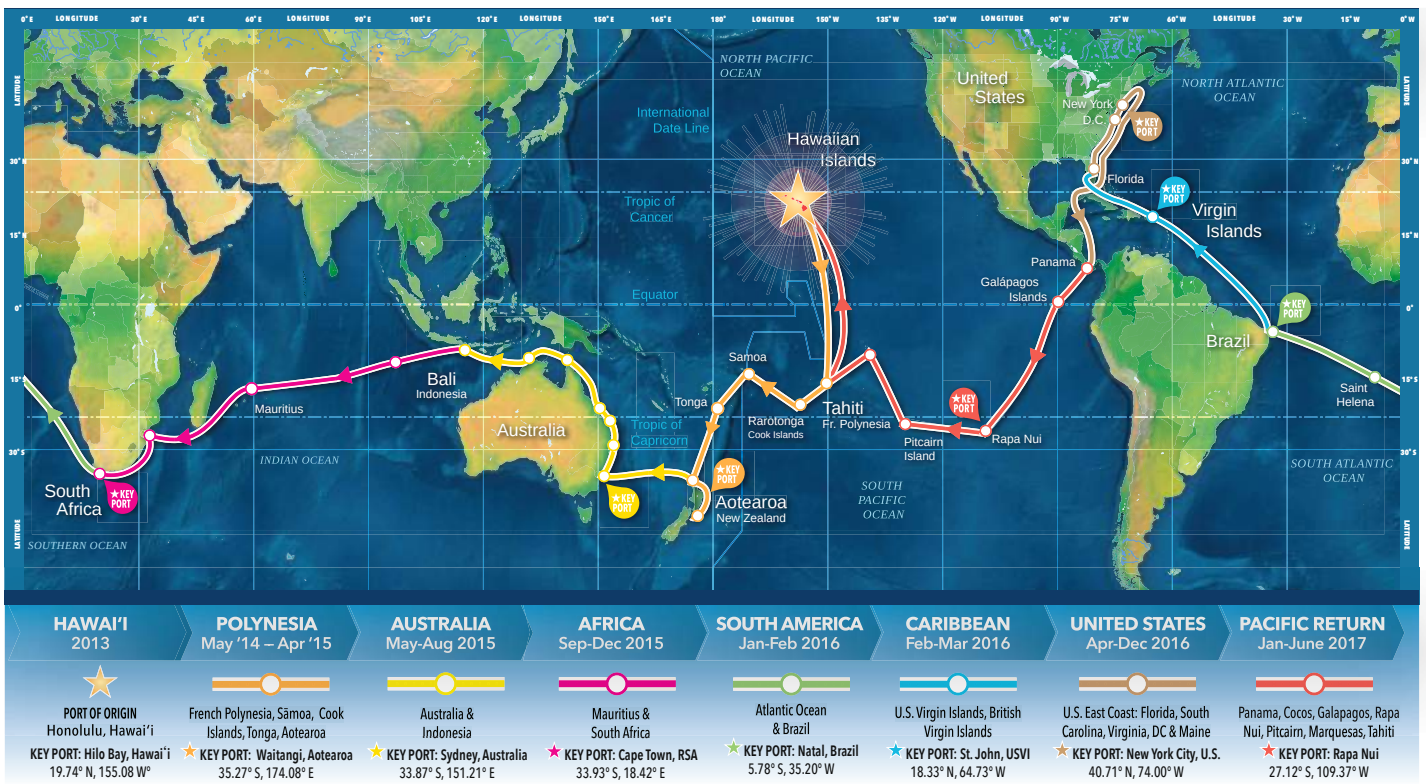
Crewmembers are all smiles having weathered a storm together on their journey to the U.S. Virgin Islands.

"Then when we get to D.C. and New York, where it's such a global, national arena, to truly bring the message of why we need to protect our oceans and Island Earth. I think the message amplification is going to be bigger than we've ever imagined. We have been refining and strengthening our message as we go, and when we get to D.C. and New York, we think the ripple effect of all that powerful message to *Mālama Honua*, added to the messages and good work that people are doing all over the world, will inspire greater action in everyone, from us everyday people to world leaders."

Doug Herman is senior geographer at the National Museum of the American Indian – Smithsonian and a member of the Polynesian Voyaging Society. In 2013 he built his own outrigger canoe and has blogged about building it (http://blog.nmai.si.edu/main/hawaii/).

Sam Low is a filmmaker, anthropologist and a *Hōkūleʻa* crew member. He is the author of the award-winning book, *Hawaiki Rising* – Hōkūleʻa, *Nainoa Thompson and the Hawaiian Renaissance*. www.samlow.com

Chef Ana Yaravamai prepares a meal aboard *Hōkūleʻa* on their way to Sydney, Australia.



HAWAIʻI 2013	POLYNESIA May '14 – Apr '15	AUSTRALIA May-Aug 2015	AFRICA Sep-Dec 2015	SOUTH AMERICA Jan-Feb 2016	CARIBBEAN Feb-Mar 2016	UNITED STATES Apr-Dec 2016	PACIFIC RETURN Jan-June 2017
PORT OF ORIGIN Honolulu, Hawaiʻi	French Polynesia, Sāmoa, Cook Islands, Tonga, Aotearoa	Australia & Indonesia	Mauritius & South Africa	Atlantic Ocean & Brazil	U.S. Virgin Islands, British Virgin Islands	U.S. East Coast: Florida, South Carolina, Virginia, DC & Maine	Panama, Cocos, Galapagos, Rapa Nui, Pitcairn, Marquesas, Tahiti
KEY PORT: Hilo Bay, Hawaiʻi 19.74° N, 155.08 W°	KEY PORT: Waitangi, Aotearoa 35.27° S, 174.08° E	KEY PORT: Sydney, Australia 33.87° S, 151.21° E	KEY PORT: Cape Town, RSA 33.93° S, 18.42° E	KEY PORT: Natal, Brazil 5.78° S, 35.20° W	KEY PORT: St. John, USVI 18.33° N, 64.73° W	KEY PORT: New York City, U.S. 40.71° N, 74.00° W	KEY PORT: Rapa Nui 27.12° S, 109.37° W

In the centennial year of George Gustav Heye's institution, long-time staff members of the National Museum of the American Indian look back on its history.

PHOTO BY JOSHUA STEVENS

TAMI LEVINE

I believe that you cannot know or face the future unless you know about the past. People have to know what went into building the collection – what was behind George Heye, and to know that he was hemispheric in scope from the very beginning. He knew the value of what he was doing. The idioms of the day were different. We would not accept the things they did then. He used to smoke a cigar near the collections. We all know because they were photographed. You really can't condemn them because they didn't know any better.

Joel Cooper, in the office of the Attorney General, hired me on Sept. 1, 1976. When I first started working in the building, we discovered many things. One of them included a huge safe of ironclad wood in my office. In the summertime, I used to have to call a guard because the wood would get swollen from the summer humidity, and I couldn't break the seal to open it. I had a Codex locked in that safe. When I got there, there was a frantically dedicated group of people taking inventory of the collection, object by object, mandated by the Attorney General. Columbia University had a mainframe that would take the input sheet. We were the first museum to have the collection records computerized.

We were tasked with a physical audit of the collection and a fiscal audit. So we had all of these inventory takers up at the Research Branch going through object, by object, by object. For the fiscal audit, we had to reconstruct 1976 from invoices and a checkbook, then we had to go back and reconstruct 1975.

It was amazing. I still have that same sense of awe and responsibility that I had when I first started – the feeling that I could give my work life to something that had meaning. I'm never bored; it feels like I started to work yesterday.

I was a member of the transition team as the Museum became a part of the Smithsonian. Excitingly, 100 percent of the membership from the Heye Foundation transitioned to the National Museum of the American Indian.

One of my favorite moments was during the exhibition *Echoes of the Drums* (1978), in the then empty building of the U.S. Custom House. Everyone had really pulled together as a team. In describing his beautiful jewelry inlay work during the exhibition, Charles Loloma said, "Beauty should touch us." I'll never forget that.

In 2006, when the Diker Pavilion in New York was finished, I stood in the center and started to cry. I never thought it would be complete. It was the never-ending pavilion. When *Infinity of Nations* was complete, I didn't want to go on the pre-tour with the staff. I very much wanted to see the items that I love and admire and go in by myself. I walked in the gallery, and I wasn't in there 30 seconds and [my colleague] Peter Brill found me sobbing. Everything in our collection was made by someone for someone. There is so much inherent love and energy. The energy is palpable.

I was lucky enough to observe as well as meet and greet the people for the first repatriation. The Peabody Museum had one piece and we had another. Both items needed to be brought back together. I loved the ambiance of respectfulness. I always say that repatriation is our Museum's soul.

I will also always remember the wonder of children and meeting them when they come to the Museum. One particular story is what I like to call my "bonding" moment to the Museum. In 1979, a family from Arizona (Tohono O'odham) came with three boys – a three-year-old, a seven-year-old and a nine-year-old. The three-year-old boy's nickname was Bumper, and I remember the amazement of one of the children as he looked at the pieces we had from the Southwest ethnology. He would relate them to objects he had seen at his uncle's house or with other relatives. In a flash, I realized we were caretakers of living cultures; I really connected to the Museum in that moment.

DAVID MARTINE

(Shinnecock/Montauk/Chiricahua Western Apache)

I was part of the move team between 1994 and 1996 [as the collection was moved from the Bronx to the new Cultural Resources Center facility in the D.C.-area]. We physically dismantled the old exhibition cases, took inventory and packed the various objects for shipment down to Suitland, Md.

We were among the first Native American staff members to be hired in that organization. People who had been there for many years were not accustomed to dealing with the more traditional understanding of objects and sacred treatment as far as materials were concerned. We introduced traditional care and handling of objects in addition to repatriation. This care and handling of the objects occurred to those that were considered sacred patrimony or spiritual items. From time to time, the medicine people from the various tribes would come to have blessings and things of that nature – which had been completely foreign in dealing with objects from the past. We were starting to introduce a more Native American viewpoint and philosophy as far as museums were concerned.

[A tribe from the Northwest] had located a medicine bundle that was a tribal piece. The medicine man came, and it was very moving because they had said the object had disappeared long ago, in the early 1900s. I don't think anyone knew what happened to it; it was so central to their particular religion or ceremony that they weren't able to continue doing the things they had been doing before the loss of that piece. They came in and had quite a moment where they were able to look at it and open it. It had not been seen by the tribe for many generations. They let us observe them. They had prayers going and the elders were there. That was a very moving experience. I'll always remember that.

PHOTO BY SAGE SOHIER

CELEBRATING HEALTHY NATIVE FOODS

LIVING EARTH FESTIVAL 2016

BY CAROLYN MCCLELLAN

Wilma Skenandore in her laboratory creating herbal remedies.

PHOTO COURTESY OF WILMA SKENANDORE

Ramona Button of Ramona Farms, in Sacaton, AZ.

PHOTO COURTESY OF RAMONA FARMS

Traditional agricultural practices and the importance of Native foods in our diets will take center table at the seventh annual Living Earth Festival at the Museum on the National Mall July 15 to 17. The celebration will also feature music and dance and Native craft demonstrations.

This year's festival will feature a symposium on Friday, July 15, featuring chefs Loretta Barrett Oden (Citizen Band Potawatomi), Velvet Button (Tohono O'odham), Felicia Cocotzin Ruiz (Isleta/Laguna) and Terri Ami (Hopi/Navajo). They will discuss sustainable farming practices, food sovereignty and the decolonization food movement. Saturday afternoon will showcase two episodes of *Seasoned with Spirit,* an Emmy-award winning series from PBS. The featured episodes are *Return of the Buffalo – Lakota,* and *Cuisine of the Desert Southwest – Tohono O'odham.*

Artist demonstrators are as varied as the talents they possess, from beadworkers, basketmakers, weavers, sculptors, potters and

PHOTO COURTESY OF RAMONA FARMS

Ramona Button, Carolyn McClellan and Terry Button paying a visit to Ramona Farms tepary bean fields on the Gila River Indian Reservation, Sacaton, AZ.

PHOTO COURTESY OF THE ARTIST

Festival offerings will include music and dance performances by Tinkus Llajtaymanta and Tradiciones Bolivianas.

carvers. This year's artists include Porfirio Gutierrez (Oaxacan), a traditional weaver who uses all-natural plants and insect dyes, and Elizabeth James-Perry (Aquinnah Wampanoag), who creates naturally dyed milkweed weavings and wampum jewelry from the quahog shell. Jesus Garcia, a cultural interpreter at the Arizona Sonora Desert Museum will demonstrate the art and science of weaving horsehair and agave rope. Joey Lopez (Tohono O'odham) will use unique materials in his basket-weaving. Shelden Nunez-Velarde (Jicarilla Apache) will make micaceous pottery and weave baskets, and Wilma and Dena Skenandore (Potawatomi/Oneida) will demonstrate the healing qualities of their essential oils, creams and salves. Rounding out the festival offerings will be music and dance performances by Tinkus Llajtaymanta and Tradiciones Bolivianas.

Much of our visiting public might be unfamiliar with the plethora of foods that have originated in the Americas. A Native foods demonstration and a Native chef cooking competition will highlight these contributions. The competition will showcase one Native food item that must be incorporated in every course from appetizer to entree to dessert. The Sunday morning competition will also provide real-time experience to local culinary arts students serving as *sous-chefs*. Two female Native chefs will star in this year's cooking competition: Ruiz and Ami. Daily food demonstrations will be conducted by the mother–daughter team Ramona and Velvet Button, featuring heirloom foods grown on Ramona Farms, located on the Gila River Indian Reservation in Sacaton, Ariz.

Carolyn McClellan is the Museum's assistant director, Community and Constituent Services. Originally from Oklahoma and an enrolled citizen of the Cherokee Nation, her current focus is on environmental impacts due to climate change, Native cultural traditions and food sovereignty.

PHOTO BY JOSHUA STEVENS

A mid-19th century Upper Missouri man's shirt tells tales of battle through its painted designs. It hangs in the entry of *Unbound: Narrative Art of the Plains* at the Smithsonian's National Museum of the American Indian in New York.

UNBOUND
NARRATIVE ART OF THE PLAINS

BY JOSHUA STEVENS

A man points to the night sky, motioning for his young son and daughter to behold the sight overhead. The moon has begun to darken and redden as a lunar eclipse consumes it far above the distant outline of mountain peaks. Even the family's cat and dog have come to watch. This tender scene is a memory belonging to Martin E. Red Bear (Oglala/Sicangu Lakota). For him, it was powerful enough to signify the entire year of 1983 in a winter-count calendar he painted, spanning 1980 to 2004. Many Native cultures of North America's plains used this tradition to record their histories. In *Red Bear's Winter Count,* currently on display in the exhibition *Unbound: Narrative Art of the Plains,* Red Bear integrates his contemporary life with his tribal identity.

Unbound invites visitors to the National Museum of the American Indian in New York to explore many such intimate images, all of which tell stories ranging from everyday to extraordinary. The exhibition offers an exploration of the way narrative art took root in its earliest days and the influences that have shaped its evolution to the present time.

"The artists showcased in *Unbound* reflect nearly two centuries of Native self-expression and with that, a fuller, vastly more contextualized view of the indigenous experience, regardless of the time period," says Kevin Gover (Pawnee), Museum Director.

The entry point to the exhibition is dramatic. Along the show's title wall, an exquisite 19th-century deerskin shirt from the Upper Missouri region depicts three battle scenes. The shirt is the first instance in *Unbound* in which the viewer interacts with the imagery of historical warrior art. Most often recording successes in battle and hunting, the earliest narrative art appears on tipis, robes and shirts.

As trade broadened with settler expansion, new materials became available to Native peoples. These included pencils, crayons, canvas, muslin and paper. Initially the subject matter and imagery did not change, but the reservation era (1870–1920) saw a shift due to government policies aimed at erasing tribal identities. Pictorial drawings became a crucial means of addressing cultural upheaval. It was also during this time that Native artists began using books meant for accounting as drawing books. From that point forward, narrative art often became known as ledger art, and today the terms are nearly interchangeable.

The historical section of the exhibition examines ledger art through two important works chronicling the incarceration of southern Plains warriors at Fort Marion in St. Augustine, Fla., from 1875 to 1878. The drawing books, by Bear's Heart (Southern Cheyenne, 1851–1882) and Zotom (Kiowa, 1853–1913), offer an intimate look into the journey to Fort Marion and the time during imprisonment. Visitors are able to explore both books digitally through touchscreen kiosks that highlight each image by flipping through the pages.

Showing the continuity of narrative form, the section "From Past to Present" displays historical objects alongside contemporary works. In *Little Calf's War Record,* David Dragonfly (Blackfeet/Assiniboine) recounts the war deeds of his great-grandfather, Little Calf (Blackfeet). Dragonfly's work is displayed next to an elkskin robe, circa 1920, that records the war honors of another Blackfeet leader, Mountain Chief. The artists use similar symbols to reflect significant events within their personal and Blackfeet histories.

Beginning in the 1960s, the resurgence of narrative art has continued to grow, partly because of the creation of the Institute of American Indian Arts in Santa Fe, N.M., in 1962, where Native artists were and still are encouraged to draw upon their cultural traditions in order to create new expressions. The American Indian Movement of the 1970s was also pivotal in the rise of narrative art as it is known today. In the contemporary

PHOTO BY JOSHUA STEVENS

ABOVE: An elkskin robe [22/1878] from the early 20th century depicting the war honors of the Blackfeet leader Mountain Chief (left) rests alongside a contemporary hide [26/8014] honoring another Blackfeet leader, Little Calf, made in 2010 by David Dragonfly (Blackfeet/Assiniboine, b. 1956).

RIGHT: Detail of an Upper Missouri man's shirt depicting a warrior's exploits, ca. 1840. Northern Plains, North Dakota. Deerhide, horsehair, porcupine quills, human hair, glass pony beads, paint, pigment, sinew. (17/6345)

PHOTO BY KATHERINE FOGDEN

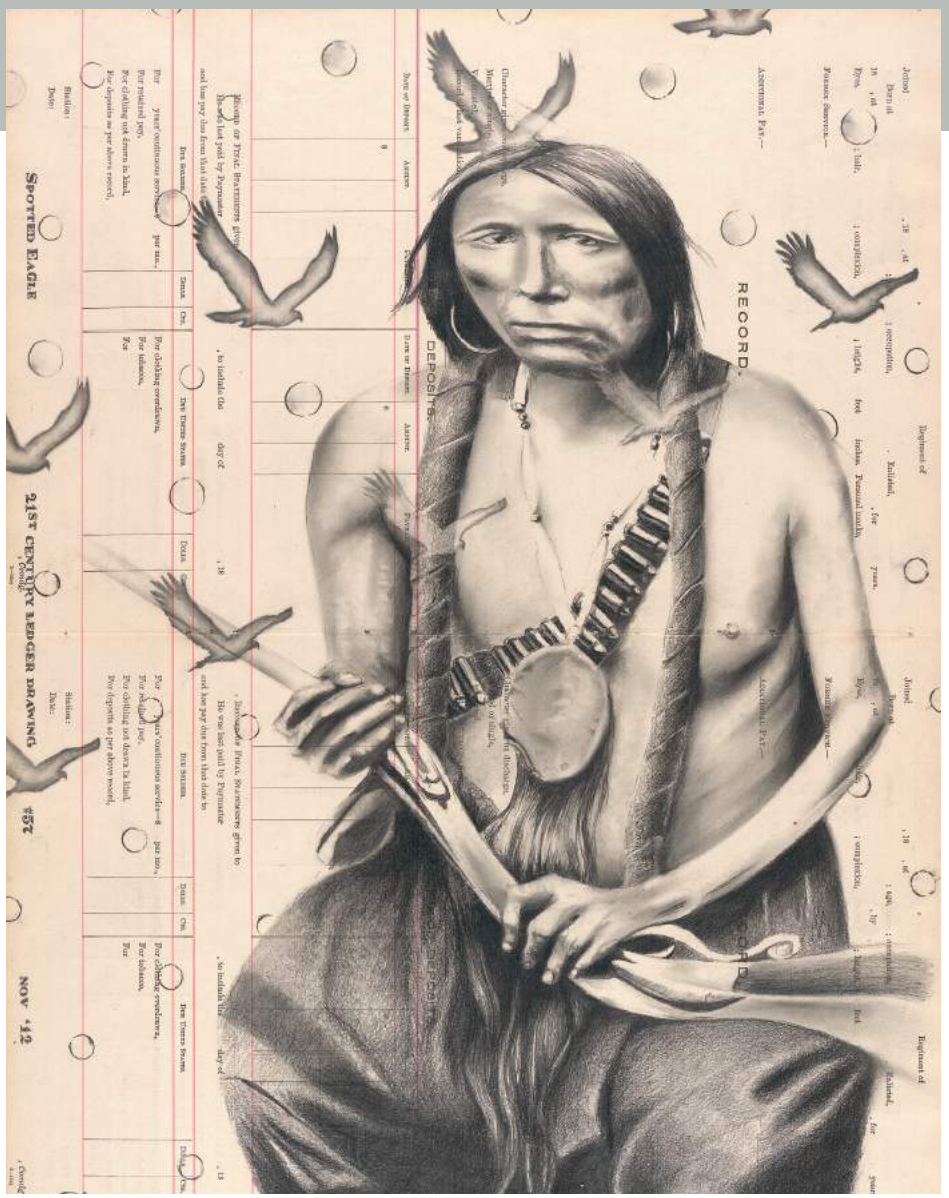


PHOTO BY ERNEST AMOROSO

Spotted Eagle, 21st-Century Ledger Drawing No. 57, 2012. Chris Pappan (Osage/Kaw/Cheyenne River Lakota, b. 1971). Antique ledger paper, graphite. (26/8976)

sections of the exhibition, the relationship to the tradition and historical artists of the Plains is immediately evident, yet the artists also express their own visions.

"Eleven of the contemporary artists were commissioned exclusively for this exhibition, and each was asked to create a body of work of five pieces," says Emil Her Many Horses (Oglala Lakota), exhibition curator. "I left the subject matter open. I also tried to find artists that represented Plains Nations from north to south."

Of the 59 contemporary works in the *Unbound* exhibition, 57 are unveiled to the public for the first time. Many themes abound within the works. Dwayne Wilcox (Oglala Lakota) makes use of humor – a sense of levity that he says is rooted in the Lakota Heyoka, or Sacred Clown, figure. Lauren Good Day Giago (Arikara/Hidatsa/Blackfeet/Plains Cree) uses vivid colors to underscore themes of family and courtship. Chris Pappan (Osage/Kaw/Cheyenne River Lakota) works in a muted palette and often distorts Native imagery from history; a practice he says reflects the oft-distorted image and understanding of Native people.

"Just because you do something on ledger paper, doesn't make it ledger art. It should have a narrative," said Pappan in a recent radio interview on *Native America Calling*. "The tradition of ledger art is a statement of the survival of our people. We should embrace our culture."

Unbound: Narrative Art of the Plains is open through Dec. 4, 2016.

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

UNBOUND

FEATURES THE WORKS OF THE FOLLOWING ARTISTS, BOTH HISTORICAL AND CONTEMPORARY.

HISTORICAL FIGURES/ARTISTS:

Long Soldier (Lakota/Nakota)

Mountain Chief (Blackfeet)

Bear's Heart (Southern Cheyenne)

Zotom (Kiowa)

Chief Washakie (Shoshone)

Cante-wanica, or No Heart (Yanktonai)

Spotted Tail (Apsaalooke [Crow])

Cehu'pa, or Jaw (Hunkpapa Lakota)

Black Chicken (Yanktonai)

Rain in the Face (Hunkpapa Lakota)

Old Buffalo, or Old Bull (Lakota)

CONTEMPORARY ARTISTS:

Ronald L. Burgess (Comanche)

Sherman Chaddlesone (Kiowa)

David Dragonfly (Blackfeet/Assiniboine)

Lauren Good Day Giago (Arikara/Hidatsa/Blackfeet/Plains Cree)

Darryl Growing Thunder (Assiniboine/Sioux)

Juanita Growing Thunder Fogarty (Assiniboine/Sioux)

Terrance Guardipee (Blackfeet)

Vanessa Jennings (Kiowa/Pima)

Dallin Maybee (Northern Arapaho/Seneca)

Chester Medicine Crow (Apsaalooke [Crow])

Chris Pappan (Osage/Kaw/Cheyenne River Lakota)

Joel Pulliam (Oglala Lakota)

Martin E. Red Bear (Oglala/Sicangu Lakota)

Norman Frank Sheridan Sr. (Southern Cheyenne/Arapaho)

Dwayne Wilcox (Oglala Lakota)

James Yellowhawk (Cheyenne River Lakota)

EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2016

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

WASHINGTON EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPING OUR WORLD

AS WE GROW: TRADITIONS, TOYS AND GAMES

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE

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

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

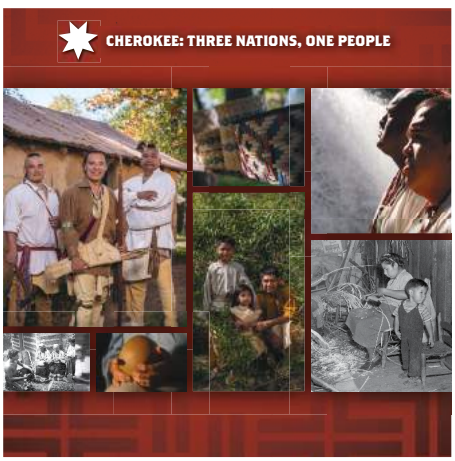
THE GREAT INKA ROAD: ENGINEERING AN EMPIRE
THROUGH JUNE 2018

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS
THROUGH FALL 2020

PUBLIC PROGRAMS

IMAGE COURTESY RUNASIMIWAN KAWSAY/LIVING QUECHUA

Runasimiwan Kawsay/Living Quechua



CHEROKEE DAYS
Friday, June 10 – Sunday, June 12
10 a.m. – 5 p.m.
Museum-wide

Join us for the third-annual Cherokee Days Festival on the National Mall. The three federally recognized Cherokee Tribes (Cherokee Nation, Eastern Band of Cherokee Indians and the United Keetoowah Band of Cherokee Indians) will come together to celebrate their common heritage and showcase some of their celebrated artists, storytellers, musicians and dancers. Artist demonstrators will include potters, basket-weavers and carvers, Native flute player Tommy Wildcat and storyteller Robert Lewis. There will be Cherokee history and language presentations, along with Cherokee genealogy. Make and take children's activities include cornhusk dolls, clay medallions and mini stickball sticks. *Tsa-La-Gi* Dancers will perform the Bear Dance, the Bison Dance, the Quail Dance and the Friendship Dance.

MAY SUMAK: QUICHWA FILM SHOWCASE
Friday, June 17 – Sunday, June 19
Rasmuson Theater

May Sumak: Quichwa Film Showcase is an event series featuring three days of Quechua/Kichwa film screenings and discussions. The showcase is a celebration of indigenous and community filmmaking in the Quechua languages spoken throughout the Andes and by immigrants in the United States. This series is presented in support of the Museum exhibit *The Great Inka Road: Engineering an Empire.*

Tinkus Llajtaymanta

PHOTO COURTESY OF THE ARTIST

Choctaw Nation
ARTS & MUSIC
FESTIVAL June 24&25

Choctaw Nation of Oklahoma
Smithsonian National Museum of the American Indian

CHOCTAW NATION ARTS AND MUSIC FESTIVAL
Friday, June 24 – Saturday, June 25
10 a.m. – 5 p.m.
Museum-wide
The Choctaw Nation of Oklahoma celebrates its tribal history and heritage with two days of demonstrations, workshops and performances. Activities showcase dancing, storytelling, beadwork, jewelry, pottery, flute playing and the Choctaw language. Concerts will be presented by Samantha Crain and Lainey Edwards. Hands-on activities for kids, a marketplace and the opportunity to meet Choctaw Nation princesses will allow visitors to learn more about Choctaw culture.

LIVING EARTH FESTIVAL 2016
CELEBRATING HEALTHY NATIVE FOODS
Friday, July 15 – Sunday, June 17
10 a.m. – 5 p.m.
Museum-wide
The seventh annual Living Earth Festival on the National Mall continues the Museum's efforts to inform the public about environmental issues. This year's festival focuses on traditional agricultural practices and the importance of Native foods in our diets, while also including music and dance and Native art demonstrations.

On Friday, the Museum will present a symposium with chefs Loretta Barrett Oden (Citizen Band Potawatomi), Velvet Button (Tohono O'odham), Felicia Cocotzin Ruiz (Isleta/Laguna) and Terri Ami (Hopi/Navajo). They will discuss sustainable farming practices, food sovereignty and the decolonization food movement.

BEING NOKA (BEAR CLAN)
The Murder Trials of Daniel Du Lhut and the Lessons of Cultural and Linguistic Translation
Friday, June 3
5:30 p.m.
Rasmuson Theater
Historian Michael Witgen of the University of Michigan speaks about a case of cultural misunderstanding. The talk is presented in conjunction with the conference *Translation and Transmission in the Early Americas: The Fourth Early Americanist "Summit,"* co-sponsored by the National Museum of the American Indian. For more information, please contact NMAI-SSP@si.edu.

PHOTO COURTESY OF THE ARTIST

Jesus Garcia demonstrates the art and science of weaving horsehair and agave rope.

Artist demonstrators are as varied as the talents they possess, from bead-workers, basket-makers, weavers, sculptors, potters and carvers. This year's artists include Porfirio Gutierrez (Oaxacan) a traditional weaver who uses all-natural plants and insect dyes; Elizabeth James-Perry (Aquinnah Wampanoag), an artist who creates naturally dyed milkweed weavings and wampum jewelry from the quahog shell; Jesus Garcia, a cultural interpreter at the Arizona Sonora Desert Museum who will demonstrate the art and science of weaving horsehair and agave rope; Joey Lopez (Tohono O'odham), who will demonstrate basket weaving using unique materials. Shelden Nunez-Velarde (Jicarilla Apache) will demonstrate making micaceous pottery and basket weaving and Wilma and Dena Skenandore (Potawatomi/Oneida) will demonstrate the healing qualities of their essential oils, creams and salves. Rounding out the festival offerings will be music and dance performances by Tinkus Llajtaymanta and Tradiciones Bolivianas.

PHOTO COURTESY OF TERRI AMI

Chef Terri Ami (Hopi/Navajo).

Traditional weaver Porfirio Gutierrez (Oaxacan).

PHOTO COURTESY OF THE ARTIST

PHOTO COURTESY OF THE ARTIST

Potter Shelden Nunez-Velarde (Jicarilla Apache).

Unknown to many of our visiting public is the plethora of wonderful foods that have originated in the Americas. To highlight these contributions we feature a Native foods demonstration (this year, in addition to featuring heirloom products from Ramona Farms, Chef Ruiz will be making and serving Southwest desert teas using herbs and plants from that region) and a Native chef cooking competition that showcases one Native food item that must be incorporated in every item prepared, from appetizer to entree to dessert. The competition also provides real-time experience to local culinary arts students who serve as *sous chefs*. This year's Native chef competition features chefs Felicia Cocotzin Ruiz (Isleta/Laguna) and Terri Ami (Hopi/Navajo).

INDIGEARTS CREATE:
A KAY WALKINGSTICK SOIREE
Friday, August 5
5:30 p.m. – 8:30 p.m.
Potomac
To celebrate the final weeks of the exhibition *Kay WalkingStick: An American Artist,* a retrospective of the life's work of noted American painter Kay WalkingStick, the Museum will hold a special Friday evening event with live music, refreshments, gallery tours and hands-on painting for adults. Navajo and Nez Perce artists will be present to demonstrate cultural arts and their knowledge about designs that inspired WalkingStick's recent paintings.

This event is a collaboration with ArtJamz.

WALKINGSTICK WEEKEND:
HANDS-ON SALON
Saturday, August 6 & Sunday, August 7
10 a.m. – 5 p.m.
The celebration of the exhibition *Kay WalkingStick: An American Artist* continues throughout the weekend when visitors will have a chance to meet and learn from invited Navajo and Nez Perce artists inspired by WalkingStick's work, to attend gallery talks and to participate in an array of hands-on art activities related to WalkingStick's art.

Chef Felicia Cocotzin Ruiz (Isleta/Laguna).

PHOTO COURTESY OF FELICIA COCOTZIN RUIZ

NATIVE CINEMA SHOWCASE 2016
At Santa Fe Indian Market
Tuesday, August 16 – Sunday, August 21
New Mexico History Museum

The NMAI Native Cinema Showcase presents screenings of Native filmmakers' newest works throughout the week of Santa Fe Indian Market. Post-screening conversations with these filmmakers provide insight into the creation of the works.

PHOTO BY BECKET LOGAN

Kay WalkingStick (Cherokee, b. 1935), *Over Lolo Pass,* 2003. Charcoal, gouache, and encaustic on paper, 25" x 50". Collection of the artist, courtesy of June Kelly Gallery. (See previous page for Kay WalkingStick event details.)

EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2016

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

NYC EXHIBITIONS

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

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

CIRCLE OF DANCE
THROUGH OCT. 8, 2017

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

PUBLIC PROGRAMS

Indian City brings its indigenous rock-and-roll to New York City for an outdoor concert on the cobblestone in front of the Museum's George Gustav Heye Center (see page 62).

PHOTO COURTESY OF THE ARTIST

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, June 11
1 p.m.
Resource Center
Listen to *Kiwala a conoce el mar (Kiwala Meets the Sea),* written by Ana Maria Pavez and Constanza Recart. Learn about the importance of llamas to the indigenous people of the Andes. Make an embossed foil llama pendant to wear home.

AT THE MOVIES CELEBRATES LGBT PRIDE MONTH!

FIRE SONG
Friday, June 17
6 p.m.
Auditorium
For Mature Audiences.
Fire Song 2015, 96 min. Canada. Director: Adam Garnet Jones (Cree/Métis/Danish). Cast: Andrew Martin, Harley Legarde-Beacham, Jennifer Podemski, Mary Galloway, Brendt Diabo, Ma-Nee Chacaby.

When a teenaged girl commits suicide in a remote Northern Ontario Aboriginal community, it's up to her brother Shane to take care of their family. Shane was supposed to move to the city for university in the fall, and he has been trying to convince his secret boyfriend to come with him, but now everything is uncertain. Shane is torn between his responsibilities at home and the promise of freedom calling to him from the city. He pushes through barrier after barrier, determined to take care of his mom and earn money for school. But when circumstances take a turn for the worse and Shane has to choose between his family or his future, what will he do?

Reservations are strongly recommended: http://nmai.si.edu/explore/film-media/

Program presented in cooperation with the imagineNATIVE Film + Media Arts Festival and The Americas Film Festival of New York 2016

Fire Song by Adam Garnet Jones (Cree/Métis/Danish).

PHOTO COURTESY FABIAN MANUELA

Inti Raymi celebrations presented in collaboration with Kichua Nation.

INTI RAYMI – FESTIVAL OF THE SUN
Saturday, June 18
1 p.m. – 4 p.m.
Diker Pavilion
Inti Raymi is one of the most important traditional celebrations of the year in the Andean countries of Ecuador, Peru and Bolivia. Presented in collaboration with the organization Kichua Nation, the Museum celebrates the "Festival of the Sun" in an afternoon of music and dance.

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, July 9
1 p.m.
Resource Center
Celebrate My Hopi Corn, written by Anita Poleahla and illustrated by Emmett Navakuku, shares the importance of corn to the Hopi of the Southwest. Make a bead corn necklace to wear home.

SUMMER DANCE!
Tuesday, July 12, July 19, July 26
Wednesday, July 13, July 20, July 27
Thursday, July 14, July 21, July 28
11 a.m. and 1 p.m.
Diker Pavilion
Join the Museum for storytelling and interactive Native dance sessions Tuesday through Thursday the last three weeks in July. Meet Ty Defoe (Giizhig), a multi-talented American Indian artist, who integrates singing, storytelling and hoop dancing in an engaging, interactive performance.

NATIVE SOUNDS DOWNTOWN! PRESENTS INDIAN CITY
Thursday, July 28
5 p.m.
Bowling Green Cobblestone
(Diker Pavilion if raining)
Indian City brings indigenous rock-and-roll to New York City for an outdoor concert on the cobblestone in front of the Museum's George Gustav Heye Center. This award-winning band, founded and based in Winnipeg, Manitoba, brings an exceptional blend of music, lyrics and personality while voicing the modern integrity of today's Indigenous people.

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, August 13
1 p.m.
Resource Center
Listen to *A Gift Horse: A Lakota Story* by S.D. Nelson. Learn about the horse and its importance to people of the Great Plains. Decorate a felt horse.

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Lori Nalley (Muscogee Creek Nation), Oklahoma
Susan Napier, California
Jessica Gonzales Norte (Agua Caliente Band of Cahuilla Indians), California
Brenda Toineeta Pipestem (Eastern Band of Cherokee), Oklahoma
Clara Lee Pratte (Navajo Nation), Maryland
Robert Redford, Utah
Robert W. Roessel (Diné), Arizona
Alice N. Rogoff, Alaska
Angie Yan Schaaf and Gregory Schaaf, New Mexico
Carol Schwartz, District of Columbia
Shelby Settles Harper (Caddo Nation), Maryland
V. Heather Sibbison, District of Columbia
Joan and Marx Sterne, Virginia
Ernest L. Stevens, Jr. (Oneida Tribe of Wisconsin), Wisconsin
Jerry C. Straus, District of Columbia
Geoffrey D. Strommer, Oregon
Tishmall Turner (Rincon Band of Luiseno Indians), California
Jill Cooper Udall, New Mexico
Mellor C. Willie (Navajo), District of Columbia
Jeff Weingarten, District of Columbia
Leslie A. Wheelock (Oneida Tribe of Wisconsin), District of Columbia

MUSEUMGUIDE

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

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

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

PHONE: (202) 633-1000
TTY: (202) 633-5285
www.AmericanIndian.si.edu

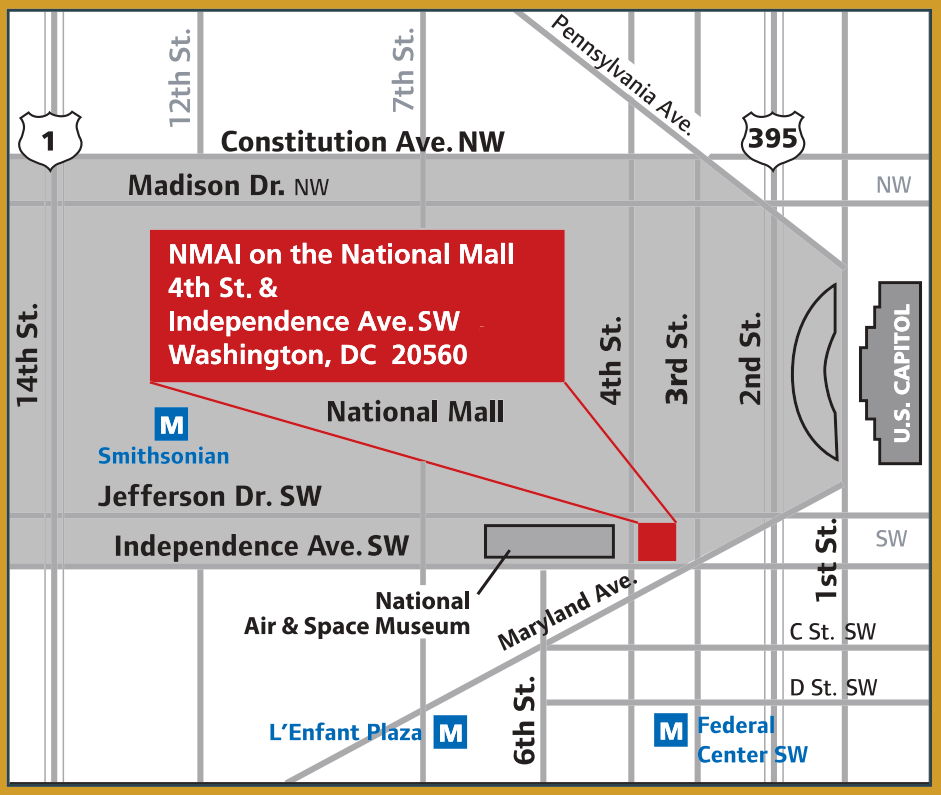
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

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

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

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



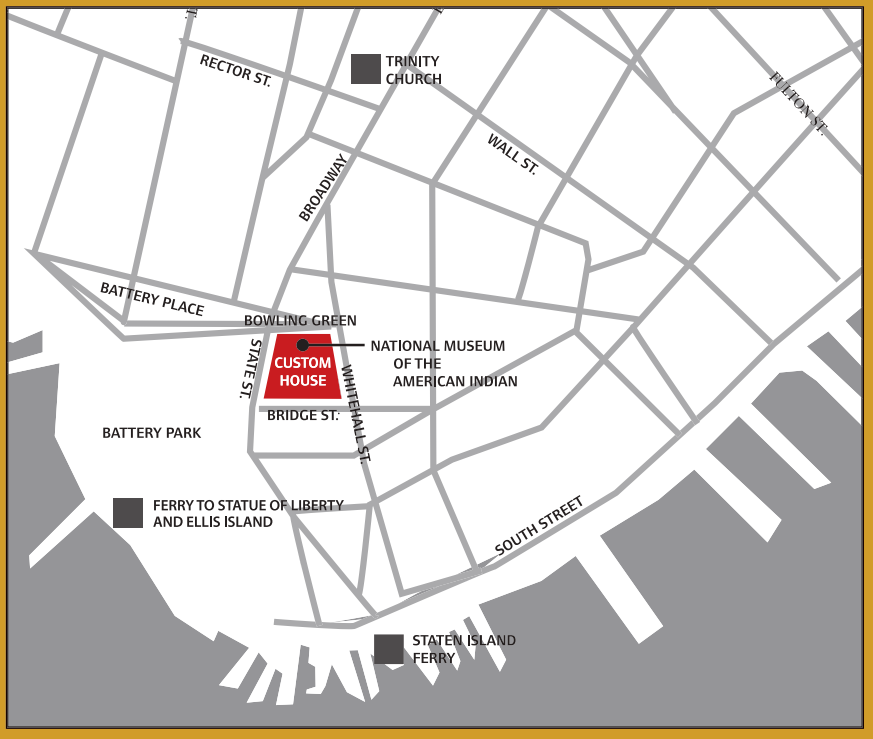
NMAI IN NEW YORK CITY

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

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

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

Call (212) 514-3700 for more information. For program updates, visit www.AmericanIndian.si.edu and click "events." For Film and Video updates call (212) 514-3737 or visit http://nmai.si.edu/explore/film-video/programs/



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

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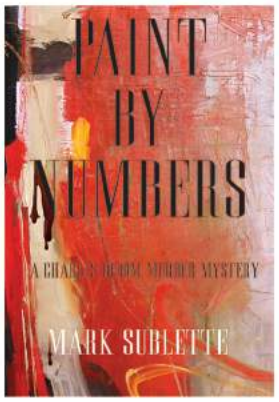

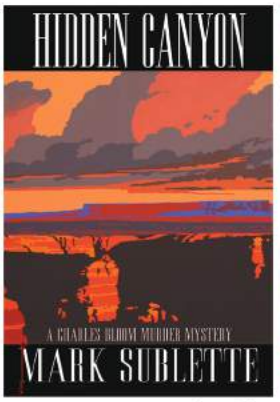

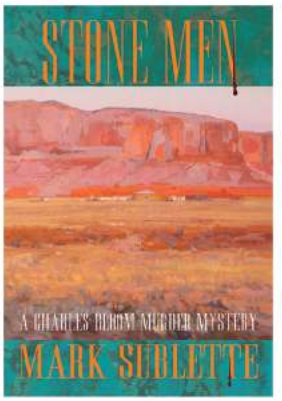

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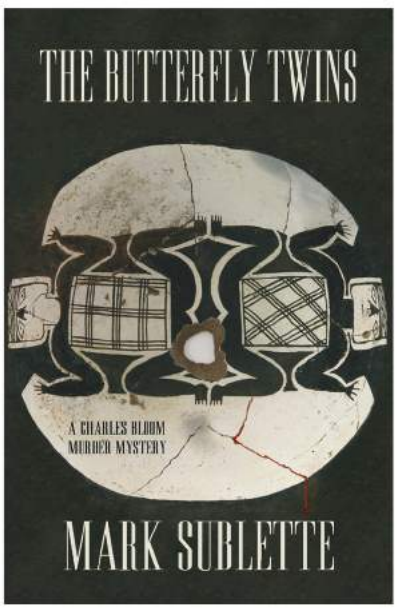

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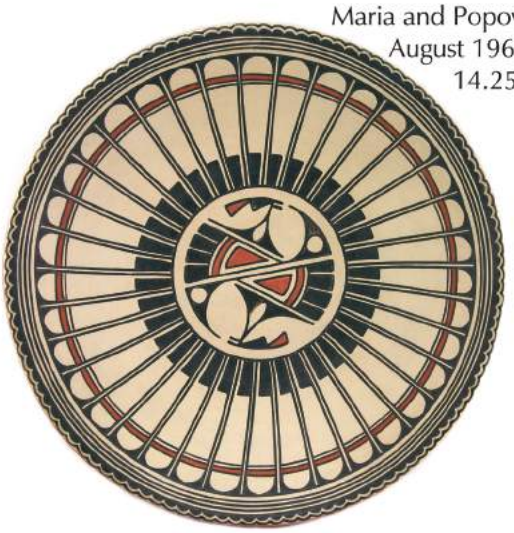

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