



Smithsonian

*National Museum of the American Indian*

*Certifies the Registration of*

KATERI TEKAKWITHA

*on the HONOR WALL of the*

NATIONAL MUSEUM OF THE AMERICAN INDIAN

The National Mall Washington, DC

A handwritten signature in cursive script, reading "Lawrence M. Small".

Lawrence M. Small

*Secretary*

SMITHSONIAN INSTITUTION

A handwritten signature in cursive script, reading "W. Richard West".

W. Richard West, (Southern Cheyenne)

*Director*

NATIONAL MUSEUM OF THE AMERICAN INDIAN

February 13, 2004

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*Date Issued*



Smithsonian  
*National Museum of the American Indian*

February 13, 2004

Ms. Anne M. Scheuerman  
4 Harper Dr.  
Pittsford, NY 14534

Dear Ms. Scheuerman,

Enclosed is your Honor Wall Certificate(s) of Registration, which authenticates your registration of inscription(s) on the Honor Wall of the Smithsonian's National Museum of the American Indian. You are among the very first to have your name(s) inscribed on the Wall overlooking the Potomac, the Museum's central gathering space. Thank you for supporting the Museum in this very special way.

Please take a moment now and carefully examine your Certificate(s). The name on each Certificate is exactly how it will be inscribed on the Honor Wall when the Museum opens. If you have any corrections, please contact Member Services at 202-357-3164 extension 170 or email us at [aimember@nmai.si.edu](mailto:aimember@nmai.si.edu) within 30 days. If corrections are necessary, we will send you a new certificate.

We will be unable to make any corrections of any kind once names are inscribed.

Again, thank you for your support of the Museum.

Sincerely,

Elizabeth Duggal Taghipour  
Director  
External Affairs and Development



January 15, 2004

**Media only:** Suzette Brewer (202) 357-3164 ext. 179  
Thomas Sweeney (202) 357-3164 ext. 142

## **National Museum of the American Indian Announces Grand Opening on Sept. 21**

In preparation for its much-anticipated grand opening on Sept. 21, the Smithsonian's National Museum of the American Indian today announces details of opening ceremonies, the "Native Nations" procession, a six-day festival, exhibitions, architecture and visitor information at the National Press Club in Washington, D.C.

The museum's fall debut will be the culmination of nearly 15 years of planning and collaboration with tribal communities from across the hemisphere. With its Native-designed architecture, exhibitions and landscaping, the museum will be a one-of-a-kind cultural institution dedicated to the cultures, histories, languages and artifacts of American Indians.

"Moving into 2004, we are profoundly aware of the growing excitement and anticipation toward our opening next September," said Museum Director W. Richard West, Jr. (Southern Cheyenne). "It is our goal to provide as much information as early as possible to enable members of the media and those interested in attending opening ceremonies to have a truly memorable American experience."

Located directly in front of the U.S. Capitol on the National Mall in Washington, the 250,000-square-foot museum will be home to one of the largest and most diverse collections of Indian art and artifacts in the world. Showcasing objects representing a 10,000-year time span—from the ancient pre-Columbian era through the beginning of the 21st century—the opening exhibitions will capture the vast diversity of the Indians of the Americas told from their own perspective.

### **Architecture**

The National Museum of the American Indian is the result of collaborative planning with Indian peoples in order to build a museum that best represents a Native point of view. The museum's design comes directly from numerous consultations with Native community elders and



representatives held over several years in the 1990s in the United States, Canada and Mexico. Each subsequent phase of construction was led and executed with the participation of Native design teams in architecture, interior design and landscaping. The museum also features the work of Indian craftspeople and artisans subcontracting in specialty materials, including shell inlay, hand-hewn cedar paneling and pipestone flooring.

The five-story curvilinear building sits on a 4.25-acre site and evokes natural rock formations carved by wind and water over time. The building faces due east, and is positioned to the four cardinal directions as do many Native structures around the continent.

### **Native Nations Procession**

Native communities from throughout the hemisphere are being invited to participate in the Native Nations procession on the National Mall prior to the official opening on Sept. 21st. The procession route will start in front of the Smithsonian Castle and continue to the main stage, which will be located directly in front of the U.S. Capitol. The event will begin promptly at 8 a.m. and will end at 12 p.m. The procession will be open to all Native and non-Natives in the Western Hemisphere.

### **Opening Ceremonies**

Opening Ceremonies will take place immediately following the procession and is scheduled for 12 p.m. to 1 p.m. The staging area for the ceremonies will be located directly in front of the U.S. Capitol on 3rd St. S.W. Jumbotrons located throughout the Mall will be broadcasting the event. The program will include remarks from the National Museum of the American Indian Director W. Richard West, Jr., Smithsonian Secretary Lawrence M. Small, Sen. Ben Nighthorse Campbell and Sen. Daniel K. Inouye followed by cultural presentations and a Native welcoming ceremony. The museum will then officially open to the public.

### **First Americans Festival**

A six-day First Americans Festival will kick-off immediately following the inauguration of the museum. The festival, free to the public, will pay tribute to some of the most beloved and prominent Native performers, highlighting dance, music, storytelling and demonstrations from various indigenous communities from throughout the hemisphere. Additionally, more than 300 performers representing about 50 communities will perform traditional and contemporary programs of Indian blues, rock, reggae, jazz and other music. Comedians, Native foods and a marketplace also will be a part of the event as well as activities and demonstrations for children on a family stage.

## **Exhibitions**

In consultation with Native communities throughout the Americas, five major inaugural exhibitions are being developed that will feature approximately 7,000 objects from the world-renowned collection of more than 800,000 works of archaeological and ethnographic significance. “Our Universes: Traditional Knowledge Shapes Our World” features tribal philosophies and worldviews. The exhibition is topped with a star-filled canopy to reflect the night sky. Objects on display will include beadwork, baskets and pottery from the Mapuche (Chile), Lakota (South Dakota), Quechua (Peru), Yup’ik (Alaska), Q’eq’chi Maya (Guatemala), Pueblo of Santa Clara (New Mexico), Anishinaabe (Winnipeg), and Hupa (California) communities.

“Our Peoples: Giving Voice to Our Histories” focuses on historical events told from a Native point of view. This exhibition features the Eastern Band of the Cherokee Nation (North Carolina), Tohono O’odham (Arizona), Kiowa (Oklahoma), Tapirapé (Brazil), Wixarika (Mexico), Ka’apor (Brazil), Seminole (Florida), and Nahua (Mexico) communities. It includes a spectacular “wall of gold,” featuring gold figurines, dating back to 1490, along with European swords, coins, and crosses made from melted gold.

“Our Lives: Contemporary Life and Identities” explores the cultural, social, linguistic and political aspects of Native communities and people in the 21st century and will include over 300 objects from the Chicago Indian Center (Illinois), Igloolik (Nunavut), Saint-Laurent Métis (Manitoba), Campo Band of Kumeyaay (California), Kalinago (Dominican Republic), Yakama Nation (Washington State), Pamunkey (Virginia) and Kahnawake Mohawk (Quebec) communities.

“Native Modernism: The Art of George Morrison and Allan Houser” will feature the work of George Morrison (Grand Portage Chippewa) and Allan Houser (Chiricahua Apache) and brings together 200 of the best works from each artist’s remarkable career.

“Window on Collections: Many Hands, Many Voices” features nearly 3,500 objects from the museum’s collection that highlight the breadth and diversity of Native American objects.

## **Public Programs**

During the six-day festival, visitors can take part in performing arts programs, workshops, films and animation for children, hands-on projects and demonstrations, storytelling and author presentations. Another highlight in the museum’s Potomac space is a series of boat building demonstrations featuring a Native Hawaiian canoe and an Inuit kayak.

## **Ticketing**

Timed free passes will be needed for the museum because of expected crowds and some small gallery spaces. Passes are available beginning January 15 at [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu) or at [Tickets.com](http://Tickets.com) or by calling 866-400-NMAI (6624) for a fee of \$1.75 per ticket plus a \$1.50 service charge per order. Same day passes can be obtained at the museum free of charge once the museum opens. Tickets will be limited to 10 passes per adult, per day.

Established in 1989, through an Act of Congress, the National Museum of the American Indian is an institution of living cultures dedicated to the life, languages, literature, history and arts of the Native peoples of the Western Hemisphere. The museum includes the National Museum of the American Indian on the National Mall, the George Gustav Heye Center, a permanent exhibition and education facility in New York City and the Cultural Resources Center, a research and collections facility in Suitland, Md.

For additional information on supporting the museum, please call (800) 242-NMAI (6624) or visit [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu).

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## NATIVE NATIONS PROCESSION

**Tuesday, September 21, 2004**

8 a.m. – Noon

On September 21, 2004 the Smithsonian National Museum of the American Indian will celebrate the debut of a magnificent new museum on the National Mall in Washington, D.C. As part of the Grand Opening ceremonies, you are invited to register for the Native Nations Procession. Thousands of Native peoples from across the Western Hemisphere — many in traditional clothing — will participate in this historic celebration of cultural pride and connection that promises to be unlike any other Native gathering in our history.

To register online, visit [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu). For additional information about the Procession, contact (877) 830-3224 or (301) 238-3023.

### GRAND OPENING SCHEDULE OF EVENTS

**Tuesday, September 21**

- |             |                           |
|-------------|---------------------------|
| 8 a.m.      | Native Nations Procession |
| Noon        | Opening Ceremony          |
| 1-5:30 p.m. | First Americans Festival  |
| 5:30 p.m.   | Evening Concert           |

*The National Congress of American Indians, in collaboration with the American Indian Society of Washington, D.C. will host a Social Dance at 1 p.m. on the National Mall as part of the First Americans Festival.*

**Wednesday, September 22 – Sunday, September 26**

- 1-5:30 p.m. First Americans Festival

Visit [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu) for updates to the Evening Concert schedule.



Smithsonian  
National Museum of the American Indian

## CONTACT INFORMATION

For general information about the NMAI Grand Opening Celebration, contact (202) 633-1000 or visit [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu).

For inquiries specific to a particular event, please contact the offices listed below:

### Native Nations Procession

(877) 830-3224 or (301) 238-3023

[Procession@nmai.si.edu](mailto:Procession@nmai.si.edu)

### Opening Ceremony

(202) 633-1000

### First Americans Festival

(202) 633-1000

[NMAIFestival@si.edu](mailto:NMAIFestival@si.edu)

### Social Dance

National Congress of American Indians (NCAI)

(202) 466-7767

[www.ncai.org](http://www.ncai.org)

### Museum Entry Passes

(866) 400-NMAI (6624)

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

### Lodging

Washington D.C. Convention and Tourism Corporation

(800) 422-8644

[www.washington.org](http://www.washington.org)

# NATIONAL MUSEUM OF THE AMERICAN INDIAN

## CULTURAL RESOURCES CENTER OPEN HOUSE

Visitors are invited to attend an Open House at the National Museum of the American Indian's Cultural Resources Center in Suitland, MD. The CRC is a state-of-the-art conservation and research facility housing the Museum's collection.

Monday, September 20 1-4 p.m.

Wednesday, September 22 9 a.m. – Noon

Thursday, September 23 1-4 p.m.

Friday, September 24 9 a.m. – Noon

*All events subject to change.*



LESSONS INCLUDE:  
 A Native Place of Pride  
 A Welcoming Spirit  
 The People's Knowledge

# Smithsonian National Museum of the American Indian

Meets National  
 Standards in:  
 • Language Arts  
 • Social Studies  
 (see back cover)

## Dear Educator:

Indians have always learned in a multitude of creative ways—through storytelling, observation, spiritual vision, and the sometimes rocky path of experience. And in recent centuries, we have even learned through books and classrooms. If experience has taught us one primal lesson, it is that our cultures can't adapt and survive unless our children learn—by all methods available—the truths at the heart of Native life.

The Teaching Guide you've received is part of an educational program titled **A Native Place**, which celebrates the Mall museum and the cultures and achievements of American Indian peoples. Developed by our Public Programs Department in partnership with Scholastic Inc., the program is also the beginning of our educational outreach to public, private, and tribal school systems. Inside this guide for grades 4-8 you'll find everything you need to teach this program, including dynamic lessons, reproducibles, and extension activities that meet national standards in a number of disciplines. The handy matrix on the back cover will also help you integrate this program into your own curriculum and teaching plans.

In 2004, when the Smithsonian's National Museum of the American Indian (NMAI) opens for the first time on the National Mall in Washington, D.C., it is my hope that the museum will be a center for learning—a splendid place where young people will find a new understanding of the history and accomplishments of the indigenous people of the Americas.

## A Native Place Rises on the National Mall



This new building joins the NMAI's two other sites—the George Gustav Heye Center in New York and the Cultural Resources Center in Maryland—as the preeminent settings for presenting the cultural achievements of the more than 30 million Native people of the Western Hemisphere. With its curvilinear design steeped in Native tradition, the museum will serve as the eyes, voice, and spirit of Native peoples as we share our past, present, and future.

We encourage you to welcome **A Native Place** into your classroom and teach its important lessons. The Native voices and perspectives will open your students' eyes, hearts, and minds to the wisdom, diversity, and often heretofore unrecognized achievements of the original peoples of the Americas.

*W. Richard West*

W. Richard West  
 Founding Director of the NMAI  
 (Southern Cheyenne and member of the Cheyenne and Arapaho Tribes of Oklahoma)

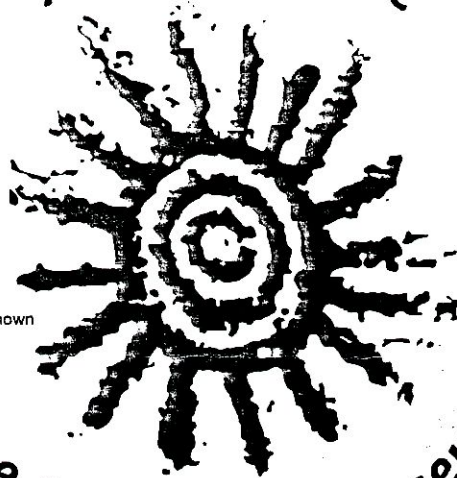
Photo (above): The men's traditional dance category participants eagerly line up for "Grand Entry" into the main tent on the National Mall. Photo by Katherine Fogden (Mohawk). (77P21667) © NMAI  
 Background Pattern: Navajo bi ni gha dzi it / o no (sarape poncho), (detail), ca. 1825-60. New Mexico. Handspun wool and raveled yarn.

SCHOLASTIC



The National Museum of the American Indian is a place of pride and honor for the First Peoples of the Western Hemisphere. Read below to find out more about how this special museum came to be.

## A Place of Pride



Sun symbol:  
California sun  
petroglyph, unknown  
cultural group.

## The Story of the Museum

### A Brief History of Native Peoples

Native peoples have inhabited the Western Hemisphere for thousands of years. They were here long before the arrival of Christopher Columbus in 1492, which marks the European encounter with the indigenous communities of this hemisphere.

Each Native nation had its own language and traditions. As more Europeans arrived and established communities, they began to convert the Native peoples—often by force—to their own belief systems. The newcomers claimed more and more lands, and tensions between Natives and non-Natives often turned violent. Policies and laws created by the new governments forced Native peoples to follow European traditions or face terrible consequences, including starvation and death.

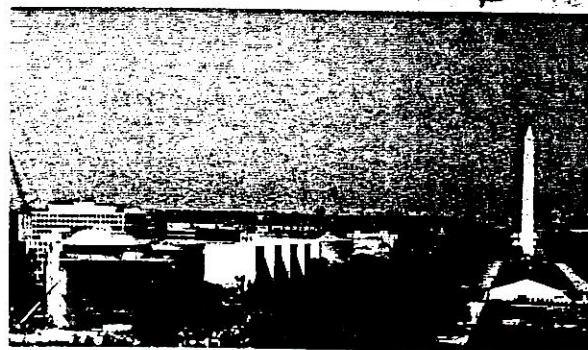
It was not until the mid-20th century that countries in North America began to try to correct some of these wrongs by supporting Native languages and cultures. However, Native peoples in Central and South America continue to face great struggles to have their cultures recognized. In spite of all these challenges, Native cultures and traditions survive to this day. There are more than 30 million Native peoples living in the Western Hemisphere. In the United States, there are more than 562 federally recognized tribes.



Watercolor representation by Elizabeth Day that highlights the building's natural landscaping and dramatic east-facing entrance.

### A Native Dream

For several generations, Native peoples have aspired to create a place where they can share their rich and varied cultures, histories, and languages with all people. In 2004, when the National Museum of the American Indian (NMAI) opens on the National Mall in Washington, D.C., it will be one of three buildings devoted to the cultural achievements of the First Peoples of the Western Hemisphere. Designed by Native peoples, the museum's architecture is a reflection of the beliefs and principles of many different Native Americans. Its location, at the foot of the U.S. Capitol, is a place of national pride for many American Indians. The location is significant because it finally honors the historic experience of American Indians and their contributions to American society.



The National Mall in Washington, D.C., where the new museum will be located. This photo, taken from the Capitol in April 2003, shows the building under construction at left. Photo by Jeff Tinsley.

### What You Will Do

Write a one-page essay about the importance of a museum such as NMAI. Think about the facts you've read on this page, what you've discussed in class, and your answers to these questions:

- What makes this museum unlike other museums?
- Why should the opening of this museum be a proud moment for our country?

## MUSEUM TIME LINE

1980: Talks begin between the Smithsonian Institution and the Museum of the American Indian.

Foundation in New York City to acquire the foundation's important collection of more than 800,000 Native objects.

1989: Legislation is introduced in Congress establishing the Museum of the American Indian. Later in the year, President George H. W. Bush signs this legislation into law.

1991: NMAI works with Native communities to develop guidelines for the museum that will reflect Native principles.

1994: NMAI's George Gustav Heye Center opens in New York City.

1995: American Indian architects and engineers create the initial design concept for the Washington museum.

1999: The Cultural Resources Center is completed. Native peoples are able to visit the center to use the objects on

the grounds in ceremonies according to their traditional beliefs.

September 28, 1999: A blessing ceremony takes place at the groundbreaking of the museum on the National Mall.

September 21, 2004: NMAI opens.



*New Indian museum . . .*

# Spirituality, history and culture are interwoven

By Patricia Zapor  
Catholic News Service

WASHINGTON (CNS) —

The portrayal of the native peoples of the Western Hemisphere in the Smithsonian's new National Museum of the American Indian extends practically from pole to pole, from the Atlantic to the Pacific.

Threaded throughout the exhibits on the culture, history and contemporary lives of Indians is a glimpse of the role of spirituality and religion, from cosmology and respect for the earth to a discussion of the good and bad effects of Christian missionary activities.

A 13-minute introductory film at the recommended starting point of a tour sets the tone of the importance to native peoples of being in harmony with the earth and with one another. A prayer said in the video asks the Creator to "bring our minds together" to acknowledge the interconnections of all life.

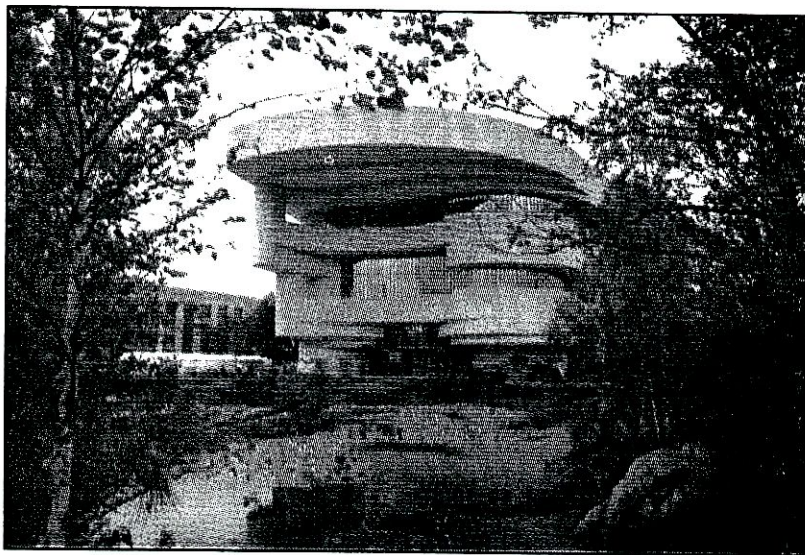
The museum opened Sept. 21 with a week of events, bringing tens of thousands of Indians to Washington from across two continents.

Kenneth York was looking forward to being one of 300 members of the Choctaw tribe coming to Washington for the opening ceremonies. York planned to walk with his tribe in the first part of a massive procession at the start of the Sept. 21 opening events, then work his way back to where the members of the Tekakwitha Conference would be positioned to walk the same route a bit later in the morning.

With an estimated 20,000 participants in the procession, York figured he'd have plenty of time to represent both the Mississippi Band of Choctaw and the Catholic organization working to promote the sainthood cause of Blessed Kateri Tekakwitha, a 17th-century Mohawk and Algonquin Indian who was the first Native American to be beatified. He is president of the Tekakwitha Conference board of directors.

The opening of the museum "is one of the most important events involving American Indians in my life," York told Catholic News Service in a phone interview shortly before he left for Washington.

"I'm hoping it'll be authentic," he said, explaining that "we've never had the opportunity to have a place like that."



**EXTERIOR VIEW OF NEW MUSEUM** — The landscaping outside the new National Museum of the American Indian in Washington is designed to be an extension of the museum itself. It contains approximately 30,000 trees, shrubs and other plants in a setting near the U.S. Capitol. (CNS photo by Paul Haring)

The museum strives to meet that expectation, presenting all the exhibitions from a native perspective, as opposed to a more typical museum approach that might rely primarily on academics, who might, or more likely, might not, be Indian.

Curators collaborated with 24 tribes for the material in the museum's first three permanent exhibitions. For instance, for the exhibit "Our Universes: Traditional Knowledge Shapes Our World," curator Emil Her Many Horses, an Oglala Sioux, consulted with tribal elders and spiritual leaders from eight tribes.

The people of the Santa Clara Pueblo in New Mexico, the Quechua of Peru, the Yup'ik of Alaska, the Anishinaabe of the Great Lakes region and Canada, Lakota from South Dakota, Hupa from California, Mapuche from Chile and the Q'eq'chi Maya of Guatemala contributed to the exhibit on the relationship between mankind and the natural world.

Although the diverse tribes clearly have different traditions and histories, commonalities were found in the role of the celestial calendar and in similar stories about the harmful effects of disrespecting nature.

In another section of the museum, the role of Christian missionaries as having both good and bad effects on Native Americans is presented briefly and directly.

A vast curving wall displays 200 editions of the Bible, in-

cluding translations into more than 175 Indian languages.

Text accompanying the display refers to churches as "instruments of dispossession and resilience." It notes that though a majority of Indians are now Christian the relationship between churches and natives has at times been rocky.

For instance, it refers to the 1882 Indian Religious Crime Code, which outlawed native spiritual practices. The law remained in effect for 50 years, during which tribes were ordered to surrender objects used in spiritual rituals. The items were then sold to collectors and museums.

An adjacent section of the permanent exhibit, "Our Peoples: Giving Voice to Our Histories," features an image of San Xavier del Bac Mission on the Tohono O'odham reservation in Arizona, which continues to serve as a parish after being established by Franciscans nearly 300 years ago.

York said the 40 or so members of the Tekakwitha Conference who planned to attend the opening were hoping to accomplish two things in particular — attend the dedication of a plaque at the museum to Blessed Kateri, and spread the word about the woman they hope will become the first Native American saint.

The plaque is to be part of a display of tributes to individual Indians who have been important in some way, he explained.



# Indian group tells Lewis and Clark troop to turn back

By JOE KAFKA  
ASSOCIATED PRESS

**Fort Thompson, S.D.** — A cadre of history buffs retracing the historic trek of the Lewis and Clark expedition of two centuries ago was greeted by friendly throngs along 900 miles of the Missouri River before unexpectedly running

into protesters.

A group of about 25 American Indians told the expedition members to turn their boats around and go home last week as they made their way up the Missouri River near Chamberlain, where the rolling prairie opens to a grand vista on the lofty banks of the river.

The Indians condemned the re-enactors for celebrating a journey that marked the beginning of the end for traditional Indian culture.

The confrontation was laced with threatening language, according to the man who portrays Capt. Meriwether Lewis.

"They crossed the line with threats of physical violence and damage to our boats," Scott Mandrell, a teacher from Alton, Ill., said this week as police watched over the re-enactors' camp.

Continuing the expedition

See **INDIANS**, Page 4A

## On the Web

Go to [www.pbs.org/lewisandclark/native/](http://www.pbs.org/lewisandclark/native/) to read more about the Lewis and Clark expedition's interactions with American Indians.

**INDIANS**, from Page 1A

will provide a public forum for the significance of Lewis and Clark's explorations and the eventual impact on Indians, Mandrell said.

"We're pleased to be a catalyst for these very serious issues. I don't fault their convictions, and we don't want to minimize their concerns," he said.

The Indians were led by Alex White Plume of the Pine Ridge Indian Reservation, who argues that the re-enactment is glorifying the westward expansion that resulted in broken treaties, genocide and the loss of Indian lands.

"Lewis and Clark brought the death and destruction of our way of life," White Plume said Thursday from his home in Manderson, where he raises buffalo, horses and industrial hemp.

The modern-day explorers began their expedition Aug. 23 in St. Charles, Mo., to mark the journey's

bicentennial.

Just as Meriwether Lewis and William Clark did 200 years ago, the 33-man, modern-day crew wears 1800s-era garb, cooks over an open fire, and has fished for some of its food. They paddle part of the way, but fire up the engines of their replica 55-foot keelboat and two smaller boats when the current gets too strong.

Camped along the shore here Wednesday, four days after the encounter and about 50 miles upriver, Norman Bowers said he was surprised by the Indians' reaction — especially after the group received a warm reception during the first 900 miles of its trip, including at Iowa stops near Council Bluffs, Onawa and Sioux City.

"Things were tense," said Bowers, who portrays Sgt. Nathaniel Pryor from the original expedition. "We did not expect to be treated in the fashion that we were."

The Indians said they will

continue peaceful protests during the re-enactment, and expedition members said they will not alter their northwesterly course. The journey will end for the season on Nov. 4 near Bismarck, N.D., then resume next year.

Jay D. Vogt, director of the South Dakota Historical Society, said Indians generally take a dim view of the Lewis and Clark expedition, and he noted that the modern-day encounter occurred close to where the original expedition nearly had a fight with the Teton Sioux after exchanging angry words in the fall of 1804.

"It did change the destiny of all people on the North American continent," he said.

Forty tribal governments belong to an advisory group for the National Council of the Lewis and Clark Bicentennial, and they have endorsed the re-enactment journey as a means of spreading the Indian perspective on exploration

of the West, said Sammye Meadows, cultural awareness coordinator for the council.

"The consequences of what happened after the Lewis and Clark expedition have been very severe in Indian country," she said. "This is a shared history."

White Plume said he is not convinced that the re-enactors are the best choice to relate Indian history.

"I believe they are honorable men, but what they represent is irritating," he said. "How can we allow Lewis and Clark to tell our story when they're the ones who brought death and genocide to our people?"

Jon Ruybalid, a Nebraska lawyer who has spent several weeks as a crewman on the journey, said tribes along the route were asked in advance for permission to land, and none refused. He acknowledged that many injustices were committed against Indians, but added: "We're not Lewis and Clark. We are a group of volunteers."

Among the Iroquois, carving was traditionally men's work, and they were adept at transforming wooden utensils into works of art—a skill particularly evident in the diverse human and animal effigies that adorn the handles of ladles. This elaborately carved handle finial, depicting a dog watching a human eating, ornaments a mid-19th-century Seneca ladle from the Tonawanda Reservation in New York.

New York State Museum  
Albany, New York, on loan to  
Akwesasne Museum, Hogansburg, New York