

NATIONAL MUSEUM OF THE AMERICAN INDIAN

FALL 2018

NATIVE VETERANS

REMEMBERING IROQUOIS
NURSES IN WWI



"SOMETHING IS COMING"

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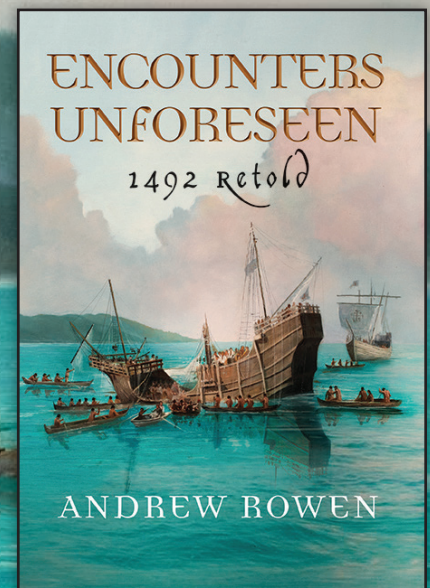
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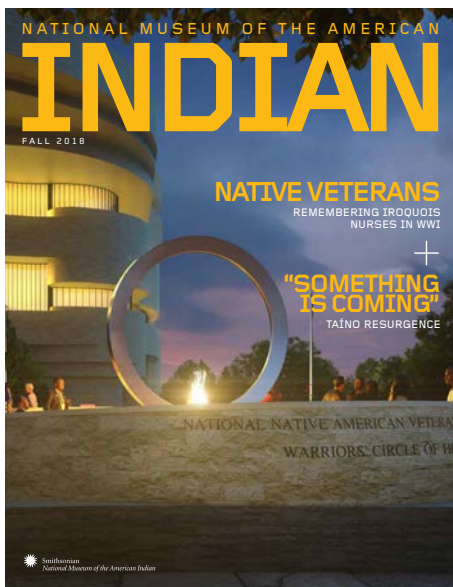
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ON THE COVER

As we mark the centenary of the end of The Great War, World War I, our cover most appropriately features the selected design for the National Native American Veterans Memorial, scheduled for ground-breaking in September 2019 and dedication in late 2020. World War I was the first major conflict after the end of the Indian Wars in which American Indians enlisted in a higher proportion than any other ethnic group to serve in the U.S. military. This tradition continues to this day. In this issue we also tell the story of two Native women who overcame racial barriers to serve as nurses with the American Expeditionary Force in France.

The Director's Letter presents the fascinating background of the Memorial designer Harvey Pratt (Cheyenne/Arapaho), whose concept was unanimously selected in the juried competition. The design will undergo further development in partnership with the National Museum of the American Indian – Smithsonian.

Memorial design by Harvey Pratt, illustration by Skyline Ink, courtesy of the National Museum of the American Indian.





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Speaking through Taíno spiritual leaders in trances, Puerto Rico's ancestors repeatedly warned before last year's devastating hurricanes to take care, *algo viene*, something is coming. These spiritual phenomena are an important strand of the Taíno resurgence, as descendants of the supposedly extinct Caribbean Indigenous peoples recover from the hurricane of European colonialism. This important movement is the focus of a new exhibit *Taíno: Native Heritage and Identity in the Caribbean* at the George Gustav Heye Center of the National Museum of the American Indian – Smithsonian in lower Manhattan.

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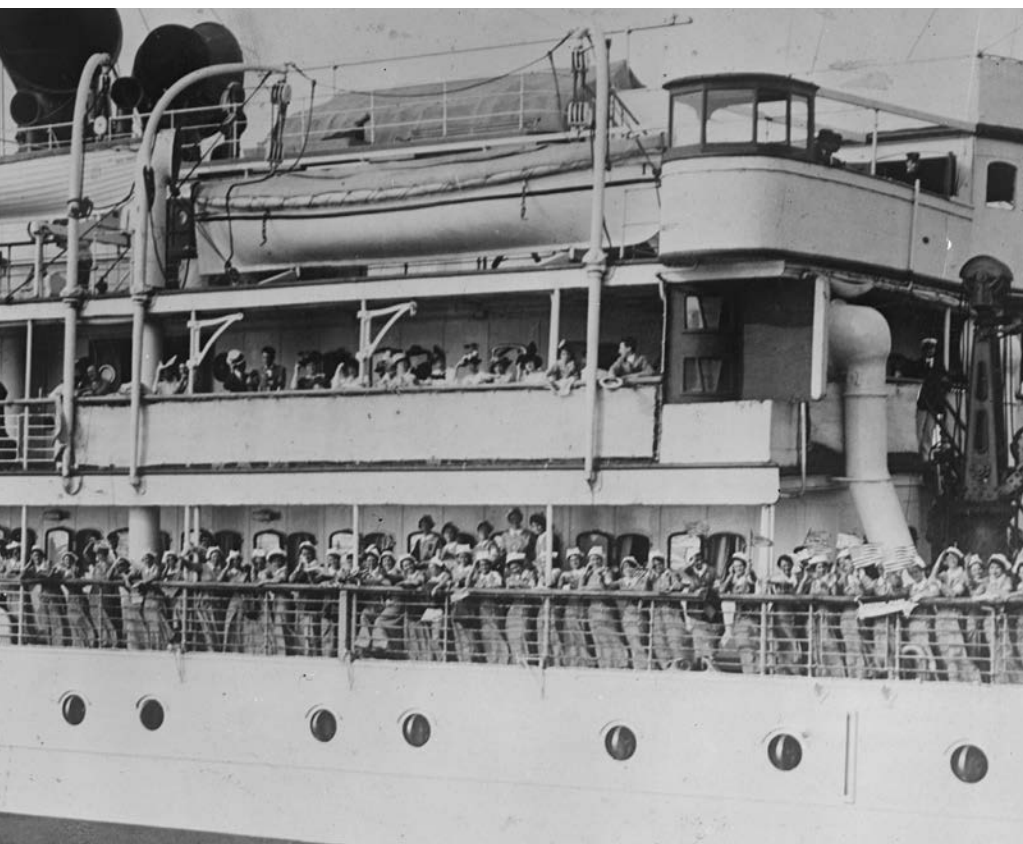
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The idea that individuals should be remembered and acknowledged – for our humanity as much as for theirs – is at the heart of every memorial. In this issue, I am extremely pleased to feature the selected design and vision for the Museum's National Native American Veterans Memorial. In late June, an eight-member jury unanimously selected the concept submitted by Harvey Pratt (Cheyenne/Arapaho) titled *Warriors' Circle of Honor*.

More than 120 artists and architects submitted proposals to the memorial competition. The distinguished group of Native and non-Native jurors identified five outstanding concepts for further development, including Pratt's proposal. I am pleased to share here an excerpted profile of Pratt, and I encourage you to read the full article on Smithsonianmag.com by clicking on "At the Smithsonian/Voices."

I would like to express my appreciation for the jury's dedicated service as well as the generous donations we have received thus far from individuals, corporations, families and tribal Nations to help build the memorial. Our supporters have made it possible to reach this point. We will continue to ask for support so that, about a year from now, on September 21, we can break ground toward an unveiling in late 2020.

Through meeting thousands of American Indian veterans, I have learned most of all about the commitment these men and women have to the wellbeing of the United States. They are perfectly aware that they are serving a country that had not kept its commitments to Indians, and yet they chose – and are still choosing – to serve. This reflects a very deep kind of patriotism. I can think of no finer example of service to the United States and the promise it holds.

.....
Harvey Pratt was born in 1941 in the small town of El Reno, Okla. His mother, Anna Guerrier Pratt, had Cheyenne, Sioux, French and English heritage. His father, Oscar Noble Pratt, was Arapaho. Theirs was a traditional family. "Growing up, we danced at powwows," he says. "We were taught to respect the warriors and the veterans coming home."



Harvey Pratt in Vietnam, 1963.

PHOTO COURTESY OF THE PRATT FAMILY

It was a creative family as well. Anna Guerrier Pratt was an accomplished storyteller, honored in 1987 as National Indian Woman of the Year. Harvey's brother Charles became a well-known sculptor. "He couldn't have been 12 years old, and he made a tandem bike out of scraps. Instead of handlebars he put a steering wheel on it," Pratt recalls. "I was younger than him, and schoolteachers would say, 'Are you Charlie Pratt's little brother?' and I'd say 'Yes, ma'am.' They'd say, 'Are you as talented as he is?' And my answer was, 'Well, I guess I am. I like to draw.'" He has been drawing as long as he can remember.

And it was a family with a history of military service. Pratt's great-great-grandfather, the priest and arrow-keeper White Thunder, died at the Battle of Wolf Creek in 1838. Charles Guerrier, Anna Pratt's younger brother, was a much-decorated Marine who fought in World War II and the Korean War.

Encouraged by his family and schoolteachers, Pratt intended to be an artist. When he was 17, he painted a crucifixion scene in which all of the figures were American Indians. An admirer bought it for \$90, two weeks' wages for a laborer at the time. At college in Edmond, Okla., however, an art teacher used one of Pratt's drawings as an example of what not to do. He changed his major from art to psychology, then left school altogether to enlist in the Marine Corps, where his uncle was still on active duty. Assigned to the Marine Corps Military Police in Okinawa, Pratt volunteered for special duty. He spent an additional two months in training, then seven months in Vietnam guarding the air base at Da Nang and helping to support helicopter squadrons in recovering pilots who had been shot down.

In 1965, when his enlistment ended, Harvey joined the Midwest City, Okla., Police Department. The first drawing of a suspect he made from a witness description led to an arrest and conviction in a homicide. In 1972, he joined the Oklahoma State Bureau of Investigation (OSBI) and retired as an assistant director in 1992, but continued to serve until last year as a forensic artist. He has also worked on historic reconstructions.

Pratt has also had a distinguished career as an artist working in oil, watercolor, metal, clay and wood. His public art works include a sculptural relief for the entrance to the OSBI building and a 37-foot-long mural depicting the bureau's history. Last year the state of Colorado commissioned him to create a



Artist Harvey Pratt.

PHOTO BY NEIL CHAPMAN, COURTESY OF HARVEY PRATT

life-size bronze sculpture to memorialize the victims of the 1864 Sand Creek Massacre. His paintings are among the permanent collections of the National Park Service.

In thinking about concepts universal to American Indians for his memorial design, Pratt focused on the four directions, the elements – water, fire, earth, air – and especially the circle. "Everything that we have as tribal people honors the circle," he says. "Tipis and kivas are round. Earth lodges and igloos are round. Indian people have always seen the circle in the sun and the moon. We've seen it in the weather, the seasons and the cycle of life. It is continuous and timeless."

Repeating circles form the foundation of Pratt's memorial design. In the center, an upright steel circle rests on a circular fountain that evokes a drum. On special occasions, such as Veterans Day, a flame at the base of the steel circle can be lit. A circular inner wall opens to the cardinal directions. An outer circle holds four lances, or eagle staffs.

If circles are the memorial's key design motif, its symbolism lies in the way visitors will use it. "I don't want people just to walk up to a statue and think it's pretty," Pratt says. "I want them to come inside the walls. There's a place to sit and do whatever someone has to do for medicine, to use the water, use the earth, use the wind. I hope it will be a place for war mothers. As non-Native visitors see Native veterans and their families blessing the water and tying prayer cloths, letting the wind carry their prayers, the memorial will be a place of learning and understanding as well."

"I hope it will be a place where veterans come and tell a war story, and where people come and say, 'We're so proud of you.'" That is what people did when Pratt returned from Vietnam – they did an honor dance and prayed for him. He reflects: "It becomes a place of power, a place of strength, a place of comfort."✱

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

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

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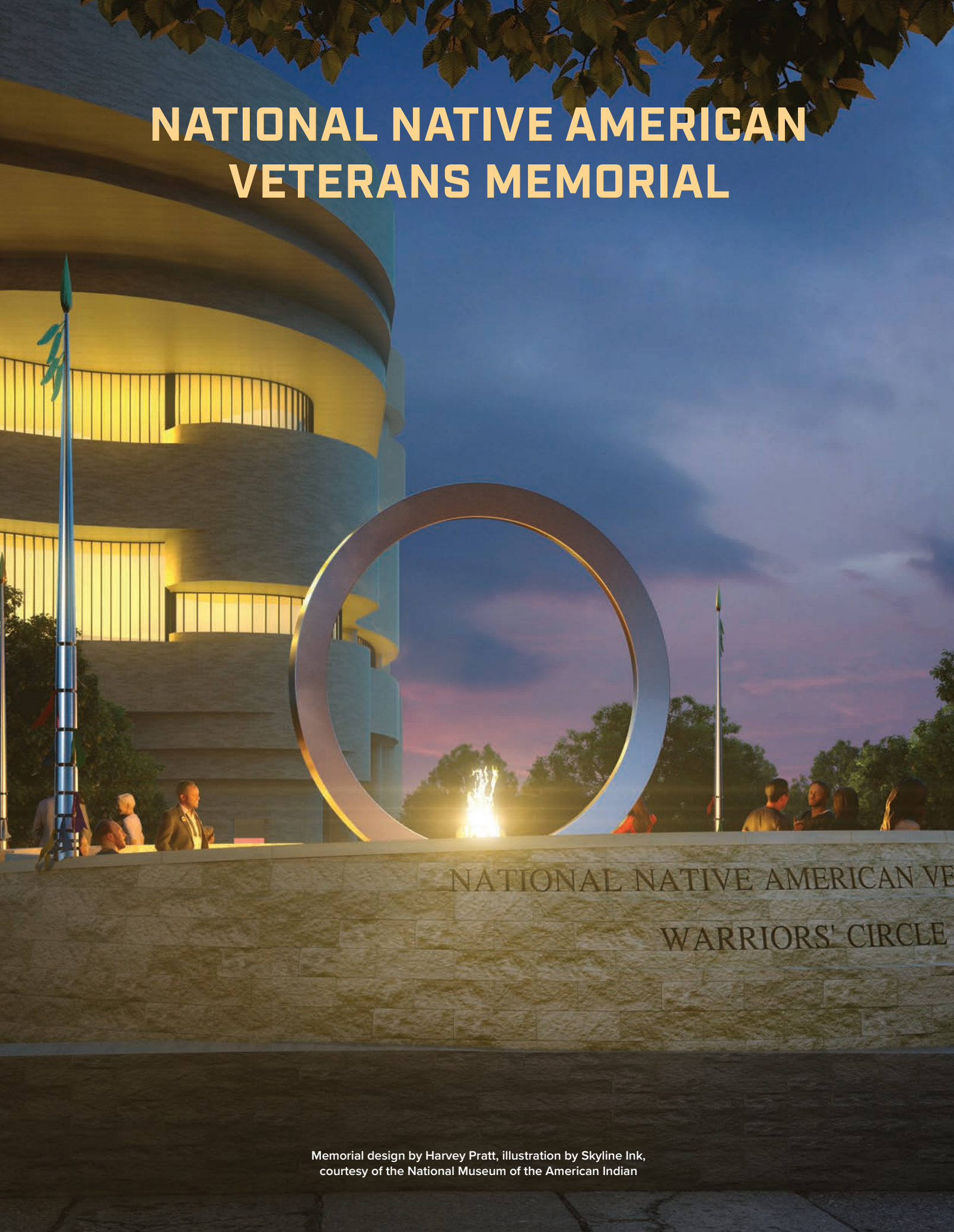
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NATIONAL NATIVE AMERICAN VETERANS MEMORIAL



NATIONAL NATIVE AMERICAN VETERANS MEMORIAL
WARRIORS' CIRCLE

Memorial design by Harvey Pratt, illustration by Skyline Ink,
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A LENS ON NATIVE AMERICA

BY THERESA BARBARO

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"I BELIEVE THE MOST SIGNIFICANT ATTRIBUTE OF *NATIVE AMERICA* IS THE MUTUAL AND COMMITTED COLLABORATION AMONG TRIBAL COMMUNITIES AND THE FILMMAKERS THAT I WOULD FURTHER DESCRIBE AS A CO-LABORING AND CO-ELABORATION," SAYS JIM ENOTE (ZUNI), PROJECT CONTRIBUTOR. "THE SERIES IS NOT ABOUT TOLERATING OLD SCHOOL SALVAGE ETHNOGRAPHIC FILMMAKING; IN THIS CIRCUMSTANCE TRIBES PARTICIPATING IN THE SERIES ARE BEING DECISIVE AND STRATEGIC ABOUT THEIR INVOLVEMENT."

Much of the world has understood Indigenous peoples and the histories of the Western Hemisphere through *specifically* colonial, European perspectives for centuries. *Native America*, a four-part series from Providence Pictures airing on PBS this fall, aims to redirect the lens on these narratives. The series will run four consecutive Tuesday evenings starting Oct. 23, 2018, from 9-10 p.m. EST. The documentary-style series features conversations with Native peoples from British Columbia to Peru about Indigenous cosmology and astronomy as well art, oral histories and writing systems. It also highlights the observations and studies of Native and non-Native scholars and archaeologists, as well as community-based knowledge keepers. Mohawk musician Robbie Robertson of the rock group The Band narrates each hour-long installment.

The series is one part of a larger educational effort by PBS and its Learning Media sector. Through teacher resources and lesson plans, according to PBS "the ultimate goal...will be to bring a more rounded study of Native American history and achievement into classrooms around the country." Gary Glassman, executive producer and director of Providence Pictures, reflects, "I can no longer look at this land without thinking of the millions of Native Americans who created a world in which people lived as family with all living things and that their way of life still has the power to make a more just and sustainable future."

Reflecting on the significance of the PBS series to a broad television audience, G. Peter Jemison (Seneca), an authority on Haudenosaunee history and series contributor, writes, "Places separated by geography and people separated by hundreds of years find they still have stories; oral traditions that link them. The beauty and astounding knowledge our people had and still have are what the filmmakers have attempted to portray."

Tipi at the annual Comanche Fair
in Lawton, Okla.



A LENS ON **NATIVE AMERICA**

The first episode titled *From Caves to Cosmos* features some of the earliest rock art in the Western Hemisphere at the Cave of the Painted Rock in the Monte Alegre hills in Brazil, dating to around 13,000 years ago. It is discussed by Dr. Anna C. Roosevelt and Dr. Christopher S. Davis of the University of Illinois at Chicago. Dr. Roosevelt observes that, “The Monte Alegre rock art...shows that the Paleoindians made exhaustive and accurate observations of the motions of the heavens but chose to ‘see’ them as the heroes and deities of their creation scenario. Thus, scientific understanding, which is also manifest in Paleoindians’ local ecological adaptations, is something the Indians merged with their conceptual and aesthetic understandings, creating a true monument of art iconography that still exists today, so many thousands of years later.”

Shown here are archaeologists Christopher Davis and Anna Roosevelt, who determined that a Paleoindian cliff painting may have been part of an ancient astronomical observatory.



Early Americans were intimately aware of the movements of the sky and were able to document such knowledge. The story continues at the imposing and awe-inspiring Grand Canyon in the southwestern U.S. Jim Enote (Zuni), CEO of the Colorado Plateau Foundation, is working with Octavius Seowtewa (Zuni) to study petroglyphs, or rock carvings, created thousands of years ago. Enote has hired Native painters to transform Zuni history into illustrated maps. He explains, “We looked at these kinds of petroglyphs and other kinds of images on ceramics, things that were woven in tapestries. We thought about the songs and prayers we have, and we decided that we can make our own kinds of maps.” They “represent the world without defined boundaries” and are unlike the “geometric maps with streets and roads” to which people may be more accustomed. “When they see Zuni hand-painted maps, they realize there is a different way of looking at the world,” he says.

Zuni tribal member Jim Enote returns to the Grand Canyon, place of his people’s emergence from the earth.



G. Peter Jemison in a Seneca longhouse.

INSET: The Grand Council is the governing body of the Haudenosaunee and makes decisions based on the Great Law of Peace. The Hiawatha Belt's return symbolized recognition of their ancestors' immense contribution to America's foundation of government. Shown from left, Haudenosaunee elders with the Hiawatha Belt: spiritual leader Tom Porter (Mohawk), Tadodaho Sid Hill (Onondaga) and Wampum Maker Ken Maracle (Cayuga).

The second episode, *Nature to Nations*, explores America's first democracy, founded around the year 1150 by the Haudenosaunee (Iroquois) people of present-day upstate New York and Canada. The Hiawatha Belt depicts the joining of the five Haudenosaunee nations under the Great Law of Peace, which provides instructions on the treatment of others, the preservation of a democratic society and the importance of reason in maintaining peace. It is made of wampum, meaning "white shell beads" in the languages of the Narragansett of Rhode Island and Wampanoag of Massachusetts. They are made of quahog clam and whelk shells carefully crafted into beads, woven into belts and placed on other items.

According to the Haudenosaunee, wampum has the power to heal, hold memories and create bonds between nations, as the Hiawatha Belt has done. The Peacemaker, sent from the Creator and a prophet of peace, worked with Hiawatha, a grieving warrior and one of the Peacemaker's first disciples. Hiawatha's daughters were killed by the dark magic of the Onondaga warlord, Tadodaho. Eventually, with the help of Jigonsaseh, the first clan mother, Tadodaho was able to accept peace and appointed the Keeper of the Central Fire. The Peacemaker assembles the chiefs from each nation; each bring wampum and the Peacemaker weaves the strands into one belt – The Hiawatha Belt. From left to right, the following nations are represented in the Hiawatha Belt: Seneca, Cayuga, Onon-

daga, Oneida and the Mohawk. The Tuscarora, currently the sixth nation, joined in the early 1700s after the Belt was created. G. Peter Jemison (Seneca) speaks of the importance of the return of the Hiawatha Belt from the State of New York back to the community: "To explain the Belt's significance we created a Haudenosaunee Grand Council with the youth. They learned how a question is introduced to the Grand Council, how it is reviewed, by whom in the process and how a decision is arrived at. They learned the considerations Chiefs must be mindful of when making decisions.... It is my belief that we brought life back to the Hiawatha Belt that had been away from Haudenosaunee hands for a hundred years. The Belt, in turn, educated us as to its importance."

A LENS ON **NATIVE AMERICA**

The third episode titled *Cities of the Sky* concentrates on the immense knowledge and reverence that Indigenous people have for astronomical bodies. Such understandings are accepted as spiritual relationships that are reflected physically on the landscape; examples shown in the documentary include the ancient city of Cahokia, near St. Louis, Mo., built by predecessors of southeastern tribes, and large stone structures like the Governor's Palace built by the Maya at the Uxmal site in Mexico.

The stunning architecture of the massive palace complex of Palenque in present-day Mexico, built by ancient Maya peoples.



The fourth episode *New World Rising* focuses on the survival of Native nations today following centuries of coordinated and deliberate invasion by colonizers. The Comanche's connection to and reverence for the horse is discussed in-depth, as the introduction of the animal by Spanish explorers changed nearly every aspect of Plains tribal lifeways.

LEFT: Morgan Tosee (center) has kept the Comanche people's special connection to the horse alive for generations of his family.



Harvard Divinity School Historian of Religion David Carrasco points to the face of the Aztec God of Rain, whose likeness was hidden in plain sight on the wall of a colonial church in Tlalotelco, Mexico City.



ABOVE: Mexican dancers simultaneously draw upon their Indigenous and colonial roots, dancing in full Aztec regalia in the shadow of a colonial church.

The Florentine Codex, a 12-volume encyclopedia created by Aztec artists about the history and culture of their people, was commissioned by Spanish friar Bernardino de Sahagun in the 1540s and completed approximately 30 years later, in an effort to “understand” Aztec ways and methodically destroy them. The elaborately decorated Codex also chronicles the gory details of the Spanish conquest in the Nahuatl language.

A LENS ON **NATIVE AMERICA**





Artists work to carve a cedar tree into a prominent figure in the Kwakwaka'wakw culture, the Moon.

By emphasizing significant facets of Native cultures, the series underscores the messages that Native America is *our* America. Native contributions sustain our everyday lives, from the physics of suspension bridges created by the Inka to food staples such as corn, developed by Mesoamerican farmers. The series also inquires about how contemporary Native people connect to the world around them and to prior generations. The late Beau Dick, a Kwakwaka'wakw artist and carver, remarks: "There's a certain relationship that our people have with the cedar tree. It reconnects us with our ancestors, with our story, with our identity. And, it's just really sacred to us.... My grandfather did that. My great grandfather did that. My great-great-great grandfather did that.... I'm following their footsteps. And, that's really personal and we share that. We're following what was provided by our ancestors and the relationship they had with the Creator."

According to Dr. Roosevelt, "*Native America* can show audiences the diverse, intricate and effective cultures that allowed the first people to make the continent their own. Their achievements are truly impressive, and I feel these aspects of their history are made clear in the series. Although many Americans do know about the cultures, there are some that seek to denigrate them for various reasons – ranging from competition for land and resources to racial nationalism and simple ignorance. The series makes clearer to the viewer how the Native cultures integrated specialized knowledge about their habitats and societies into formulations that are some of the great art styles of the world." ❁

Theresa Barbaro is a regular contributor to *American Indian* magazine and an adjunct assistant professor of anthropology at two colleges on Long Island.

Abuelas, Ancestors Atabey

The Spirit of Taíno Resurgence

BY CHRISTINA M. GONZÁLEZ

“Prepárate, mi gente. Algo viene.”

(Get ready, my people. Something is coming.)

I tilted my head attentively towards the man in trance. I was with members of an Indigenous Caribbean Taíno community, all eagerly waiting to receive this message during a meeting-turned-spontaneous-channeling-session at a private Brooklyn residence in August 2017. Back in April, and again in July, of that year, channeled ancestors issued repeated warnings to them through ceremonies in Puerto Rico of an impending disaster to strike the island and surrounding region. This disaster, they warned, would be particularly devastating, denying many food and water.

Community members were told to prepare for the difficulties ahead. Little did they know how imminent a threat this was and in what form it would take.

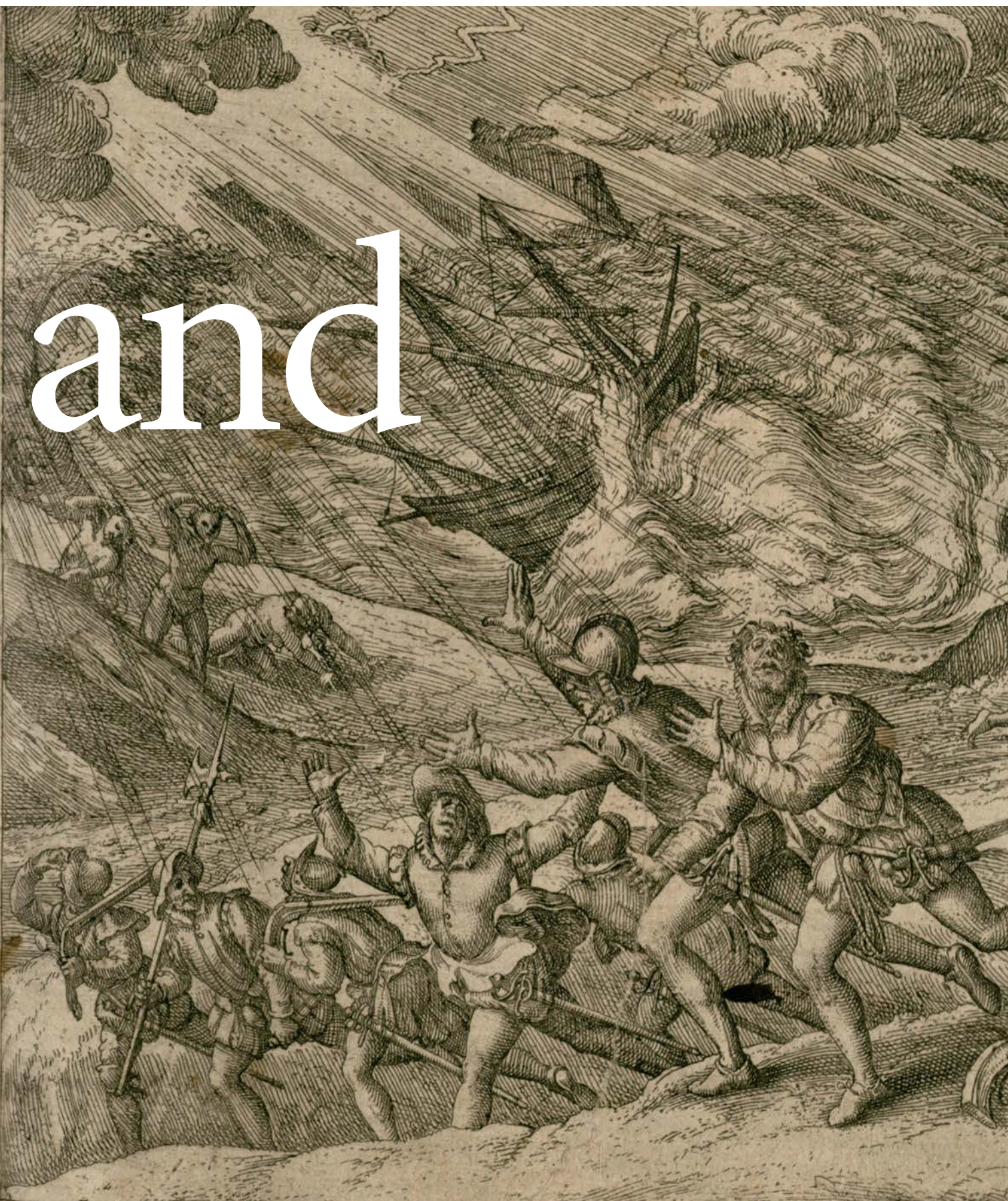
A few weeks following this prediction one of the strongest storms ever recorded in the Atlantic arrived as Hurricane Irma. Irma swept across the Caribbean, devastating isles like the Virgin Islands and Saint Martin, sending Florida into a state of emergency and leaving more than a million people in Puerto Rico’s northern coast without power, and some without homes. Less than two weeks later, Hurricane Maria unexpectedly appeared. With winds reportedly greater than 185 mph, Maria catapulted Puerto Rico into darkness, leveling its power grid and cutting

off telecommunications, roads and highways, contaminating its water supply and plummeting the U.S. territory into a humanitarian crisis from which, almost a year later, its people are still recovering.

“Prepárate, mi gente. Algo viene.”

More than 500 years ago, the Indigenous Peoples of the Greater Antilles – popularly referred to today as Taíno – were greeted by a different kind of storm: European colonization. From the late-15th century, Christopher Columbus and other representatives of the Spanish Crown carried out systematic campaigns of conquest over lands, resources, bodies and souls. The Caribbean was the experimental playground for what became

and



A Terrible and Incredible Storm is the title of this 1594 engraving by Theodor de Bry, which is considered the first European depiction of a hurricane. While de Bry never experienced a hurricane himself - in fact, he never even set foot in the Americas - he was inspired by Columbus' diaries and early European travel accounts that described them as the world's greatest storms.

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TAÍNO RESURGENCE



Artesanía Guillén, a shop and studio in Yamasá, Dominican Republic, displays the renowned craftsmanship of “los Hermanos Guillén” (the Guillén Brothers), who specialize in reproductions of pre-Columbian Taíno cultural and religious materials.

“When you pick something you must always give something back. You must explain to the plant why you need from it. You pick it this way, at this time of the day so that you don’t hurt it. You tell her or him why you need it.” Later as an adult, Hernández came to identify these family practices as reflecting an inherited Indigenous value system, especially when learning from his Native North American friends of similar traditional plant ceremonies they practiced in their communities.

an expansive and competitive quest among European powers to dominate and restructure the planet according to their ambitions, worldviews and value systems. As the first victims of this perfect storm, Taíno came to be written off as the world’s paradigmatic extinct Native.

One of the many ways Taíno have survived, however, is through words like *hurakan* (hurricane). From an ancient Taíno perspective, the *hurakan* was an expression of the fury of Guabancex, mistress of violent churnings of wind and rain, and one of the manifestations of Atabey (the consciousness of Mother Earth). Guabancex is chaos incarnate; yet, her power was not seen as merely a destructive force of death, but part of a transformational cycle leading to new life and balance.

“Prepárate, mi gente. Algo viene.”

After centuries of purported extinction, the Taíno resurgence movement emerged around the time of the quincentennial celebrations of Columbus’ so-called discovery of the “New World” by people proclaiming themselves the survivors of the Caribbean’s colonial tempest. The movement developed as a collective effort mostly by diasporic Caribbeans from the islands of Puerto Rico, the Dominican Republic and Cuba, to explore and illuminate Native Caribbean survivals, and to organize around and assert Taíno identity and worldviews. Around the same time, Panchito Ramírez, hereditary *cacique* (chief) of Caridad de los Indios, Cuba, issued a mandate to “let the world know of our existence,” ending his community’s isolation, which, along with other unique geographic, political and historical factors had enabled them to maintain their Indigenous culture and identity throughout the post-Columbian era.

Taíno: Native Heritage and Identity in the Caribbean running at the George Gustav Heye Center of the National Museum of the American Indian – Smithsonian in New York City until October 2019, is a first-of-its-kind exhibit that contextualizes this movement and highlights the Native legacies that persist in the Hispanophone Caribbean. These range from material cultural practices like *magüey* hammock-weaving; toponymy and retention of Native words; foodways and staple crops like *yuca*; and the continued application of Native agronomical and piscatorial technologies and knowledge.

Beyond material legacies and identity assertions, Taíno resurgence revolves around living in the world in a Native Caribbean way. Many in the movement call upon embodied memories of traditions and values disseminated across generations, often by family matriarchs, which espoused mindful relations in a world where all things have life, from plants, stones, rivers, forests, caves, sun and moon, to deceased relatives and disincarnate beings inhabiting their islands. Marilyn Balana’ni Díaz, Puerto Rican Taíno and principal *abuela* (grandmother) of the Taíno community Concilio Taíno Guatu-ma-cu a Borikén, emphasizes this relational sense of belonging: “You are part of nature. You’re not outside of it.... We are part of the plants. We are part of the cosmos.” What anthropologists might describe as “animism,” Cuban Taíno scholar-activist José Barreiro calls “world alive”; that is, engaging everything in the natural world, humans included, as conscious, agential and connected within a shared ecosystem. He illustrates this with the Smoking of Macuyo, an ancient tobacco ceremony inherited and sustained by Cacique Panchito Ramírez: “The ceremony is conducted in a community circle, smoking rolled tobacco to invoke the four directions and express appreciation to the natural and cosmic family that surrounds humans,” says Barreiro.

Domingo Hernández, Puerto Rican Taíno and elder of the movement, speaks of invaluable lessons he carries from his great-grandmother, Mama Manuela, whom he says was *india* and a practitioner of *santiguar* (a folk medicinal tradition in rural Puerto Rico used to diagnose and heal through a combination of prayer, plants and massage). Raising him in Puerto Rico, she taught that everything in nature has a consciousness, a language and requires specific methods of communication. Of plants she explained: “When you pick something you must always give something back. You must explain to the plant why you need from it. You pick it this way, at this time of the day so that you don’t hurt it. You tell her or him why you need it.” Later as an adult, Hernández came to identify these family practices as reflecting an inherited Indigenous value system, especially when learning from his Native North American friends of similar traditional plant ceremonies they practiced in their communities.



Cacique Panchito Ramírez leads a traditional Smoking of Macuyo ceremony in Caridad de los Indios, Cuba.

PHOTO COURTESY OF JOSÉ BARRERO

The narrative of Taíno extinction throughout the centuries has meant a serious lack of dedicated academic inquiry into the subject, which propels many within the movement to become their own citizen scientists, comparing familial and local customs with Taíno beliefs and rituals recorded in the conquest chronicles. Miguel Sagué, a pioneer of Taíno resurgence, speaks of the healing ritual of *despojo* (dispossession) in his native Cuba. *Despojo* is common in the Afro-Caribbean religion of Lukumí, using herbs, baths and prayer for energetic purification. Sagué, however, describes *despojo* as being a curative method practiced by some Cuban families, including that of his wife. In this tradition, the healer takes the afflicted person, spins him/her around in both directions, rubs the length of their arms from shoulders to hands, and then vigorously pulls and shakes their arms and hands, to “pull out” their malady. Sagué relates this healing method to techniques of ancient Taíno healers recorded by chronicler Ramón Pané, wherein they performed it over the legs and feet rather than the upper limbs.

While elaborate Taíno ceremonies and belief systems did not survive the conquest era intact, Native retentions are evident in some of the syncretic, or blended, religions of the



PHOTO BY CHRISTINA M. GONZÁLEZ

rural Caribbean, reflecting a complex fusion of folk Catholic, Afro-diasporic and Native traditions. In these highly syncretic places, it is sometimes difficult for scholars to deduce the origins of practices that are interpretable through various cultural lenses. However, Native influences are identifiable in various traditions that commune with Taíno spirits, as in 21 Divisions, that adopted and ritualistically use endemic flora and foods sacred to Taíno, as in Lukumí, and that use mediumship for

Agronomist Lisandra teaches about plants and farming to students who participate in the Nagueake curriculum, an Indigenous cultural and linguistic educational program in schools throughout eastern Puerto Rico. Increasing economic and ecological volatility in the Caribbean is bringing many people “back to the land.” For Nagueake, this is in ways that value Native and ancestral agronomical knowledge.

TAÍNO RESURGENCE

PHOTO BY JOANNA MARTÍNEZ



On the Puerto Rican island of Vieques, Cacique Gypsy Córdova (right) of the cultural-religious community Yukayeke Taíno a Borikén conducts a healing ceremony in July 2018 using rolled tobacco, the *salvia* plant, and incensed resin of the endemic tabonuco tree (*Dacryodes excels*).

ancestral communion and healing, as in *espiritismo del cordon* (Cordon Spiritism). In Cuba, practitioners of the Cordon dance in a circle, stepping, holding hands and swinging their arms while chanting, producing a trance that invokes disembodied entities and facilitates healings. According to performance studies scholar Jorge Luis Morejón, these elements derive directly from the ancient Taíno *areíto* (ceremonial song-dance).

A pivotal, yet overlooked, feature of what inspires and drives Taíno resurgence is what people describe as profound and personal experiences of the “spiritual” kind. Prophetic dreaming, clairvoyant or clairaudient phenomena and relationships with *india/o* spirits have propelled many people towards an urgent reconnection with neglected ancestors and forgotten traditions. This includes reviving ancient Taíno rituals and ceremonies lost through colonialism and the imposed domination of Christianity. It also includes a regeneration of ancestral rural lifeways that diminished through migration, urbanization and economic restructuring, which is especially salient for Puerto Ricans.

Religion has been deeply embedded in the colonial enterprise and experience, and



Women and girls of Concilio Taíno Guatu-ma-cu a Borikén do an *areíto* (ceremonial dance and song) in Puerto Rico's Susúa forest, April 2018. This forest is a significant site for the community, and is where they hold an annual naming ceremony that is open to the public.

so, for many Taíno, it is a fundamental focus of decolonization efforts. While many Taíno today practice diverse faiths like Christianity, Judaism or Lukumí, following a spirituality that is distinctly Taíno is a strong current that runs through the resurgence movement. Expressive of this yearning is Concilio Taíno. The group's Cacique Martin Cacibaopil Veguilla explains that the religions practiced currently in Puerto Rico are all rooted in the cultures of distant lands. Veguilla lamentingly asks, “But who practices that of the Taíno? No one, because no one remembers it.” Through the guidance of channeled ancient *abuelas* and *cemis* (primordial, ancestral guardians), Concilio Taíno is resurrecting a Taíno spirituality that emerges from and speaks directly to their homeland.

Ancestral lands and geographical features therein nourish Taíno and provide a deep sense of belonging and vitality of body and soul, a relationship that Miguel Sagué believes should ideally inform one's religious identity and practice. “If a Taíno is following a Christian path,” he states, “that tradition includes all kinds of foreign elements that don't have to do with us historically.... What do we have to do with the Jordan River? We have to do with the Toa River [in Cuba]. We have to do with rivers in Puerto Rico and in the Dominican Republic.... Our physical geography is part of our spiritual geography.” As founder of the Caney Indigenous Spiritual Circle, Sagué trains new generations of *bohitiu* (shaman-healers) and *behike* (ceremonial leaders) according to a re-

constructed Taíno mysticism that reflects this relationship to Caribbean geographies, stories and elements.

Elsewhere there has been growing interest in reviving the ancient Taíno medicine, *cohoba*. *Cohoba* is an entheogenic snuff made from a mix of ground seashells and the crushed beans of the *cojóbana* tree (*Anadenanthera peregrine*) that ancient Taíno inhaled nasally using a Y-shaped pipe, also called *cohoba*. They revered *cohoba* for opening a direct portal to the ordinarily unseen ancestral realm. There, Taíno received prophetic visions and warnings, and consulted with ancestral beings on matters such as warfare, healing and harvesting. Jorge Estévez, Dominican Taíno and Smithsonian researcher for the Caribbean Indigenous Legacies Project, shares that while shamanistic use of the medicine ceased, “the act of making the *cohoba* itself never died.” He references Dominican farmers who still prepare it to treat sick livestock, calling it *abey*. “The Spanish never recorded the preparation and yet these people know exactly how to make it.” Within the Taíno movement, *cohoba* is being slowly and carefully re-introduced as a ceremonial medicine, building on comparative research on related medicines in South America like the *yopo*. An important elder who has been instrumental in reviving it said of the *cohoba*: “She is a woman and she is a teacher.”

From the teachings of *cohoba*, the instructions of *abuelas*, and the meaningful experiences of the “world alive,” the feminine



PHOTOS BY CHRISTINA M. GONZÁLEZ



La Mujer de Caguana (Woman of Caguana) is a pre-Columbian Taíno petroglyph located at the Caguana Indigenous Ceremonial Park in Utuado, Puerto Rico. While there are diverse interpretations of the symbol's meaning, many Taíno today view it as an anthropomorphic representation of Atabey (Mother Earth consciousness). This symbol of Atabey is becoming increasingly visible and adapted by Caribbean island people, inspiring diverse creative expressions from contemporary art to tattoos.

Master artisan and amateur archaeologist Daniel Silva presents a reproduction of a *cohoba* pipe at his home and studio in Vieques, Puerto Rico.

principle undergirds the spiritual dimensions of Taíno resurgence, in subtle and consistent ways. This current ultimately flows back to The Mother herself, Atabey. Afro-Taíno Dominican writer and storyteller Nasha Holguín describes Atabey as “the great mother of the natural world. She is to whom we owe our sustenance and nourishment. And she is calling us back home.” This return home is not just a return to the land, but to the consciousness of the land. For Taíno, it is a reconnection to Atabey predicated on culturally specific ways of engagement that are, in some cases inherited, and in others, re-discovered and re-learned, but that all value her in an anciently Caribbean way.

These reconnections are not only healing and enriching for Taíno, but for Atabey as well. Marilyn Balana’ni Díaz explains: “Progress has been going backwards. This planet is dying. We were given the authority to take care...and we have taken over.” The dire consequences of today’s dominant worldviews and economic systems related to the Earth, that Díaz describes as “backwards,” and that are legacies of colonization’s victors, make this reconnection to Atabey not only necessary, but urgent; not only for Taíno, but for everyone.

“Prepárate, mi gente. Algo viene.”

Just as Puerto Rico is rebuilding post-Hurricane Maria through the communal will and ingenuity of locals and their diasporic kin, particularly women, so too are Taíno in the wake of the devastation of their culture and people post-colonization. Domingo Hernández describes the magnitude of this work: “After this generation, if it doesn’t revive, then it will be lost...like it never existed. I think we are...the last gasp for air.” Guabancex reminds us: out of destruction comes new life and balance. Taíno see the “world alive” of Caribbean lands, beings, and ancestors as actively supporting their restoration as a people. Whatever becomes of Taíno resurgence moving forward, its survived and rekindled spiritual expressions point to a desired and needed world where: the future is ancestral; the future is ancient; the future is Atabey. ✨

Christina Marie González (decolonizing Borikua/Puerto Rican) is a PhD candidate in Sociocultural Anthropology at the University of Texas at Austin, with concentrations in Native American and Indigenous Studies and Museum Studies. She has served as a researcher for the Smithsonian Institution’s Caribbean Indigenous Legacies Project as well as a curatorial assistant and advisor on the exhibition *Taíno: Native Heritage and Identity in the Caribbean*.

AGUA DULCE IN KISKEYA:

Tobacco, Casabe, Water and Stone

BY JORGE BARACUTEI ESTEVEZ

As part of a research trip for the Caribbean Indigenous Legacies Project, my good friend and island guide Milton Sanchez Velasquez and I drove through a *baguada* (fierce rain storm) in Kiskeya (Dominican Republic), from the Maguana region in the western provinces towards the east, where the international airport is located. We headed there to pick up Dr. José Barreiro, scholar emeritus of the National Museum of the American Indian, who was arriving that afternoon. I was suffering from chronic back pain that was especially bad that day. Milton, concerned for me, suggested perhaps he should drive. The intense look of pain on my face must have been quite evident. I reminded him that the car was rented in my name; therefore, I just had to bear it. By that point, I had become fed up with pain pills, patches and the like. Nothing seemed to help.

As we approached the town of Bani, Milton recommended we visit a healer named Doña Yoya who was skilled in *soba* or *sobar*, a type of massage. This particular ritual is also common among the Lokono Arawak and other Indians of northern South America where the ancestors of the Taíno originated. They too call it *soba*. The rain and clouds made the morning seem as if we were driving in the twilight. Finally, the sky cleared for

a moment as we arrived at her home, a small shack by the side of the road surrounded by mountains and hills. It felt quite eerie to me.

We knocked on the door a few times. Suddenly the door opened slowly and a small, frail woman – standing around three feet, eleven inches tall – looked up at us from her doorway, with sparkling eyes and a huge smile. She greeted us by saying, “Welcome to my humble home. All that I have is yours.” Her tone was disarming, so remarkably friendly! I instantly felt like I was home. This graciousness was amazing, but not unique. Nearly all rural people of Kiskeya are similarly friendly and generous. I immediately explained my ailment to her and remarked that the rain seemed to aggravate my pain. She listened intently, smiled warmly and with a simple nod agreed to help me. Milton had cautioned me, however, “You can give her money, but do not ask her how much she charges. That is very disrespectful.”

She asked me to take off my shirt. I imagined she was about to introduce me to some unknown native plants or herbs. However, I am quickly disillusioned when instead she pulled out a jar of Vicks VapoRub! My disappointment did not last long though. She scooped up a heaping amount, joked about the size of my back and began to massage me. Suddenly she began drawing intricate, indiscernible, geometric patterns with her

thumbnails on my back while singing in a low murmur. She began on my neck, going down to the small of my back, praying under her breath, swaying her body back and forth rhythmically. When the design was complete, she lit a cigar and blew the smoke over my entire back. Making a loose fist, she placed it over the affected area and sucked in air as if to dislodge whatever was stuck there. She then spit it out forcefully.

“In a few days your pain will go,” she said. “It may return to another area, but it will never hurt you there again.” I was grateful and extremely curious. I asked her, how, when and where did she learn to heal in this way? “When I was a young girl,” she began, “I met an Indian man on that mountain you see there [pointing with her lips across the street]. Every day, I’d walk up the mountain to meet him, and he’d teach all he knew of plant medicine. But one day he did not return...I never saw him again. I have been a healer ever since.”

Stories like this persist all over Kiskeya, despite the extinction paradigm that is prevalent here and the major islands of the Caribbean. Indigenous healing customs and traditions form part of a highly complex and mostly – since the Conquest Era beginning in 1492 – hidden legacy. Its roots, however, existed for thousands of years before Spanish arrival. Existing both on its own and in syncretic form,



Doña Juana Yoya with Jorge Estevez, Aug. 20, 2015.

PHOTO BY MILTON SANCHEZ VELASQUEZ

TAÍNO RESURGENCE

The wilds of Upper Maguana.

PHOTO COURTESY OF ELSA CUERREIRO

they are known as *Agua Dulce* (Sweet Water) and by some as *Tamani*.

San Juan de la Maguana is located on the island's southwest. Main roads were not built until the 1930s. Isolated, difficult to reach frontier land harbored maroons, of both Taíno Indian and African extraction up to fairly recent times. Cultural and spiritual syncretism came to epitomize this region. In one tradition, for example, the Liboristas follow the teachings of the island's only Messianic figure, Papa Liborio, a healer and rebel who fought and was killed by American occupying forces in 1922. Another tradition is known as the 21 Divisions, a tradition that is sometimes referred to as Dominican Vodún.

Both traditions have many followers island-wide, and both have strong African, Catholic and Taíno influences.¹ The Indigenous aspects of these religions are known as Sweet Water, the Red Band or Blue Water. The Indian traditions play a minor role in 21 Divisions, but play a much larger role among the Liboristas. Peculiar to Liboristas is the fact that their altars contain a heavy Catholic influence and a minor African one, and choose to keep all Indian iconographies away from anything European or African. In fact,

these altars, called *buyio*, are usually kept deep within caves. Tobacco, casabe (a traditional Taíno bread), water, unusual stones and native fruits are part of the offerings in this tradition. Devotion to ancient deities, historical Indian *cacike* (chiefs), both male and female, suggests strong ancestor worship.

Carmen Popa, a Liborista practitioner, explains: "Here at the mission (church), we believe that the Father, the Son, the Holy Ghost, and the spirit of our Cacike Anacana [an historical female Taíno Indian chief] shines light on our path." When asked if she has Indian ancestry, she says shyly, "My father always said we come from Indians, but it is hard to say such things here." Of course, she was referring to the stigma that surrounds any notion of being Taíno or Indigenous.

I thought about this. It reminded me of my own life, wherein I always knew of my Taíno descent, but openly acknowledging it was discouraged. In fact, I often did, only to be ridiculed by friends, classmates and teachers alike. Like Carmen, often times I would just sit quietly and patiently while others determined for me, with whom or what I'm supposed to identify. Times have changed, however, and exciting new research

is demonstrating that the Taíno, although assimilated, were never exterminated. In fact, a study was published in February 2018 based on the sequencing of ancient DNA from a 1,000-year-old tooth from the Bahamas. It conclusively proved that modern day Caribbean people not only have strong Native ancestry but also that it is decisively Taíno, and not from imported Native slaves, as has been suggested by some historians.² Compiled by an international team of researchers, the study findings are published in the journal *Proceedings of the National Academy of Sciences* (PNAS).

Here in Maguana, the people not only embrace a spiritual tradition full of Native customs and iconographies, which form the core of their spirituality, but also maintain an identity. This is, indeed, hiding in plain sight. One woman, Margarita Acevedo, said, "Although I practice 21 Divisions, my Indian Division [sect] comes from my mother's town of Jacagua." The people in her town only adhere to Agua Dulce. Their *buyio* (altars) are pure Tamani. Nothing Catholic nor African are allowed on these altars. Acevedo confirmed for me the fact that Agua Dulce is practiced separately from the other two religions.

Amantina Healer, caretaker of the sacred Anacaona stone (on which she is seated). Devotees to Anacaona travel from as far as Haiti and the eastern side of the Dominican Republic to leave her offerings of tobacco, casabe, water and stone.



PHOTO COURTESY OF JESSIE MARRERO

Indeed, one of the benchmarks of Agua Dulce is that even when it is practiced in syncretism, the Indian portion insists on being set apart. If one is lucky enough to meet someone practicing solely Indian devotion – which also means devotion to land, native spirits and the old Indian gods and historical figures – they will readily explain that the Indian refuses to share space with the other two customs as these work with blood and metal. One important factor is that all Agua Dulce altars contain certain elements, the most important of which are tobacco, casabe, water and stone.

During the 1920s and '30s, many skirmishes took place in this region between *campesinos* (rural people) and the rich land barons, most of whom had “elite status,” meaning of Spanish descent. They followed the racist views of Rafael Leonidas Trujillo (Dominican President/Dictator from 1930-1961), who declared that Haitians and their “evil” voodoo religion had infiltrated the border towns of the island. Thus all beliefs from this area were deemed African, Black, Haitian – and evil. Add the extinction model to this brainwashing and it is no wonder why few, if any, historians have ever researched

the Indigenous Taíno beliefs that persist in the area. In the complicated racial politics of the Dominican Republic, Dominicans often use *indio* as a preferred label over black, and to differentiate themselves from Haitians. All of this while actual Indian descent people and Indian customs continue to be ignored and submerged under the extinction model.

As I looked across the valley of San Juan de la Maguana, I was reminded of a quote by Jan Lundius, a religious historian from Sweden who has studied Maguana, its people and their religions for many years. He writes: “I wish to indicate that many inhabitants of the island of Hispaniola find themselves within an entirely different universe than the one I am used to, and it is often through their way of telling stories that they are able to slightly open up the door to that amazing world. Myths, legends and rituals animate their world, and if you are fortunate enough, you may catch a glimpse of how that ‘other’ world might appear.”

With the exhibition, *Taíno: Native Heritage and Identity in the Caribbean*, now open at the Museum in New York, and with the advent of the latest ancient DNA sequencing studies – which conclusively demonstrate

that Native DNA is not only present but abounds in the Caribbean and is of Taíno extraction – perhaps in-depth research will finally be conducted throughout the Caribbean region.

Our complete Taíno story is yet to be written, but I’ve had my own numerous, fascinating, glimpses of it. And my back pain never returned. ✨

Sadly on June 13, 2018, Doña Yoya crossed over. Like Yoya there are many healers on the island, most of them in their 80s or 90s. In 10 years they will leave us, taking with them their healing traditions, customs and stories. Their stories must be recorded. It is for this reason I am leaving the job I love at the NMAI to return to my homeland and begin just that.

Jorge Baracutei Estevez (Taíno) is from Jaibon, a small town in the Cibao region of the Dominican Republic. He has worked in the NMAI education department for 24 years. In addition, he is Cacike of Higuayagua, a Pan Caribbean Taíno cultural organization.

Dr. Lynne Guitar contributed to this article. Dr. Guitar is an historian and cultural anthropologist who has researched and written about the Taíno for the past 30 years, 20 of which were spent working in the Dominican Republic. She has published 11 books and contributed to many others, and has been featured in more than a dozen documentaries, including the BBC, History Channel and Discovery Channel.

¹ Jan Lundius, *The great power of God in San Juan Valley: Syncretism and messianism in the Dominican Republic*, 1995.

² Compiled by an international team of researchers, the study findings are published in the journal *Proceedings of the National Academy of Sciences (PNAS)*, February 2018.

ON THE WESTERN FRONT:

TWO IROQUOIS NURSES IN WORLD WAR I

BY LAURENCE M. HAUPTMAN

In April 1917 when the United States entered World War I, only 403 Army nurses were on active duty. In response, the War Department recruited more than 21,000 nurses. Approximately 10,000 served overseas on ambulances, in field and convalescent hospitals, and on troop trains and transport ships, and 200 of these nurses died in the war. In spite of racial barriers, 14 Indigenous nurses served in the Nurse Corps in the Army Medical Department during World War I.

This is the story of two of these women – Cora Elm, a Wisconsin Oneida, and (Charlotte) Edith Anderson, a Mohawk from the Grand River Reserve, in Ontario, Canada, who endured the horrors of the Western Front. Elm and Anderson were sent to the Western Front in France to care for the medical needs of American “doughboys” as well as wounded French, British and Canadian allied soldiers, and often worked in 14 to 18 hour shifts.

Those who served overseas had to volunteer; none were assigned to the war in Europe against their will. Nurses with specialties in

orthopedics and anesthesia were especially sought after. Besides having to accommodate themselves to the ever-present fears of being captured or killed by the enemy, the volunteers often tended to soldiers who had suffered ghastly wounds in trench warfare. Before the discovery and use of antibiotics, they nursed soldiers who were severely wounded, those whose shrapnel wounds became infected and required amputation, and those who were gassed and who suffered long-term physical and psychological effects from its use. It has been estimated that about 30 percent of casualties incurred by the American Expeditionary Force were related to attacks of mustard, phosgene or chlorine gases. Health conditions actually worsened in the fall of 1918, the last months of the war, when the most devastating influenza pandemic of the 20th century hit troops stationed in Europe. This pandemic killed more worldwide than all of the soldiers and civilians who died of gunfire and disease in World War I.

In 1901, the United States Congress created the Nurse Corps within the United States Army

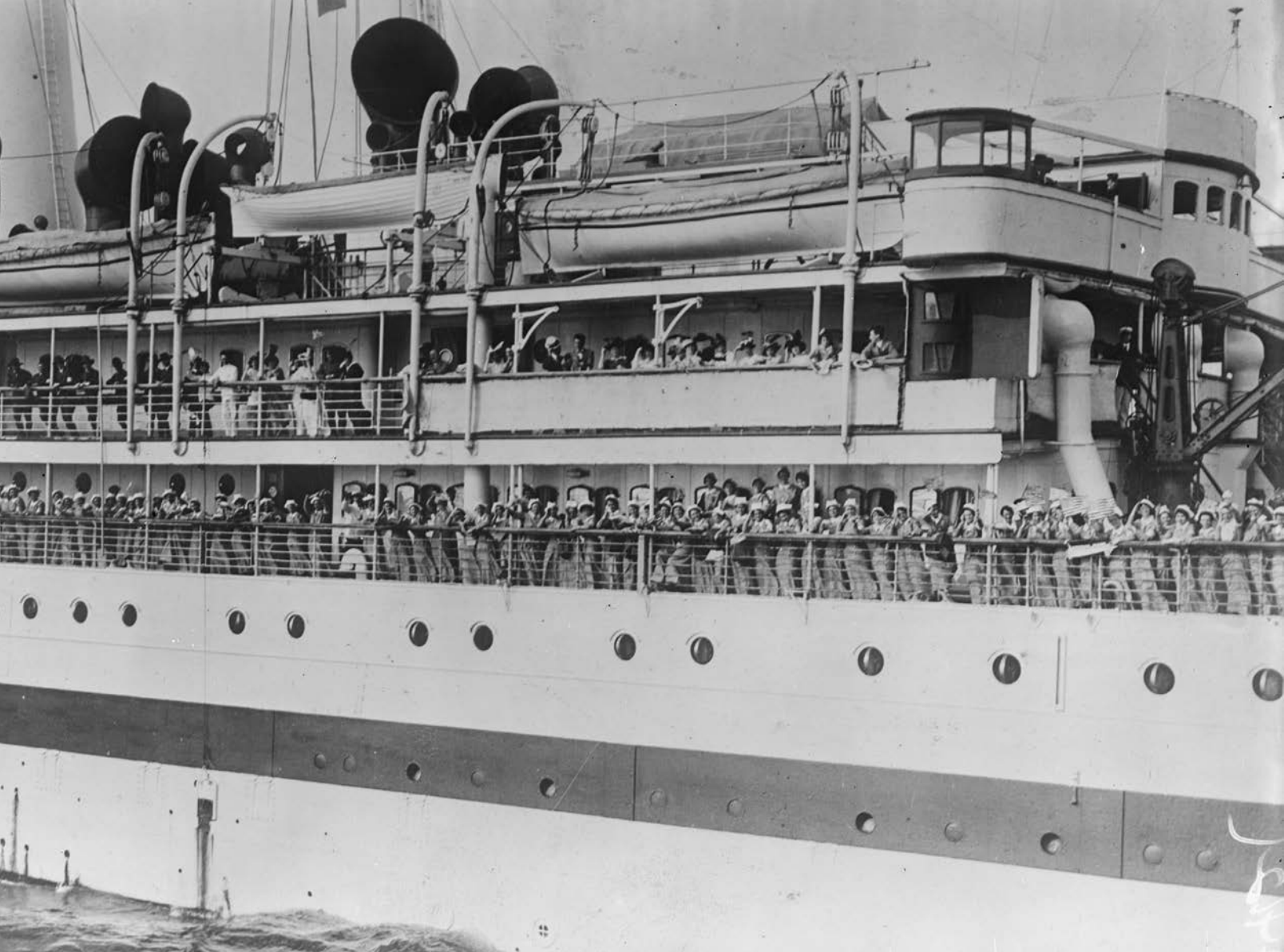
Medical Department. Even before American troops reached the battlefields of France, the War Department in May 1917 asked the Red Cross to help mobilize nurses for six base hospitals to serve with the British Expeditionary Forces. The Red Cross worked closely with the Nurse Corps, handling recruitment and training. Although some Red Cross nurses served close to the battlefields where they were under the supervision of the United States Army, most were assigned to base hospitals administered by the French.

Army nurses were appointed by the Surgeon General of the United States with the approval of the Secretary of War. They were not given military rank and were paid \$28.75 a month, the same as any enlisted man. The women had to be unmarried and between the ages of 28 and 35 and had to be graduates of training schools of nursing. In the racist climate of the times, the nurses initially had to be white as well as citizens of the United States; later that policy was modified, but African American nurses remained excluded.

Continued

Charlotte Edith Anderson Monture (Six Nations of the Grand River, 1890–1996) was the first Native Canadian registered nurse. Rejected from Canadian nursing schools because of her Native heritage, she sought training in the United States. In 1917, she volunteered for the U.S. Medical Corps and served in a hospital in France. She was one of 14 Native women who served in the Army Nurse Corps during World War I.





ABOVE: Aboard the *Red Cross*. Red Cross nurses en route to France. Sept. 9, 1918. Glass negative, 5" x 7". Gift; American National Red Cross 1944 and 1952. American National Red Cross photograph collection (Library of Congress) Library of Congress Prints and Photographs Division Washington, D.C.

FACING PAGE: A festive ward at Camp Hospital 33 in Brest, Finistere, France, December 1918. Personnel from Base Hospital 34 in England helped staff Hospital 33. The photo was featured in an episode on American Nurses in the Great War in the PBS - American Experience series, *The Great War*.

CORA ELM

The Episcopal Church established a tradition of training Indian nurses on the Wisconsin Oneida reservation near Green Bay late in the 19th century. Missionary Solomon S. Burleson and Bishop Charles Chapman Grafton founded the Wisconsin Oneidas' Episcopal Hospital between 1893 and 1898. It employed two Oneidas who were among the first hospital/nursing school trained Indian nurses in the United States, Nancy Cornelius, who attended the United States Indian Industrial School at Carlisle, Pa., and Lavinia Cornelius who attended Hampton Agricultural and Normal Institute.

Cora Elm, later Mrs. James E. Sinnard, was another Episcopal-sponsored nurse. She was born on the Wisconsin Oneida reservation in 1891. What we know of her childhood was that her grandmother was a midwife and that she grew up on a farm at Oneida. She entered Carlisle on Dec. 23, 1906, and graduated on Sept. 24, 1914.

After excelling in her studies, she was admitted to the Episcopal Hospital School of Nursing in Philadelphia, opened in 1888 to attend to the health needs of the poor in North Philadelphia. The nursing school was later made part of the Temple University Health System. It closed its doors in 2009.

In an interview conducted on Jan. 8, 1942 by the federal government's Works Projects Administration, Elm discussed how she came to train as a nurse and how it led to her military service in World War I: "I have been asked so many times by some of the Oneidas how I happened to join the Red Cross Army Corps. I try to tell them that I could not have been admitted if I was not a graduate nurse, and then they would give me a surprised look and ask me when and where I trained."

She continued, "After my graduation at Carlisle I went to Philadelphia, Penn., and started to train. Some wealthy people I worked for helped me, and my father paid my tuition. I came home to visit only once while



I was [training] in the hospital.” Elm graduated from nursing school in 1916 and received an appointment as supervisor of wards at the Episcopal Hospital there the following year. A clipping from an unidentified newspaper article from 1917 indicates that she participated as a suffragette in a demonstration in front of the White House.

The United States declared war against the Central Powers that April. Encouraged by the hierarchy of the Protestant Episcopal Church to help in the war effort, nurses from various church-affiliated hospitals volunteered to serve in the Nurse Corps. This was not such an unusual step. Most Wisconsin Oneidas at the time were members of the Episcopal Church. Oneida men had served honorably in the United States military since the American Revolution. In December 1917, Elm and members of Base Hospital 34, the Episcopal Nurse Unit, sailed on the *Leviathan* for Liverpool. The ship was formerly a German transatlantic luxury passenger

liner owned by the Hamburg–American Line and the largest passenger vessel in the world when it was launched in 1913. It had been confiscated by the United States government at the onset of hostilities and converted to an American troopship.

By April 1918, the Episcopal Unit had established its base hospital in the Grand Seminaire at Nantes in Brittany, 35 miles from France’s Atlantic coast. Over a nine-month period, the makeshift hospital provided medical care for more than 9,000 patients. Elm later recounted the psychological toll she faced in nursing so many soldiers. In the 1942 WPA interview, she said, “Life overseas was not very easy. Although I was in a base hospital [not at a field hospital at the front], I saw a lot of the horrors of war. I nursed many a soldier with a leg cut off, or an arm.”

After the war, she temporarily served as an army nurse in the Baltic States and even during the Allies’ intervention in Russia after the Bolshevik Revolution from 1918

to 1920. She returned to the United States, and in 1922 married James E. Sinnard. She later worked in several hospitals, including at Wood Veterans Hospital in Milwaukee, before her death in 1949.

(CHARLOTTE) EDITH ANDERSON

(Charlotte) Edith Anderson was born on the Six Nations Reserve in 1891. She was the youngest of eight children of Mary Thomas and John Anderson. Known to her Mohawk people as Emily and later to her nursing colleagues as “Andy,” she attended the day school on the reserve and later Brantford Collegiate Academy. Interested in a career in the health sciences, she applied for admission to nursing programs in Ontario, but was turned down because of her race. Determined to pursue her dream and overcome roadblocks caused by discrimination, she applied and was admitted to the nursing school at New Rochelle Hospital in Westchester County, just outside of New York City. The nursing

HELP THE RED CROSS



Join the Red Cross – all you need is a heart and a dollar Red Cross Christmas roll call, Dec. 16–23. Artist, Harrison Fisher (1875–1934); Niagara Litho. Co., Buffalo, N.Y., 1917. Lithograph, color; 11" x 21.3". Library of Congress Prints and Photographs Division Washington, D.C.



If I fail he dies, Work for the Red Cross. Red Cross recruitment poster showing a nurse on a battlefield with a wounded soldier appealing to a nurse seated at a desk; in the background, soldiers charge into battle. Contributors, Rev. Stanislaus Aloisius Iciek and Arthur G. McCoy. Duluth: J.J. LeTourneau Printing Co., c1918. Lithograph, color. Library of Congress Prints and Photographs Division Washington, D.C.

program there had been founded in 1892. Today this health facility is the Montefiore New Rochelle Hospital affiliated with Albert Einstein College of Medicine. After completing her training there, she secured a position at a private school in New Rochelle in 1914.

When the United States entered the war in April 1917, Anderson volunteered in the local American Red Cross Nursing Service, which later was merged into the Westchester County Unit B of the American Expeditionary Force. (Nearly 300 men from the Six Nations Reserve also enlisted, many in the famous, highly decorated 114th Battalion of the Haldimand Rifles in the Canadian Expeditionary Force.) Anderson's unit included 12 doctors, 50 corps men and 20 nurses, 15 of whom were Canadians. In preparation for overseas service, "Andy" and the other nurses trained in classes in hygiene and surgical procedures at Fort Slocum on David's Island in Long Island Sound across from Rye, N.Y. They were subsequently transferred to Ellis Island. Later, they were combined with nurses from the General Hospital at Buffalo who had been mobilized, trained and equipped at Fort Porter in that city.

The unit sailed for Liverpool on February 16, arriving on March 4. They then made their way by ship from Southampton across the English Channel to Le Havre, France, and subsequently boarded a train for Vittel, reaching the city on March 10. Vittel, situated in the northeast region of France, had been known for its mineral water and mineral baths. Now its famous hotels were to serve as hospitals for the Allies. The nurses were

assigned to the 23 Buffalo Unit and housed in one of the villas confiscated for the war effort by French authorities. This base hospital contained 21 buildings, comprising hotels, villas and garages with a bed capacity for 1,800 patients at a time. The medical facility had opened in January 1918 and ceased operations in February 1919, after treating more than 11,000 patients.

Unlike Cora Elm, Anderson left behind a diary, recording her experiences as a nurse from late January through the end of July 1918.

Although much of her entries were of her travels to Vittel and residence in the city and not hospital related, the reader is able to get a feel for wartime France, where life went on while death was all around. At a dance on April 6, Anderson indicates that a fear of a gas attack was imminent during the festivities. On June 6, she records that she saw 57 patients that day as well as three German prisoners of war. Sadly on June 16, she notes that a young American soldier, who "adopted" her as an older sister while apparently recovering, had hemorrhaged and died; she cried all night. In a later newspaper interview, she said that to deal with her own grief, she wrote a personal note to the soldier's mother.

Her diary entries in July 1918 are more detailed. On July 4, French and British convalescent soldiers with heads bandaged and arms in slings honored their American comrades in arms by holding a parade to celebrate Independence Day. On July 6, the unit performed 50 operations. Three weeks later, Anderson was in the operating room all day. On July 14, Bastille Day, the Medical Depart-

ment participated in decorating French and American soldiers' graves. Anderson wrote that the nurses also visited the major German POW camp housed in the city, although she did not indicate if they were there to provide medical services. In a later interview in the 1980s, she reflected on the aftermath of war – the "awful sight of buildings in rubble, trees burnt, spent shells all over the place, whole towns blown up."

After the war, Anderson returned to the Six Nations Reserve and married Claybran Monture in 1919. They raised four children. Until the mid-1950s, she continued her work as a nurse and as a midwife on the reserve and at the Lady Willington Hospital in Brantford. Aged well over 100, she died in 1996. She received a military funeral as the last surviving Six Nations veteran of World War I on the reserve. Today a street and park in the City of Brantford are named after her. Her extraordinary role in World War I is also highlighted in a permanent exhibit in the First Peoples' Hall in the Canadian Museum of Civilization (now the Canadian Museum of History).

Although Native women's roles often get buried in the overwhelming amount of writings on male warriors, they also distinguished themselves during wartime. There are no better examples than the contributions of two Iroquois nurses – Cora Elm and Edith Anderson. *

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

THE VOICE OF OUR NATIVE VETERANS

BY MARTIN EARRING



As tens of thousands of visitors descend upon the Museum in late 2020 to witness the unveiling of a singular work of remembrance for all Native veterans – the National Native American Veterans Memorial – what may not be as visible are the three interrelated components that comprise the project itself. Community consultations begun in 2015 formed the basis of the memorial’s design goals. The travelling exhibition, *Patriot Nations: Native Americans in our Nation’s Armed Forces*, serves as the Museum’s educational outreach to inform new audiences about the legacy of Native patriotism. The third component, the oral history project, is now taking shape as a vital archive of Native veterans’ stories. It complements the memorial’s physical structure as the living expression and shared experience of Native military service.

Preserving the stories of Native veterans is the result of a unique collaboration between NMAI and the Library of Congress’s Veterans History Project (VHP), graciously supported by Bank of America. The Veterans History Project collects, preserves and makes accessible the personal accounts of American war

veterans so that future generations may hear directly from them and better understand the realities of war; the Congressional mandate was signed into law in 2000. In addition to audio- and video-recorded interviews, the VHP accepts memoirs and collections of original photographs, letters, diaries, maps and other historical documents from World War I through current conflicts.

Part outreach, part training and part education, this collaborative effort will bring together staff and volunteers from both institutions at eight sites across the United States throughout the next two years. Each site visit will be as diverse as the Native veterans themselves – some will be training workshops to enable Native communities to conduct their own oral histories with their veterans. Some will be one-on-one interviews with Native veterans and still others are envisioned as a combination of interviews and workshops.

Since the spring of 2017, the team has visited four tribal colleges in North and South Dakota, two Great Lakes area inter-tribal Veterans festivals near Chicago in Lisle, Ill., a Northeast Arizona Veterans summit on the White Mountain Apache reservation in Pinetop, Ariz., and the Alaskan Federation



LEFT: Visitors at the Fourth Annual National Gathering of American Indian Veterans in Lisle, Ill., July 2018.

ABOVE: Grand Entry of Native American veterans at the Fourth Annual National Gathering of American Indian Veterans.



INSIDE NMAI

CLOCKWISE FROM RIGHT:

National Native American Veterans Memorial designer and Vietnam veteran Harvey Pratt (Cheyenne/Arapaho), second to left, with his wife Gina and NMAI curatorial consultant Herman Viola and his wife, Susan.

L-R: Veterans Clarence J. Tougaw (Puyallup), Rodney A. Sisson (Puyallup) and Michael Sisson (Puyallup).

Library of Congress staff Owen Rogers interviews Korean veteran Saginaw Grant (Sac and Fox, Iowa and Otoe-Missouria Nations).

Native veteran Angel Salas (Lakota).

Eagle staffs and colors posted after Grand Entry.

of Natives annual conference in Anchorage, Alaska. In addition to collaborating with the Library of Congress, NMAI is actively working with the Veterans Administration (VA) Office of Tribal Government Relations to join forces with local American Legion and Veterans of Foreign Wars posts. The gathering in Arizona, sponsored by the VA's tribal relations office, drew a large audience of more than 200 White Mountain Apache, Diné, Hopi, Pueblo and Tohono O'odham veterans and their family members. This year, the team traveled to the Oklahoma State University Oral History Center to participate in a workshop training sponsored by the Veterans History Project to enhance their interviewing skills and conducted more interviews this summer with community members of the Federated Tribes of Grande Ronde and the Confederated Tribes of Warm Springs in Oregon.

Although many will view the dedication of the National Native American Veterans Memorial in 2020 as a culmination point, the effort to collect and preserve the history of Native veterans' service has no end date. The stories of Native veterans will live forever in the archives of the Library of Congress and represent the living voice of the memorial. To learn more, visit the NMAI's website dedicated to the memorial project at American-Indian.si.edu/nnavm. For more information on the Library of Congress Veterans History Project, visit www.loc.gov/vets. ❀

In memory of Christopher E. Janis (Oglala Lakota, Feb. 1, 1975 – May 27, 2017). United States Marine Corps, 1993–1997, Inactive Reserves, 1997–2001.

Martin Earring (Mnicoujou/Oglala Lakota) is a special assistant in the director's office of the National Museum of the American Indian. The Museum's Veterans History Project team members Betsy Gordon, Kelly McHugh and Zandra Wilson (Diné) also contributed to this article.





PHOTOS BY NMAI STAFF

A HERO'S **PREDICAMENT**

BY ANTONIO CURET

An unfortunate encounter once put the Caribbean folk hero Deminan Caracaracol in a sorry state. His condition, and its surprising outcome, appears to provide the story for this beautiful bottle, now on display at the National Museum of the American Indian in New York.

This sophisticated ancient Caribbean artwork was collected in the Dominican Republic by Theodoor de Booy in 1916. It shows the high artistic skills of the artisans of the island of Hispaniola (present-day Haiti and Dominican Republic) and the central position religion had in their lives. The effigy represents a male figure wearing a highly decorated bonnet and belt, armbands and elaborate ear spools, all symbols that indicate his high status. The figure has both hands on his thighs, is standing in a semi-squatting position and has an erected penis, possibly indicating that he has inhaled *cohoba* (a hallucinogen consumed to achieve a state of spiritual transformation and to contact the supernatural). Significantly, the hump on his back resembles a turtle with frog-like legs.

This hump suggests that he is the mythical figure Deminan Caracaracol. It possibly refers to one of the adventures of the mythical quadruplets, Caracaracol and his three brothers, whose mother died giving birth to them. The adventures of the quadruplets are recounted in a cycle of stories, including the creation of the ocean from a great flood. The brothers obtained fish, cassava bread and *cohoba* from mythical beings to provide for humankind. They were the Prometheus of the Natives of the Greater Antilles.

This particular story was recorded by Fray Ramon Pane in 1495–96 on the island of Hispaniola. A friar of the Order of Saint Jerome, he arrived to the island in 1493 on Christopher Columbus' second voyage. Columbus



Deminan Caracaracol, a mythical hero or *zemi* of the ancient Indigenous Caribbean, was one of the quadruplet children of Itiba Cahubaba. Their travels brought many misadventures such as the painful gestation of a turtle on Deminan's back in this fine thin-walled ceramic. The vessel was probably used in important ceremonies. Deminan Caracaracol bottle, A.D. 1200–1500. Andres, Dominican Republic. Clay: 8.7" x 8.7" x 16.1". Collected by Theodore de Booy, circa 1916, for the Museum of the American Indian. 5/3753.

PHOTOGRAPH BY WALTER LARRIMORE, NMAI

himself sent Pane to live in the village of *cacique* (chief) Guarionex to learn their language (Arawak), and "...to discover and understand of the beliefs and idolatries of the Indians, and of how they worship their gods...."

Pane recorded what happened when the four brothers tried to ask for food from another mythical figure, Bayamanaco.

"As soon as they reached Bayamanaco's door, and they saw that he was carrying *cazabe* [cassava bread], the brothers said: '*Ahiacabo guarocoel*,' which means: 'Let's us meet this our grandfather.' Likewise, seeing his brothers before him, Deminan Caracaracol went in to see if he could get some cassava bread, which is the kind of bread they eat in that country. Once inside Bayamanaco's house, Caracaracol asked him for *cazabe*, the aforesaid bread. And the latter put his hand on his nose and spat a *guanguayo* [wad of spittle] onto his back; the *guanguayo* was full of *cohoba* that he had ordered prepared that day. This *cohoba* is a certain powder that they take at times to purge themselves and for other effects that will be described below. To take it, they use a reed half the length of an arm, and they put one end in the nose and the other in the powder; thus they inhale it through the nose, and this serves as a great purgative. And in this way he gave them the *guanguayo* instead of the bread he was making, and he went away very indignant that they had asked him for it.... After this, Caracaracol turned back to his brothers and told them what had happened to him with Bayamanaco, and how he spat *guanguayo* on his back, which ached very badly. Then his brothers looked at his back and saw it was very swollen; and that swelling grew so much that he was about to die. Then they tried to cut it, and they could not; and taking a stone axe, they opened it up, and a live, female turtle emerged; and so they built their house and raised the turtle. I did not find out any more about this, and what I have written down is of little help."

Pane, according to his own statements, his writing style and some contemporary writers, did not seem to be as well educated as other chroniclers of his time. Nevertheless, his work, though short and simple, is of great importance at many levels. For example, he is the only European writer who cohabitated with the Natives from Hispaniola, learned their language and reported on their religion before the impact of colonization had a det-



ABOVE: W.C. Orchard, staff member of the Museum of the American Indian, circa 1916, restoring the effigy vessel shortly after its arrival at the MAI in New York. L00400. Photograph gift of W.C. Orchard to the National Museum of the American Indian. BELOW: Theodoor de Booy, Dutch archaeologist, who collected the effigy bottle for George Gustav Heye's Museum of the American Indian circa 1916, photographed in the field in the Dominican Republic. Photographic archives of the National Museum of the American Indian, N04834.

rimonial effect in their way of life. Hence his work is considered by many to be the first ethnographic treatise of the Americas.

The collector of this bottle, de Booy, was a Dutch archaeologist who worked in the Museum of the American Indian, the predecessor of our Museum, between 1912 and 1918. Unfortunately, we do not know much about the origin and discovery of this effigy bottle. According to the collection records, the bottle was found in the area of the town of Andres, south-central Dominican Republic. It is unclear whether de Booy actually discovered it or collected it from someone who found it in a cave. However, de Booy never mentioned this effigy bottle in any of his published reports on his work in Dominican Republic, suggesting that the latter explanation is the more plausible.

The object arrived to New York in 1916 in a relatively good state of conservation, but with its right arm and left earlobe missing. William C. Orchard, conservator of the museum, can be seen treating the object in archival photos. From them it is clear that the missing parts were reconstructed and added, possibly using plaster, and painting them over to match the color of the rest of the effigy. The added parts are observable in this old photo by their



PHOTOS COURTESY OF NMN PHOTOGRAPHIC ARCHIVES

light or whitish tone compared to the orangey color of the rest of the vessel.

At the present, this amazing piece can be appreciated at the Caribbean section of the exhibit *Infinity of Nations* at the Museum's George Gustav Heye Center in New York City. ✱

All quotations are from Fray Ramon Pane, *An Account of the Antiquities of the Indians: A New Edition, with an Introductory Study, Note, & Appendixes* by Jose Juan Arrom. (Durham, N.C.: Duke University Press, 1999.)

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

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2018

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
ONGOING

AS WE GROW: TRADITIONS,
TOYS AND GAMES

WINDOW ON COLLECTIONS:
MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE:
ALGONQUIAN PEOPLES OF
THE CHESAPEAKE

AMERICANS
ONGOING

TRAIL OF TEARS
THROUGH JANUARY 2019

THE GREAT INKA ROAD:
ENGINEERING AN EMPIRE
THROUGH JUNE 2020

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

CREATING TRADITION:
INNOVATION AND CHANGE
IN AMERICAN INDIAN ART
ONGOING

This exhibition at the Epcot American Heritage Gallery at Walt Disney World Resort in Florida is made possible through the collaboration of the Museum of Indian Arts and Culture (MIAC) in Santa Fe, N.M., and the National Museum of the American Indian.



Realm of the Jaguar.

REALM OF THE JAGUAR

Saturday, Sept. 22 and Sunday, Sept. 23
10 a.m. – 5 p.m.

Experience Hispanic Heritage Month with *Realm of the Jaguar*, a series of dance performances honoring the magnificent feline whose imagery is often found in the artistic traditions of Mesoamerican culture. Appreciate the jaguar dances of Bolivia (Tradiciones Bolivianas [Aymara]), Mexico (Los Tecuanes [Mixtec]) and Guatemala (Grupo Awal). Explore the mask making of Alexis Vasquez (Mixteca) and the artistry of Carlos Chaclán Solís (Q'eqchi' Maya), who shares the story of the jaguar through traditional and contemporary ceramics.

NMAI AFTER HOURS

Friday, Oct. 26
6:30 p.m.

Celebrate *Día de los Muertos* after hours. The Museum will once again open its doors for an event offering guests a chance to experience the Day of the Dead festival. Enjoy sips and bites while dancing to a mariachi band, participate in the creation of an interactive mural, learn to make paper



PHOTOS BY NMAI STAFF



Known as *catrinas*, these elegant *papier-mâché* creations mock at the living and their foibles.



Detail of the Museum's community *ofrenda* featuring sugar skulls and a cyclist delivering *pan de muertos*, or bread for the dead.



Museum community *ofrenda* featuring a traditional Guatemalan sawdust carpet with butterfly décor.

marigolds and enjoy exclusive access to the galleries.

Tickets to go on sale fall 2018;

visit AmericanIndian.si.edu for updates.

DÍA DE LOS MUERTOS/DAY OF THE DEAD

Saturday, Oct. 27

10 a.m. – 5 p.m.

Sunday, Oct. 28

10 a.m. – 3 p.m.

The end of October and beginning of November marks the end of the long migration for the Monarch butterfly. The butterfly's arrival in Mexico also marks the beginning of the celebration, *Día de los Muertos*, or Day of the Dead. This year's program celebrates the Monarch butterfly through the creation of an interactive mural with Joaquin Newman (Yaqui/Mexica), butterfly luminaria and butterfly mask activities. The butterfly will also appear in the contemporary *ofrenda* celebrating the marigold paddler, an ancient Mayan story as interpreted by Evelyn Orantes (Quiche Maya), traditional *ofrendas* by Oaxacan-born Lucina Flores (Mexico) and Puebla-born Luz Maria Reyes (Mixtec). Cultural performances of *Danza de los Tecuanes* (Dance of the Jaguar) and *Danza de los Viejos* (Dance of the Old Men) will be shared by Grupo los Tecuanes (Mixtec).

Federal support for this program is provided by the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

AFTERNOON CONCERT WITH PASATONO

Sunday, Oct. 28

3 p.m.

Celebrate *Día de los Muertos* at the National Museum of the American Indian with Mexico's premier Indigenous music ensemble, Pasatono. Made up of musician-researchers, Pasatono is dedicated to celebrating, reinter-

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2018

PHOTO BY ALEX JAMISON



SYMPOSIUM

TRANSFORMING TEACHING AND LEARNING ABOUT AMERICAN INDIANS

Thursday, Nov. 1

2 p.m. – 5:30 p.m.

Rasmuson Theater

Live webcast at: [AmericanIndian.
si.edu/multimedia/webcasts](http://AmericanIndian.si.edu/multimedia/webcasts)

Do you remember the first time you learned about American Indians in school? If you are like most Americans, you probably received only a tiny glimpse into the rich and diverse cultures, histories and contemporary lives of Native peoples. You may even have learned inaccurate histories, and demeaning and false stereotypes. Join us for a symposium in which expert speakers explore how to transform this narrative and inspire a more comprehensive vision of American history and a richer understanding of our shared experience as a nation. Learn more about NMAI's national education initiative, Native Knowledge 360°, in which the Museum and its partners among Native nations and in the education community are producing a wealth of information and materials to demonstrate that American history cannot be understood without understanding American Indian events – and that by engaging in more complete histories we can build an empathetic and better informed citizenry.

PHOTO COURTESY OF PASATONO



Pasatono, Mexico's premier Indigenous music ensemble.

preting and sustaining Native Oaxacan and Mixtec musical traditions.

The concert is a collaboration of the National Museum of the American Indian, the Smithsonian Latino Center and the Mexican Cultural Institute, with support from Southwest Airlines.

FILM SCREENING: PROMISED LAND

Friday, Nov. 2

6 p.m.

(2016, 98 min.) United States

Sarah and Vasant Salcedo

Promised Land is a social justice documentary that tells the story of the Duwamish and Chinook tribes and their fight for Indigenous sovereignty, recognition and restoration of their homeland.

FILM SCREENING: TRIBAL JUSTICE

Wednesday, Nov. 14

6 p.m.

(2017, 90 min.) United States

Anne Makepeace

Two Native judges look to traditional concepts of justice in order to reduce incarceration rates, foster greater safety for their communities and create a more positive future for youth. By addressing the root causes of crime, the judges are modeling restorative systems that work and mainstream courts across the country are beginning to take notice. A discussion with film director Anne Makepeace and a featured judge follows the screening.



Steve Inskeep

DIRECTOR'S CONVERSATION WITH STEVE INSKEEP

Thursday, Nov. 15

6 p.m.

Rasmuson Theater

Steve Inskeep is host of NPR's *Morning Edition*, the most widely heard radio news program in the United States. Known for probing questions to everyone from presidents to warlords to musicians, Inskeep has a passion for stories of the less famous – like an American soldier who lost both feet in Afghanistan, or an Ethiopian woman's extraordinary journey to the United States. A popular commentator on TV programs such as ABC's *This Week*, NBC's *Meet the Press*, MSNBC's *Andrea Mitchell Reports*, CNN's *Inside Politics* and the PBS *Newshour*, Inskeep also has written for publications including *The New York Times*, *Washington Post*, *The Wall Street Journal* and *The Atlantic*, and is the author of *Jacksonland*, a history of President Andrew Jackson's long-running conflict with John Ross, the Cherokee chief who resisted the removal of Indians from the eastern United States in the 1830s. Inskeep will join Museum Director Kevin Gover (Pawnee) for an in-depth conversation about the Museum's exhibition *Americans* and the history of Indian Removal.

This program is presented with the generous support of the National Council of the National Museum of the American Indian.



A scene from *Promised Land*, screening on Friday, Nov. 2.



HOPI TRIBAL FESTIVAL

Saturday, Nov. 17 and Sunday, Nov. 18
10 a.m. – 5 p.m.

The Hopi Tribe is a sovereign nation located in northeastern Arizona. Its reservation encompasses more than 1.5 million acres, and is made up of 12 villages on three mesas. Since time immemorial the Hopi people have lived on Hopi Tutskwa and continue to maintain a sacred covenant with Maasaw, the ancient caretaker of the earth, to live as peaceful and humble farmers respectful of the land and its resources. Over the centuries Hopi endures as a tribe and retains its culture, language and religion despite influences from the outside world. The Hopi Tribe will share artist demonstrations, history presentations and performances of music and dance.

This festival is presented with the generous support of the Luce Foundation.

NATIVE AMERICAN HERITAGE DAY: FAMILY FUN FRIDAY

Friday, Nov. 23

10 a.m. – 4 p.m.

A family celebration of Native American Heritage Day that will showcase Native culture through hands-on activities, make and takes, music and interactive dance presentations.

NATIVE ART MARKET 2018

Member Preview

Friday, Nov. 30

5 p.m. – 7 p.m.

Museum members get an exclusive first look at the Museum's annual Native Art Market, which offers traditional and contemporary items created by Native and Indigenous artists of the Western Hemisphere. More than 30 artists will participate in the market on December 1 and 2, featuring a wide selection of handcrafted items for purchase, including jewelry, beadwork, pottery, prints and sculpture.



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

NYC EXHIBITIONS



Julie Nagam, *Our future is in the land: if we listen to it*, 2017 (detail). Installation with digital video projection, sound, paint. Collection of the artist.

TRANSFORMER: NATIVE ART IN LIGHT AND SOUND THROUGH JAN. 6, 2019

JEFFREY VEREGGE: OF GODS AND HEROES OPENING FALL 2018

CIRCLE OF DANCE THROUGH APRIL 2019

TAÍNO: NATIVE HERITAGE AND IDENTITY IN THE CARIBBEAN THROUGH OCTOBER 2019

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

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2018

SYMPOSIUM

TAÍNO: A SYMPOSIUM IN CONVERSATION WITH THE MOVEMENT

Saturday, Sept. 8

10:45 a.m. – 5:30 p.m.

Auditorium

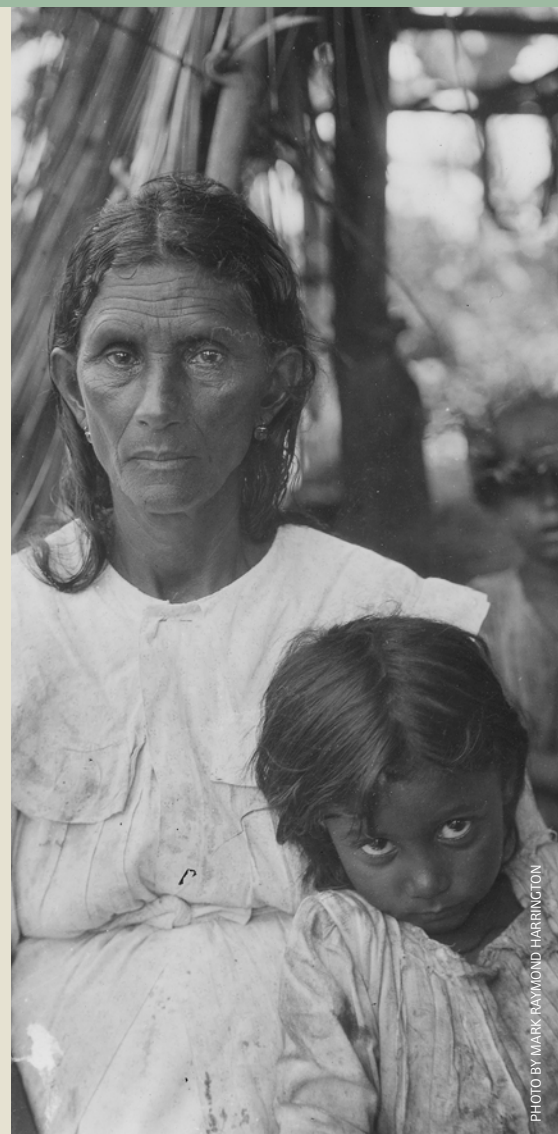
Live webcast at: AmericanIndian.si.edu/multimedia/webcasts

Join us for a symposium to celebrate the exhibition *Taíno: Native Heritage and Identity in the Caribbean*. Experts representing Indigenous studies, genetic science, anthropology, linguistics and other academic disciplines will explore exhibition themes in dialogue with Taíno/Indigenous Caribbean community leaders and cultural workers. The symposium will explore the history of the Taíno movement, particularly through the experiences and perspectives of its participants. It seeks to support the exchange of knowledge produced within academic fields among subject experts, the diverse Taíno community and other Caribbean people of Native descent, with a special emphasis on advancing the voices of women scholars and participants in this contemporary Native heritage movement.

Seating available on a first come, first served basis.

Co-sponsored with the Smithsonian Latino Center.

Taíno: Native Heritage and Identity in the Caribbean is a collaboration of the National Museum of the American Indian and the Smithsonian Latino Center. This exhibition and related programming are made possible through the support of the Ralph Lauren Corporation and INICIA of the Dominican Republic. Federal support is provided by the Latino Initiatives Pool, administered by the Smithsonian Latino Center.



A Native woman (likely Luisa Gainsa) and child near Baracoa, Cuba, 1919. National Museum of the American Indian, Smithsonian Institution (N04469).

Taíno: herencia e identidad indígena en el Caribe es una colaboración entre el Museo Nacional del Indígena Americano y el Centro Latino Smithsonian. La exposición y su programación han sido patrocinados con la generosidad de la Corporación Ralph Lauren e INICIA de la República Dominicana. Apoyo federal ha sido provisto por el Fondo de Iniciativas Latino, administrado por el Centro Latino Smithsonian.

Azteca dancer from the group Cetiliztli Nauhcampa performing at a Day of the Dead program in the Museum's Rotunda, New York.

PHOTOS BY 5TH AVENUE DIGITAL FOR SMITHSONIAN'S NATIONAL MUSEUM OF THE AMERICAN INDIAN



A-MAIZING FUN DAYS

**Saturday, Sept. 15 and Sunday, Sept. 16
11 a.m. – 5 p.m.**

Celebrate Hispanic Heritage Month with maize and cacao. These two superfoods have roots deep in the culture of Mesoamerica. Learn how Otomi paper figures incorporate maize (corn) and cacao (chocolate) into their harvest celebrations and then make your own Otomi paper figures to take home. Create your own Mayan codex with Evelyn Orantes (Quiche Maya) and participate in creating a mural design painting with Joaquin Newman (Yaqui/Mexica). Explore the depictions of maize and cacao in Mesoamerican art with Carlos Chaclán Solís (Q'eqchi' Maya). Learn how to make a Huichol yarn painting that



Visitors are invited to paint a cacao mural design with artist Joaquin Newman (Yaqui/Mexica).

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2018



Joseph Secody (Navajo)
and Tomas Hunt (Navajo).

PHOTO COURTESY OF YELLOW WORLD PRODUCTIONS

also features these two foods. Throughout the day, enjoy music performances by Marimba Lira Huehueteca.

Federal support for this program is provided by the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

THIRD THURSDAY CONCERT WITH MARIMBA LIRA HUEHUETECA Thursday, Sept. 20 6 p.m.

Celebrate Hispanic Heritage Month with an evening of marimba music with Marimba Lira Huehueteca. Learn about the impressive marimba instrument and its tradition in Guatemalan music.

This program presented with the generous support of the National Council of the National Museum of the American Indian.

TRANSFORMER EXHIBITION CONCERT WITH RAVEN CHACON Thursday, Oct. 18 6 p.m.

Transformer exhibition artist and composer Raven Chacon (Navajo) conducts "Raven Chacon, Performance of experimental score,

...lahgo adil'i dine doo yeehosinilgii yidaaghi (for large ensemble), score, 2004." Discussion follows with the composer and exhibition curator Kathleen Ash-Milby (Navajo).

This program presented with the generous support of the National Council of the National Museum of the American Indian.

DIA DE LOS MUERTOS/DAY OF THE DEAD Saturday, Oct. 27 11 p.m. – 5 p.m.

Enjoy a special day for the entire family in this annual celebration of *Día de los Muertos*, or Day of the Dead. Mask-making traditions have long been a part of the Day of the Dead celebrations throughout Mexico. Zarco Guerrero (Mexico) will be demonstrating this tradition. Dances honoring the ancestors will be performed by Cetiliztli Nauhcampa and a community *ofrenda* will be on view. Hands-on activities include paper skull masks, decorating skeleton puppets, creating paper flowers and painting plaster skulls.

Federal support for this program is provided by the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

HOOP DANCING DEMONSTRATIONS Thursday, Nov. 15 6 p.m.

**Saturday, Nov. 17 and Sunday, Nov. 18
12 p.m. – 4 p.m., every hour on the hour**
Join the award-winning hoop dancing duo Joseph Secody (Navajo) and Tomas Hunt (Navajo) as they demonstrate and share their dance skills and history of hoop dancing.

This program presented with the generous support of the National Council of the National Museum of the American Indian.

NATIVE ART MARKET 2018 Member Preview

**Friday, Nov. 30
5 p.m. – 7 p.m.**

Museum members get an exclusive first look at the museum's annual Native Art Market, which offers traditional and contemporary items created by Native and Indigenous artists of the Western Hemisphere. More than 30 artists will participate in the market on December 1 and 2, featuring a wide selection of handcrafted items for purchase, including jewelry, beadwork, pottery, prints and sculpture.



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WASHINGTON, D.C.

HOURS: 10 a.m.–5:30 p.m. Free admission.

DINE AND SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe, open daily 11 a.m.–3 p.m.; closed Dec. 25. The Mitsitam Espresso Coffee Bar is open daily 10 a.m.–5 p.m. The Roanoke Museum Store is open daily from 10 a.m. to 5:30 p.m.

TOURS: Daily gallery highlights tours led by museum Cultural Interpreters; visit the Welcome Desk the day of your visit for seasonal tour times. The imagiNATIONS Activity Center is open every day except Mondays.

Please note: Groups (e.g., school or home school classes, daycare, camp or scout groups, etc.) are required to schedule an entry time 48 hours in advance and must be preschool to third grade only. Contact Group Reservations at 202-633-6644.

LOCATION: Located on the National Mall between the Smithsonian's National Air & Space Museum and the U.S. Capitol Building (4th Street and Independence Ave, SW, Washington, DC 20013)

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

PARKING: The Museum does not have parking.

PHONE: 202-633-1000

TTY: 202-633-5285

GENERAL INQUIRIES: nmai-info@si.edu

GROUP ENTRY: All groups of ten or more are strongly encouraged to reserve entry by contacting the Group Reservations Office via phone (202-633-6644; toll-free 888-618-0572; TTY [non-voice] 202-633-6751) or email nmai-groupreservations@si.edu. Please note that there is no check room for coats or other personal items.



NEW YORK CITY

HOURS: 10 a.m.–5 p.m. daily, Thursdays to 8 p.m. Open 10 a.m.–5 p.m. on Thanksgiving; closed on Dec. 25. Free admission.

SHOP: The Gallery Shop is open daily 10 a.m.–5 p.m.; call 212-514-3767 for more product information.

TOURS: The Museum offers daily public tours and gallery programs by Cultural Interpreters and Museum Ambassadors. For group tours, call 212-514-3794.

LOCATION: Located on the south side of Bowling Green, in lower Manhattan, adjacent to the northeast corner of Battery Park. (One Bowling Green, New York, NY 10004)

NEAREST SUBWAY STOP and BUS: 4 and 5 trains to Bowling Green; 1 train to Rector Street or South Ferry; R (& W on weekdays) trains to Whitehall Street; J & Z trains to Broad Street; 2 and 3 trains to Wall Street. BUS: M5, M15, M20.

PARKING: The Museum does not have parking.

PHONE: 202-514-3700

GROUP ENTRY: For group tours, call 212-514-3794. For adult group tours only, email nmai-ny@si.edu. Teachers can reserve group entry and guided school tours via an online request (or by contacting nmai-ny-education@si.edu or 212-514-3705).



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