NATIONAL MUSEUM OF THE AMERICAN INDIAN

A Pre-Visit Guide For Teachers

Smithsonian
National Museum of the American Indian

A Letter From the Director

Dear Educator:

Preparation is an important concept in Native cultures. Native artists and elders invest considerable time and passion in preparing to make a basket or to conduct a ceremony. In our new museum on the National Mall we even have a place called the Lelawi Theater that is specifically designed to prepare visitors for their experience of the museum. I hope you regard this Pre-Visit Guide as part of this same tradition of preparing. With its help, I believe that your students' trip to the NMAI will be very much enriched.

In 1989, when Congress created the National Museum of the American Indian as part of the Smithsonian Institution, we began meeting with hundreds of Native people and communities from all over the Western Hemisphere. We strove to gather up the best advice and wisdom available to us. From those meetings and consultations we compiled a set of concepts and precepts that became, in truth, our guide to building the very museum you are planning to visit. This process was part of our preparation, our desire to ensure that the museum would meet the aspirations of all those who helped us conceive it.

These consultations urged that the museum be different from other museums. It should connect to the earth and its surroundings. Native design should define the architecture. The voices and perspectives of Native people should inform all our work. The hundreds of thousands of objects in our collection should be treated with the deepest respect and care. And above all, we needed to make the museum a Native place, one filled with a spirit of Indian hospitality.

In keeping with that spirit of welcome and the careful planning that has been integral to the creation of this museum, I invite you and your students to ready yourselves for a unique and enriching experience. From the time you are greeted at the door by one of the cultural interpreters, you and your students will be challenged to think, to question, and to learn about a diverse representation of traditions—not the least of which will be those shared by the interpreter about his or her own Native community. Students will also have an opportunity to handle selected objects from our teaching collection and find answers to questions on interactive devices. You may wish to round out your visit in the Lelawi Theater with a 12 minute multi-media presentation that introduces Native traditions and accomplishments from both historic and contemporary perspectives.

This Pre-Visit Guide will help you prepare your students to draw the most meaningful experience from the great riches of the museum during their field trip. We will build upon the inquisitiveness you spark so that your students, I hope, will come away from the Mall with the echo of Native knowledge and wisdom resonating in their minds and hearts.

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

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OVERVIEW

Please note:

Special thanks for input and suggestions on minor changes to this guide to Catherine Haag, 8th grade U.S. history teacher, and Cecilia Martinez (San Felipe Pueblo), PhD, Archibald Bush Leadership Fellow. We have re-worked the pre-visit quiz and answers and adjusted the grade ranges of the lessons, and we hope that this guide will continue to be a useful and informational resource in your classroom.

Overview of the Teacher Guide

This guide contains four lessons: one for K–3 students, one for students in grades 4–6, one for students in grades 6–8, and one for students in grades 9–12. It also contains all the supporting materials for the lessons: handouts, photographs of objects in the NMAI collection, drawings, personal essays, and background information. The lessons should be done in the classroom *before* your students visit NMAI to familiarize them with themes and objects in the museum. Completing the lessons before your visit will make the trip more interesting and relevant. Each lesson includes suggestions about things to see during your visit and ideas for extending learning afterward. Scheduled tours will incorporate ideas from these lessons. You need not allow extra time in the museum to cover the lessons.

How to Plan a Class Visit to NMAI

School tours are designed to welcome students to the museum. All tours will be interactive and hands-on and will explore two or three main galleries. To schedule a tour or to reserve group entrance passes, please call Group Reservations at (202) 633-6644.

Teacher and Student Resources

Go to www.AmericanIndian.si.edu and click on the "Education" link.

A Short Quiz on Facts and Attitudes about Native American People

This quiz will help students identify some stereotypes about Native Americans and prepare them for specific and accurate information. Despite its name, this brief activity is not really a quiz; it is intended to start discussion. The questions and answers in this quiz can also help focus students' attention during their museum visit as they look for examples of objects or exhibition text to support or contradict the quiz statements. You may want to have students complete this quiz as a class, in small groups, or individually. The quiz answers are for you; they will help you guide the post-quiz discussion.

Answer **"TRUE"** or **"FALSE"** to these statements about Native people.

_____ 1. Any one of these three terms—*American Indians*, *Native Americans*, or *Native peoples*—is acceptable and respectful.

_____ 2. Native Americans speak one language.

_____ 3. All Native Americans live in tipis.

_____ 4. All Native Americans are noble, humorless, and respect Mother Earth.

_____ 5. All Native Americans live on reservations.

_____ 6. Native Americans have a similar appearance: high cheekbones, black hair, dark skin, prominent nose.

_____ 7. These phrase might be offensive to Native Americans: "You act like a bunch of wild Indians!"

_____ 8. Native Americans wear beaded dresses, moccasins, or buckskin pants every day.

_____ 9. All Native Americans participate in powwows.

_____ 10. To be considered a Native American, a person must have a mother, father, grandmothers, and grandfathers who are Native Americans.

Answers

1. **TRUE.** Although some Native people prefer one term over the others, most feel that any of these terms is acceptable and respectful. These terms include peoples indigenous to North, Central, and South America. The Native people of Alaska are generally referred to as *Alaska Natives* (not Eskimos) and Canadian Natives as *indigenous, aboriginal,* or *First Nations.* In South America, Native peoples are most often referred to as *Indigenous Peoples.* Whenever possible, it's best to use the specific tribal name, such as White Mountain Apache, to affirm the diversity of Native peoples and to honor the group's or individual's heritage and identity.

2. **FALSE.** Before Columbus arrived, the Native people of North, Central, and South America spoke more than 1,000 different languages. Most Native cultures preserved their traditions orally, but a few had written languages as well. Although attempts were made by colonizers and missionaries to destroy Native language, more than 700 Native languages are still spoken today. Preserving and revitalizing Native languages are issues that many people are becoming concerned about. Visit these websites to learn more about language preservation efforts: the Native American Language Center at http://nas.ucdavis.edu/NALC/home.html or Native Languages of the Americas at http://www.native-languages.org

3. **FALSE.** Historically, Native people lived in many kinds of dwellings, including tipis, which were favored by nomadic hunting tribes such as the Plains peoples. But Native Americans in other parts of North America also lived in igloos, pueblos, hogans, and longhouses, among other types of dwellings. In some instances, people's housing organization reflected clan or kinship systems and familial relationships. Although most contemporary Natives live in contemporary dwellings, many still use traditional building techniques in their cultural or spiritual lives, in much the same way that they would have in the past.

4. **FALSE.** These kinds of generalizations reinforce stereotypes. A stereotype is a generalization that is applied to all members of a group. Have your students discuss why such statements can't possibly be true. Ask if they can think of books, movies, television shows, or other sources of these stereotypes. Then ask them to think of images of Native people that combat this stereotype. Use your Museum visit to collect more examples.

5. **FALSE.** Today, nearly 70% of Native people do not live on reservations, although reservations remain at the center of many Native traditions, customs, and festivals. In the U.S., reservations were created in the 1800s and, in most cases, Native people were forced to live on them after the federal government removed them from their traditional homelands to make the land available to non-Native settlers. Some tribes, however, were able to maintain their original homelands, which constitute their reservations today. But reservations also arose when tribes purchased land from other tribes or entered into agreements with the U.S. government (federal or state).

6. **FALSE.** This is a stereotypical expectation of what Native Americans might look like. No single physical description can define Native people—all Indians do not look alike. Some have curly hair, others have straight; some may have green or blue eyes, others have dark brown. Native people can be tall or short and can have very fair or darker skin. Visit the *Our Lives* exhibition at the Museum to learn more about Native identity.

7. **TRUE.** A phrase such as this implies that Native American people are wild or savage, without manners, and uncivilized. People sometimes unknowingly use stereotypes and hurtful language when talking about Native Americans. Some books use loaded words. They may refer to Native people as *savages* or to a Native war victory as a massacre, while not describing the killing of Natives as a *massacre.* The terms *squaw, papoose,* and *redskin* are commonly used by the dominant society, but not by Native people, who consider them derogatory. Other phrases further instill misguided understandings. When someone says "low man on the totem pole," they may not realize that totem poles tell important stories and the bottom figure is often the most important one (and usually not a man). Using the term "Indian giver" implies that Indian people are dishonest or thieves. During your Museum visit, you may note that some historical U.S. government documents refer to Native Americans negatively. Study the language in these documents to help students better understand the historic attitudes of the U.S. government toward Indians, and discuss how those attitudes may have shaped stereotypical ideas still prevalent today.

8. **FALSE.** Although many Native people have incorporated elements of their cultures into their clothing styles, most Native people wear regular, contemporary clothing daily. But tribal and ceremonial dress are worn during important events or ceremonies and express the significant role of culture to Native people living in a contemporary world. Styles, colors, and designs of regalia or dress signify age, status, region, or spirituality to people who understand and recognize what they are looking at. Accoutrements such as feathers, jewelry, or headdresses also have special significance. Some Native people, however, wear elements of traditional-style clothing today for practical reasons. For example, to keep warm, Igloolik hunters still wear sealskin mitts and boots when hunting walrus or caribou. Or, for comfort, some Native people wear moccasins with blue jeans.

9. **FALSE.** The idea that all Native Americans participate in powwows is a misconception. Historically, powwows began as intertribal gatherings among Plains tribes. Today, many Native people do attend powwows all around the country in urban, reservation, and rural settings. Powwows serve many purposes, including entertainment, renewal of friendships, dancing, singing, and celebrating identity. Powwows are social gatherings, but many also include dance competitions where dancers are judged on their regalia, dance styles, and ability to stay on beat with the drum music. Powwows promote respect and understanding among people of different tribal backgrounds.

10. **FALSE.** Tribal governments often use racial and political considerations to determine that a person is a tribal member and may identify as a community member. Tribes' requirements for ancestry *and* affiliation with a tribe or community often pre-date European contact. However, there is no single established standard to determine who is Native American. While degree of Native blood is a common determinant, "blood quantum" requirements for membership vary from tribe to tribe and are influenced by the U.S. federal government's forced definition of Native people in some instances. Each particular tribe, village, nation, and community has established their own criteria for their citizenship. Although these criteria may be cultural and traditional, they may also change with time or the needs of the community. Cultural identity is just as important to being "Native American" as the government's designations.

Teaching Notes

Indian Peace Medals Given by George Washington and Thomas Jefferson

GRADE LEVEL: K–3

TIME REQUIRED: 1–2 hours

Handouts or images to be copied for this lesson
Photograph—George Washington peace medal
Photograph—Thomas Jefferson peace medal, 1801

Lesson overview and objectives
After learning about the practice of giving peace medals, and about the George Washington and Thomas Jefferson peace medals on display at NMAI, students make a peace medal of their own.

National Standards for Social Studies, National Council for Social Studies:
Provide for the study of interactions among individuals, groups and institutions.

Teacher Background Information

Early peace medals were symbols of friendship between Indian nations and other governments. The United States government presented the medals to honor Indian nations and to establish a relationship with them. The medals were presented during a ceremony that was usually well attended. The Native people felt honored to receive a medal and would often give something in return, such as an elaborately decorated shirt or robe. Eventually the tradition of giving peace medals began to wane because of growing tensions between Native people and the United States. In addition, it became clear to Native Americans that the medals no longer represented such honoring. (**Note to teacher:** With older children, you may want to discuss this tension. The federal government began to take Indian lands and no longer needed their friendship, so it stopped making the medals.) The last peace medal was made during Benjamin Harrison's administration (1889-1893).

The U.S. Mint has recently created a presidential medal series showing each president's image on one side of the medal and various images on the other side. The U.S. Mint has developed a new nickel with the design from the Jefferson peace medal to commemorate the distribution of the medals by the Lewis and Clark Expedition. Go to www.usmint.gov to find out more about the "Westward Journey Nickel Series."

The museum curators believe this **Washington Peace Medal** (see page 10) was awarded on March 13, 1792, at a conference in Philadelphia between a delegation of the Seneca, Cayuga, Onondaga, Oneida, Tuscarora, and Stockbridge tribes and President Washington, the secretary of war, the governor of Pennsylvania, and others. This medal is a hand-engraved, large oval plaque with a raised rim and a ring. The Washington Peace Medal shows two figures—a Native chief representing the tribes and a European or American representing George Washington and the colonists. Both are holding a pipe of peace, and while the non-Indian is wearing a sword, the Indian man is dropping his tomahawk. A plow in a tilled field forms the background, representing agrarianism. On the other side, under a canopy of thirteen stars, an eagle behind a shield clutches arrows in its left claw,

symbolizing war, and an olive branch in its right one, to stand for peace. (**Note to teacher:** You may want to discuss with older students how these images represent the ways that the U.S. government tried to convince Indians to abandon their own traditions and to embrace American ideals and ways of life.)

All the **Jefferson Peace Medals** bear the date of Thomas Jefferson's inauguration, 1801. Medals of three sizes were issued during his tenure as President. The largest was presented to chiefs of highest distinction and most influence, and the smaller to those next in grade. It is important to note that those who gave out the medals—Anglo- and Euro-Americans—determined the importance of the chiefs, rather than distributing the medals based on Native beliefs about their own leadership. This caused no small amount of conflict during the 1804–1806 Lewis and Clark Expedition from St. Louis to the Pacific Coast, during which many of these medals were presented.

The front and back of early Jefferson peace medals were made from two separate engraved silver pieces joined together on the outside rim by a third piece of silver. The Jefferson medal for this lesson is struck from copper and bronze and is suspended from quilled buckskin. The medal says, "Peace and Friendship," and shows the clasped hands of an Indian and a non-Indian, probably a soldier. Above the hands are a crossed tomahawk and a peace pipe. The other side shows the left front view of the bust of the president, with his name and year of inauguration.

Lesson Procedure

1. Review the Teacher Background Information on peace medals.

2. Explain to the class that soon they will be visiting the National Museum of the American Indian and that you want to show them pictures of an object the American government gave to some Indian nations to solidify the relationship it wanted to build with them.

3. Ask students to think of reasons why people give or receive medals today. They may be familiar with athletes who win medals at the Olympics, students who receive medals for participating in a science fair or spelling bee, or volunteers who are given medals for doing good deeds in their community. What do these medals look like? How are they worn or displayed? Explain to the students that they are going to learn about a different kind of medal, called a *peace medal*.

4. In the newspaper or online, find a picture of an official giving another official a medal, plaque, or other symbolic gift. Help the class understand that just as in Washington's and Jefferson's day, contemporary officials sometimes give medals to make alliances or cement friendships with others.

5. Show the class the pictures of the front and back of the Washington peace medal on page 10 and the Jefferson peace medal on page 11.

6. For each medal, answer the following questions as a class:
   - — List all the things you can see on the medal.
   - — Read the words on the medal.
   - — How are the Washington medal and Jefferson medal the same?
   - — What feeling does the picture on the medal give you?
   - — What do these images try to tell the receiver of the medal?
   - — Why do you think the United States government designed the medal this way?
   - — How do you think it felt to a Native person to receive this medal? What tells you that the medals were special to the Native people who received them?

7. Summarize the Teacher Background Information for the class, including as much detail as is appropriate. Be sure students understand the essential facts about peace medals: who awarded them, who received them, how and why they were given out, etc. Discuss the imagery on the medals. What do the different images symbolize?

8. Explain to students that they are going to make peace medals of their own. Remind them that peace medals were given from one person or group to another person or group as a way of gaining allegiance or cementing a friendship.

9. Have the class think about another group of people they would like to build an alliance with. For example, a second-grade class might like to build a friendship with a second-grade class at another school. Or, the first-grade class might like to build a friendship with the fifth graders in their own school.

10. Once the class has chosen a group to give the medal to, have students think about reasons they want to give this group the medal. (For younger children, have an adult make the list, or simply have them draw a "picture" list.) Some reasons for giving the medal could include wanting to make friends outside the community, wanting the older kids to be nicer to them on the playground, wanting to share play equipment, etc. When the students make their medals (Step 12), make sure that they include imagery that represents the reasons they are giving it to the other group of kids.

11. As a class, create an image for the front of the medal. This image could include words and pictures to represent your class as well as the medal recipient group. Once your class has created the image, you will make a medal "front" you can photocopy for each child. You'll place the image within a circle or oval, copy it, and have each child cut out his or her own medal.

12. Have students create their own images for the back of the medal. They can draw pictures or write words that represent their own reasons for making an alliance with the other group.

13. Provide craft supplies for decorating the medals: paper, paint, glue, beads, glitter, markers, crayons, yarn, etc. When the medals are complete, students can hang the medals from string or ribbon.

14. When the medals are complete, have the class present them to the designated recipient(s).

During Your NMAI Visit

You will visit the *Window on Collections* exhibition on the fourth level overlook to see the peace medals. In the exhibit, you'll see how some of the medals have been decorated and personalized by the Native people they belonged to. At the museum, look for other non-Native items that Native people have embellished or changed in a Native way (with beading, painting, weaving, etc.).

After Your NMAI Visit—Ideas for Extending the Lesson

When you return from the museum, talk about the different ways you saw Indian peace medals decorated by Native people. Some medals had beaded pouches and one even hung from a bear claw necklace.

LESSON 1

HANDOUT 1

1792 Indian peace medal of President George Washington (left: front; right: back).

HANDOUT 2

1801 Indian peace medal of President Thomas Jefferson suspended from a quilled buckskin ornament (left: front; right: back).

Lakota medicine man Roy Stone ties an eagle feather into the hair of Jacob Archambault Spotted Tail during the Lakota naming ceremony and giveaway for Jacob and for Erica Big Crow Archambault (foreground). Jacob's mother, Ida Charlee Archambault, and Erica's parents, Theresa and Charles Archambault, hosted the event in July 2003. Photo courtesy of Jo Allyn Archambault.

Lakota Giveaways: Generosity Is More Important Than Possession

GRADE LEVEL: 4–6

TIME REQUIRED: About 2 hours

Handouts or images to be copied for this lesson
Essay—"Lakota Giveaways: Generosity Is More Important Than Possession," by Emil Her Many Horses (Oglala Lakota)
Handout—Plan a Giveaway for Your Own Community

Lesson overview and objectives
In this lesson, students will learn about the Lakota giveaway tradition. They will contrast the giveaway to other honoring ceremonies, and then plan a giveaway to honor a community member.

National Standards for Social Studies, National Council for Social Studies
Provide for the study of culture and cultural diversity.

Teacher Background Information

In this lesson, background information is incorporated into the lesson procedure and the essay by Emil Her Many Horses.

Lesson Procedure

1. Explain to students that they are going to learn about a Lakota social event called a "giveaway." (The Lakota are part of the Sioux nation; most of them live in North and South Dakota.) Giveaways honor one or more people for important achievements or during special times, such as the birth of a child, a wedding, a graduation, military service, or academic accomplishment. A giveaway usually involves a large gathering of the entire community, not just close family and friends. At a giveaway, the people doing the honoring will give items away in the name of the individual(s) being honored. This honoring is intended to encourage young people to grow into strong and productive members of the community and to maintain the community's values. It also provides a way to share abundance and to take care of others. Explain to students that Lakota people base their cultural practices upon four virtues: generosity, fortitude, respect, and wisdom. These traditional virtues are still taught.

2. As a class, define the four virtues: generosity, fortitude, respect, and wisdom. Have students think of behavior that illustrates each virtue: "Something a generous person does is _____." "Something a wise person does is _____."

3. Ask students to think of examples of ceremonies they've participated in to honor someone. Who was the honoree? What had he or she done to earn the honor? Ask them to describe the ceremony in that person's honor. Students may think of examples such as an awards banquet, graduation, bar mitzvah, first communion, quinciañera, etc. Ask

them to describe *how* the community honored this person. How did the community gather? What happened during the ceremony? Did the community give this person any gifts?

4. Ask students to comment on differences between the ceremonies they've listed and the Lakota giveaway. Students will probably realize that rather than giving gifts to a person in honor of an accomplishment, the Lakota believe that the person being honored (or that person's family) should provide gifts for others.

5. Distribute copies of the essay "Lakota Giveaways: Generosity Is More Important Than Possession," on page 16 of this guide. After students have read the essay, ask these questions:

— What items were given away? How valuable were these items? How does giving these items away reveal the givers' generosity? You may want to remind students that in the essay the family gives away large gifts such as horses and beaded dresses. But not all giveaways require such lavish gifts. The gifts are about honoring, so the cost or size is not most important. Today, people sometimes give things like groceries, linens, blankets, large cedar chests, and maybe even horses.

— Ask students to list the items given away at Emily Her Many Horses' naming ceremony, at Leo Her Many Horses' *Hunka Lowanpi* ceremony, and on Memorial Day or after a death.

— What questions do students have about Lakota giveaways? Have students bring these questions with them to the museum and use the visit to find answers.

6. Explain to students that they are going to plan a giveaway ceremony in honor of someone in their class or community. (Students may complete this activity in small groups or as a class.) Distribute copies of the handout "Plan a Giveaway for Someone in Your Own Community" on page 15 of this guide. Give students time to plan the giveaway, but be sure to lead the discussion and review student work while it progresses. You may also want to brainstorm for names of honorees, list types of accomplishments that might be honored, or provide copies of the school or local newspaper to help students get ideas of whom to honor. Encourage discussion at each step to ensure it becomes meaningful and reinforces the values of a giveaway. Make sure students apply the Lakota meaning of "giveaway" to their own situation. If you have time, actually have one of the giveaway ceremonies that students have planned. (See **Ideas for Extending this Lesson**.)

During Your NMAI Visit

— During your visit to the Lakota section of the *Our Universes* gallery, try to find answers to the questions students raised during the classroom discussion in Step 5. Talk with your tour guide about your questions.

— Look for information about giveaways and see what objects you can find from a Lakota giveaway.

After Your NMAI Visit— Ideas for Extending this Lesson

1. Have a giveaway ceremony, as planned in Step 6 of the Lesson Procedure. If the class has done this activity as a whole, you'll have one giveaway planned. If students have done this activity in small groups, you may want to vote on which giveaway to have.

2. Hold a class debate on the question of whether children's birthday parties should be converted to giveaways. Remind students that it is the person/family who organizes the giveaway who gives things, not the other way around.

Student Name: _____

Plan a Giveaway for Someone in Your Own Community

Person to be honored: _____

Reasons you have chosen to honor this person: _____

_____

_____

_____

People to whom you will give gifts. Why have you chosen these people?

_____

_____

Items to be given away:

_____

_____

How are these items significant or valuable? Why did you choose these items for the giveaway?

_____

_____

_____

LESSON 2

HANDOUT 2

Lakota Giveaways: Generosity Is More Important Than Possession

An essay by Emil Her Many Horses (Oglala Lakota), Associate Curator, NMAI

My last name is the Lakota name of my paternal great-grandmother. A more accurate English translation of her name is "Many Horses Woman," meaning that she owned many horses. Among Lakota people, a person's wealth was partly judged by the number of horses s/he owned, but a far more important sign of wealth was the gesture of *giving* horses away to honor a family member. Generosity is more important than possession.

"The Fourth of July used to be a good time," recalled Grace Pourier, my maternal grandmother. I liked to listen to her stories about what Lakota life was like in the early 1900s. Born in 1907 on Pine Ridge Reservation and raised on Horse Head Ranch in Manderson, South Dakota, she remembered how community members and family gathered to celebrate with giveaways, traditional dances, parades, and feasts. Later in life, she said she wished her grandmother had made her pay more attention to the events surrounding her, but at the time she was just a kid having fun.

Much of Lakota culture was threatened in the early 1900s. After the Lakota people were placed on reservations in the late 1800s, the U.S. government prohibited them from speaking their language and performing their ceremonies. Lakota people continued their traditions by incorporating their dances and giveaways into the Fourth of July festivities in which they were encouraged to participate. For this reason, Fourth of July celebrations became something to look forward to.

When my grandmother was young, horses still played an important role in the lives of the Oglala Lakota people. Horses were more than work animals; they were, and still are, cherished. The Pourier family was known for its racehorses. During the reservation period of the early 1900s, Oglala Lakota people made beautiful beaded head covers, saddle blankets, and saddlebags to decorate their favorite horses on special occasions, such as the Fourth of July parades. Horses were often given away at naming ceremonies, memorial ceremonies (held a year after a family member's death), and giveaways (which might celebrate a returning veteran or honor a graduating student). In traditional giveaways, people gave away horses, money, clothing, blankets, and other material objects. Hosting a giveaway involves tremendous preparation: the hosts will gather gifts, such as brightly colored star quilts, Pendleton blankets, and handmade shawls, and they may also provide a meal for the people present at the giveaway!

My Grandma Grace told me once that her grandmother really knew Indian ways: "Grandpa Pourier would have been a rich man, but Grandma Pourier kept giving the horses away." A horse (or horses) to be given away would be brought into the Fourth of July dance arbor while men on horseback waited outside. The horse was shown to the people or paraded inside the arbor, then taken outside, given a slap on the rump, and released. The man on horseback fortunate enough to catch the freed horse became its proud new owner.

My grandmother also remembered that women would give away dresses made of tanned deer hide, with the yoke of the dress completely covered with beadwork.

HANDOUT 2

Lakota Giveaways: Generosity Is More Important Than Possession

An essay by Emil Her Many Horses (Oglala Lakota), Associate Curator, NMAI

"They would take off their beaded dresses right there in the dance arbor and give them away." The woman giving the dress away wore a cloth dress beneath the beaded dress. Giving away a fully beaded dress in honor of a relative was tremendous act of generosity. The person receiving the valuable gift would shake hands with the giver, and with the relative being honored.

Emily Her Many Horses, my paternal grandmother, remembered receiving her Lakota name at about age ten. She wore a wool dress embellished with many elk teeth, valuable because only two of each elk's teeth—the eyeteeth—are used for decoration. They are natural ivory. Along with this dress she wore beaded moccasins and leggings, and after the naming ceremony she was told to give away the dress, moccasins, and leggings. She struggled to keep the dress, but her parents made her part with it. At such a young age, she did not understand what this act of generosity meant, and she wondered why her grandfather had her shoes, which were tied together by their shoestrings and thrown over his saddle horn. Her grandfather gave away five horses that day in her honor.

Leo Her Many Horses, my father, was given a horse at a *Hunka Lowanpi*, a naming ceremony held during a *Wi Wanyang Wacipi*, or Sun Dance (another important Lakota ceremony). He received a wooden stick that had attached to it a rawhide cutout of a horse. This meant that he would later receive the actual horse. The *Hunka Lowanpi* is a Lakota naming/adoption ceremony. It creates a kinship relationship that is respected by all the family members involved, and it is at this ceremony that Lakota names are given. The family members of the person receiving the name will ask a well-respected individual to name their relative. The person naming the individual will pray with an eagle feather and then tie the feather in that person's hair. The names given at a *Hunka Lowanpi* are used only on special occasions—to have one's name sung publicly in a song is considered a great honor. The person whose name was sung or that person's family members will generously give away money, horses, or blankets for this honor.

Often on Memorial Day or after a death, people will place articles of clothing, bowls of fruit, packs of cigarettes, or other such items on the grave of a family member. These things are put out with the idea that other people are welcome to come by and take them. This act is performed to honor the deceased family member. My father said that one method of giving a horse away was to place the horse outside the cemetery with the reins left hanging loose to signify that anyone was welcome to take it.

Teaching Notes

The Value of Gold to Pre-Contact Civilizations and to the Europeans

GRADE LEVEL: 6–8

TIME REQUIRED: About 1–2 hours

Handouts or images to be copied for this lesson
Handout—"The Spaniard Eats Gold": illustration by Felipe Guaman Poma de Ayala (Waman Puma), from *El Primer Nueva Corónica y Buen Gobierno*, ca. 1615. In English, the book title means *The First New Chronicle and Good Government*.
Handout—Many Uses and Forms of Pre-Contact Gold Objects.

Lesson overview and objectives
Students contrast what gold objects meant to pre-Contact Native people with what they meant to European explorers. To understand the different perspectives, they study a book illustration from 1615. Then they study photos of Native gold objects from the NMAI collection to learn about how these objects were used or valued.

National Standards for U.S. History, National Center for History in the Schools:
The student understands the differences and similarities among Africans, Europeans, and Native Americans who converged in the Western Hemisphere after 1492.

Teacher Background Information

Gold was important to pre-Columbian peoples; it was not merely a show of wealth. In many Native cultures gold is considered symbolically—as the "tears" or the "sweat" of the sun in the Andes, or among the Aztec as the "excrement of the gods."

Gold items served many functions for Maya, Inka, and Aztec people in pre-Contact America. To the Aztec and Inka peoples, gold served as a tribute, and gold was acceptable currency for the taxes they paid their rulers. It was also a sort of currency among the nobility in the Aztec empire. Scholars believe that the Inka revered gold as a gift from the sun. They sheathed in gold some of the stone walls in their temples to the sun. Inka people also offered gold figurines to the deities in place of human sacrifices.

In other Native societies, gold figurines were buried with children as stand-ins for parents, offering protection for the dead on their journey to the next world. In South America, gold was valued for its shining color and esteemed as a sacred metal. Many Andean societies regarded their chieftains as living representatives of gods and adorned them with gold objects. Important leaders were buried with their gold possessions. An account recorded on the northern Peruvian coast refers to the creation of three types of human beings: the "gold" one associated with the Native male nobility, the "silver" one associated with the Native female nobility, and the "copper" one associated with commoners.

Gold had an entirely different meaning for the Spanish conquistadors: its primary function was currency. Because of their thirst for gold currency, Europeans destroyed many of the most beautiful art objects of the Mesoamerican and Andean cultures. The Spaniards took vast quantities of gold—figurines, vessels, masks, jewelry, and offerings—and melted them into ingots before shipping them to Spain. Few Native gold objects survived the Spanish invasions. (Ironically, Spain spent most of the gold they took from the New World to pay for wars.) The desire for gold led

explorers Columbus, Cortés, Pizarro, de Soto, Coronado, and many others deep into the Native world. Between 1500 and 1600, more than 200 tons of gold and nearly 20,000 tons of silver were taken from the Americas to Spain. The Spanish clamor for gold affected Native religions and lifestyles and caused the deaths of many Native people. Entire civilizations were demolished. The loss of gold changed Native ceremonial life and cultural values forever.

Lesson Procedure

1. Begin by writing the date "1491" on the board. Ask students why this might be an important date. Most of them will realize that Christopher Columbus arrived in the Americas in 1492; explain to them that the date 1491 represents the end of the time before Contact. Then write the term "pre-Contact" on the board and tell students it refers to an important dividing line in the history of Native people. Ask them what they think the term means. After soliciting their input, explain that pre-Contact refers to the thousands of years before Native peoples had contact with Europeans. Contact occurred at different times with different groups of Native people and Europeans. European contact with Maya, Aztec, and Inka people began in the 1500s. One common reference point for "Contact" is Columbus's arrival in 1492.

2. Show students where Maya, Inka, and Aztec people were living in the early 1500s. One website that may be useful is ancientmexico.com at http://www.ancientmexico.com/content/map/index.html.

3. Share the information in the Teacher Background with students, either by mini-lecture or by reading aloud. Ask if they have any questions about the role gold played in Native or European lives. Record the questions and use your museum visit as an opportunity to find answers.

4. Make copies of the handout "The Spaniard Eats Gold." (You may want to remove the caption and have the students discuss the illustration before they know what the words in it mean.) Ask students to list what they see in the picture. Then ask them what they think is happening in the picture. Finally, tell them what the caption means: "The Inka asks, 'Do you eat gold?' The Spaniard replies, 'Yes, I eat gold.'" Discuss the figurative meaning of this caption.

5. Tell the students about the source of this illustration. In 1615, from the south central Peruvian Andes, Felipe Guaman Poma de Ayala wrote King Philip III of Spain that he had just completed a "chronicle or general history" that contained, he said, everything he had been able to learn in his eighty years about Andean history and Spanish rule in the Andes. Guaman Poma was one of the few Andean people to write a Western-style book during the Colonial Period. His book was actually a letter to the king of Spain, written over an estimated ten-year period. He included Spanish, Aru, Quechua, and some Latin explanations for each drawing.

Guaman Poma's chronicle had two main purposes: to give the king an account of ancient Andean history from the beginning of time through the reign of the Inka, and to inform the monarch about the deepening crisis that Spanish colonization was causing in Andean society. Guaman Poma called his work *El Primer Nueva Corónica y Buen Gobierno*, that is, a "new chronicle" and a treatise on "good government," or Spanish governmental reform for the Peruvian viceroyalty. This illustration is one of almost four hundred in the book.

6. On the board, write this quotation from a letter from Christopher Columbus to King Ferdinand and Queen Isabella of Spain, dated July 7, 1503:

"O, most excellent gold! Who has gold has a treasure with which he gets what he wants, imposes his will on the world, and even helps souls get to paradise." Discuss this quote, using it to clarify what the gold objects meant to the Spaniards who discovered them in America.

7. Explain to students that now they are going to try to learn what the gold objects meant to the people who created or used them. Working in small groups, have students identify the gold objects on the handout, "Many Uses and Forms of Pre-Contact Gold Objects" on page 23. Explain that guessing is okay. Answers: (1) pendant; (2) lip plug; (3) tweezers; (4) mirror frame; (5) bell with a dog on top; (6) whorl to help spin a hand-held spindle for making thread or yarn.

8. Ask students if they can tell how the objects were made. For example, the pendant looks like it was hammered from a sheet of gold, the lip plug looks like molten gold was poured into a mold, and the mirror frame looks as if tiny globes of gold were soldered around a gold ring.

9. Ask students, "After studying these photographs, what can you tell about how these objects were used or valued by the people who made or owned them?" or "What did these objects mean to the people who made or owned them?" Some answers can describe the objects as symbolic (spindle whorl), utilitarian (tweezers and bell), and/or ornamental (pendant).

10. End the lesson by having students generate questions about these gold objects or about what gold objects meant to the Native people who made them vs. what they meant to the Europeans who took them. Make copies of the questions and have students try to find answers when they visit NMAI.

During Your NMAI Visit

When you enter the *Our Peoples* gallery on the fourth level, you will see the gold wall to your right. Can you tell which objects belonged to Native people? Which belonged to the Spanish? How can you tell?

After students have had a few minutes to view the display of gold objects, ask them what they think about the way the objects are displayed. What is the effect of the many brilliant gold objects displayed along the large, wavy wall?

Explain that the objects and the text in the *Our Peoples* exhibit support a major theme and a minor theme. The major theme is **Change and Transformation:** the collision of two worlds changed life globally, not just for Native people. Contact made the world what it is. The minor theme is **Survival and Resilience:** despite the destruction, loss, and devastation that occurred because of European contact, Native peoples survive. While you're visiting the "gold wall," ask students how this exhibit exemplifies these themes. (You may want to ask them to write briefly on this topic after they have spent some time at the exhibit.)

After Your NMAI Visit—Ideas for Extending the Lesson

Invite students to write or talk about the role of gold items in contemporary American life, perhaps by focusing on a common gold item: a wedding band.

Have students study the text and illustrations in Guaman Poma's book, which is available online in English and Spanish at the Denmark's Royal Library's website at http://www.kb.dk/elib/mss/poma/index-en.htm.

LESSON 3

HANDOUT 1

The Inka asks, "Do you eat gold?" The Spaniard replies, "Yes, I eat gold."

Illustration from *El Primer Neuva Coronica y Bien Gobierno*,
c. 1615 by Felipe Guaman Poma de Ayala (Waman Puma)

Student Name: _____

Many Uses and Forms of Pre-Contact Gold Objects

1._____

2._____

3._____

4._____

5._____

6._____

SE-QUO-YAH.

Philadelphia Published by Key & Biddle.

Sequoyah and his syllabary. From a lithograph of an oil painting by Charles Bird King, 1828.

The Cherokee Response to Removal

GRADE LEVEL: 9–12

TIME REQUIRED: About 2–3 hours

Handouts or images to be copied for this lesson
"A Witness Remembers the Removal," by Wahnenauhi (Cherokee), 1889
Handout—Excerpts from John Burnett's story of the Trail of Tears
Handout—Documents that illustrate Cherokee Responses
Handout—1829 poem, "The Cherokees' Reply"

Lesson overview and objectives
Students learn about the Trail of Tears and Cherokee history in the early 1800s by reading an infantryman's firsthand account of Cherokee removal. They discuss various Cherokee responses to removal and study historical objects at NMAI that illustrate these responses.

National Standards for Social Studies, National Council for Social Studies
Provide for the study of interactions among individuals, groups, and institutions.

Teacher Background Information

A Brief Cherokee History

The traditional Cherokee way of life required lots of land for trapping, fishing, hunting, and farming, as well as for ceremonies that used wild plants and streams of clear running water. British and European settlers and, later, the U.S. government looked at maps and thought that the Cherokees were using only part of their homeland. For 300 years, soldiers, settlers, missionaries, prospectors, adventurers, travelers, and runaway slaves coveted Cherokee lands, and in 1783, U.S. politicians began to take the "surplus."

Cherokees Adapted to the Dominant Culture

After the Revolutionary War, Cherokees knew that they would have to adapt to Anglo-American culture to survive. Cherokees became prosperous farmers and, because they lived in the South, some even owned slaves. In 1821, Sequoyah, a Cherokee scholar, invented an alphabet for the Cherokee language. He also taught many Cherokees to read and write. The *Cherokee Phoenix,* the first Indian newspaper in North America, was printed in Cherokee and English from 1828–1834.

Cherokees Were Forced to Move West

The earliest attempts to remove Native Americans to the West were made by George Washington, who tried to move them from the thirteen colonies to "Indian Territory," in present-day Indiana. When the Louisiana Purchase opened lands west of the Mississippi in 1803, President Thomas Jefferson suggested that the eastern Indians move west. Between 1808 and 1810, a few Cherokees did migrate to Arkansas. Later, in 1828, after prospectors found gold at Dahlonega (the Cherokee word for "yellow" or "gold") in Georgia, people began confiscating the Cherokees' valuable land. But it was President Andrew Jackson who actually seized Cherokee land for non-Cherokees through the 1835 Treaty of New Echota, forcing the Cherokee removal to the West.

About twenty Cherokees, known as the Treaty Party, signed the Treaty of New Echota, illegally stating that they represented the Cherokees. Official Cherokee leadership questioned their authority; this became the basis for the

Cherokee fight against removal. (The treaty was named for New Echota, Georgia, the Cherokee capital, where it was signed.) The treaty transferred all tribal lands east of the Mississippi River to the United States government in exchange for $5 million. Under the treaty, all members of the Cherokee Nation would move to Indian Territory (now in Oklahoma) by 1837. Most Cherokees opposed the Treaty of New Echota. Thousands protested by signing petitions to Congress. The John Ross scroll, which is on exhibit at NMAI, was signed by more than 15,000 Cherokee individuals. But their efforts failed. By 1839, 16,000 Cherokees were removed from their homeland, many along the "Trail of Tears."

Cherokees on the Trail of Tears

Although the majority of the Cherokee Nation refused to abide by the Treaty of New Echota, and the U.S. Supreme Court ruled in 1838 and 1839 in the Cherokees' favor, the U.S. War Department used the treaty to force most of the Cherokees to move from the Southeast to Indian Territory, in a journey that became known as the "Trail of Tears." Soldiers separated individual Cherokees from their family members and possessions, put them in stockades, and guarded them day and night. The prisoners—men, women, and children—were forced to make the 850-mile journey to Oklahoma on foot. Of the 17,000 Cherokees listed in the 1835 census, between 4,000 and 8,000 died during the Trail of Tears and in the following year. One-third of the Cherokee Nation fell to deprivation, disease, and despair.

The Eastern Band Avoided Removal

By 1839, most Cherokees had been uprooted from their lands in the Southeast and relocated to Indian Territory. But about 1,000 Cherokees, residents of North Carolina, avoided removal and remained in the highland forests of the Great Smoky Mountains. The Eastern Band of the Cherokee Nation became a federally recognized tribe in 1868.

Cherokee Culture Survives

Before Europeans arrived, approximately 30,000 Cherokees lived in what is now the southeastern part of the U.S. By 1700, the Cherokee population had fallen to 16,000. Today, more than 200,000 people identify themselves as Cherokee. Most live in Oklahoma, but the Eastern Band's 12,500 members live in several communities throughout western North Carolina, including Qualla Boundary—the Eastern Band of the Cherokee Nation reservation—and other states. In 1984 in Red Clay, Tennessee, the Eastern Band and the Cherokee Nation of Oklahoma met in their first joint council meeting in 146 years. (Red Clay was the last meeting place of the Cherokee people before Removal.) It meant a lot when the Eastern Band of Cherokees and the Cherokee Nation got together. Some 20,000 Cherokees were there. Their ancestors had gathered there to speak with one voice, and they did the same. In the face of challenges, Cherokee people carry on by adapting and continuing their customs and language. In fact, although the Cherokees now belong to multiple nations, they are the largest Native American group in the U.S.

You may also want to visit these websites for background information:
The Cherokee Nation's official site at
http://www.cherokee.org/Culture/Culture.asp
— Treaty of New Echota
— John Ross Letter
— Information on Sequoyah's syllabary

Cherokee Phoenix archives from Hunter Library at Western Carolina University at
http://www.wcu.edu/library/CherokeePhoenix/

Lesson Procedure

1. Explain to students that they are going to learn about Cherokee history in preparation for a trip to NMAI. Ask them this question: If a much more powerful group of people were forcing you, and everyone else in your community, to move from your homes, what might you do? What are all the different ways you might respond to this tremendous pressure and threat? Have students keep in mind that the Cherokees were moved more than a thousand miles from their homelands—not just around the corner. List the class members' responses on the board. Some possible answers: try to get along with the "invaders," try to be like them, defy them, appeal to their rulers for help, hide from them, sacrifice a small bit of land or a few people in the hopes that the larger plot of land or group of people will be safe, etc. (You may also want to connect this question to current events.)

2. Present a mini-lecture on Cherokee history based on the Teacher Background Information in this guide, or distribute copies of the background information. Or, if you intend to make learning about this era in history a larger part of your curriculum, have students research Cherokee history.

3. Make copies of the handout, "A Witness Remembers the Removal," by Wahnenauhi (Cherokee), on page 29 of this guide. Read the explanatory paragraph at the beginning with students to be sure they understand who Wahnenauhi was and under what circumstances she submitted this account.

4. Have students answer these study questions about the Wahnenauhi's narrative:
   — Why do you think Wahnenauhi sent this narrative to the U.S. Bureau of American Ethnology?
   — How did Wahnenauhi's words express the grief of the Cherokees' forced removal?
   — Have students keep in mind the first sentences in Wahnenauhi's passage: "[P]erish or remove! It might be,—remove *and* perish!" Ask them what they think she meant by these words. Did Native people, Cherokees in this case, actually have a choice between removing and perishing?

5. Make copies of the handout, "Birthday Story of Private John G. Burnett, Captain Abraham McClellan's Company, 2nd Regiment, 2nd Brigade, Mounted Infantry, Cherokee Indian Removal, 1838–39," on page 30 in this guide and online at http://www.cherokee.org/Culture/HistoryPage.asp?ID=128.

6. Have students answer these study questions about the Burnett narrative:
   — List some of Burnett's examples of the cruelty of Anglo-Americans to Cherokees.
   — What did you learn about the famous Cherokee chief John Ross from this narrative?
   — According to Burnett, how many Cherokees died on the Trail of Tears?
   — Why do you think John Burnett wanted to tell this story on his eightieth birthday?

7. Go back to the information recorded during the discussion in Step 1. Explain that Cherokees in the first half of the 1800s responded in different ways, first to Anglo-American pressure and then to their forced removal. Ask the students to list the different responses to removal that they've learned about during your lecture. In small groups, have students complete the handout **Documents That Illustrate Cherokee Responses**. They can answer the final question after their visit to the museum.

During Your NMAI Visit

When you visit the museum, make sure to ask your guide to stop in the *Our Peoples* exhibit on the fourth floor so that students have an opportunity to view the documents discussed in class as well as others, such as a reconnaissance map of "the places where fugitives are supposed to be concealed."

Ask students to keep Wahnenauhi's words in mind during their entire visit to NMAI. She began her narrative: "Perish or remove!" Ask students to look for objects or exhibit texts that illustrate Native people having to choose between perishing and giving up their homelands. Discuss the examples students find.

To illustrate one episode in the history of the Eastern Band, ask your tour guide to help your class learn more about Tsali. In 1838, a Cherokee named Tsali killed two U.S. soldiers who were escorting Cherokees along the Trail of Tears. Tsali, his family, and about eighty others fled into the mountains of North Carolina, where a refugee band led by Euchella and three hundred Citizen Cherokees lived. But this band was afraid that troops searching for Tsali would find and take them all. So Euchella and the Citizen Cherokees convinced Tsali to surrender to them. Cherokee stories say Tsali and his sons were blindfolded and shot by the Citizen Cherokees. Removal troops allowed Euchella's Band and the Citizen Cherokees to remain in the East. If they hadn't, the Eastern Band wouldn't be there.

Be sure to see the many Eastern Band objects in NMAI's collection. To illustrate the Tsali story, see the 1838 reconnaissance map of "the places where fugitives are supposed to be concealed," made by W. H. Thomas, chief of the Eastern Band. To understand the distinct identity of the Eastern Band, see their tribal seal plaque.

After Your NMAI Visit—Ideas for Extending the Lesson

Read and discuss the 1829 poem, "The Cherokees' Reply. To The Proposition That They Should Remove Beyond The Mississippi." Then students might try writing another "reply" poem in the voice of a Cherokee, but at another time in history. Other significant dates are 1907, when Oklahoma statehood combined Indian and Oklahoma Territories and dissolved tribal government, and 1987, when Wilma Mankiller became the first woman elected chief of the Cherokee Nation of Oklahoma.

Students could also write a poem in reply or response to their experience at NMAI. Their poem could explore what they learned or felt about the Eastern Band of Cherokee or other Native people. Be sure to help students decide whom they are replying to; this poetry assignment will succeed if students have an audience in mind.

HANDOUT 1

"A Witness Remembers the Removal" by Wahnenauhi (Cherokee), 1889

Excerpted from *Stories of the People: Native American Voices*
Edited by the National Museum of the American Indian

In 1889 the U.S. Bureau of American Ethnology* received an unsolicited manuscript from Vinita, Indian Territory, with a letter reading, "Please examine and if of value to you, remit what you consider an equivalent," signed by Wahnenauhi, whose English name was Lucy Lowery Hoyt Keys. The bureau sent the author ten dollars. In later correspondence, she explained, "The name, 'Wahnenauhi,' signed to the Manuscript is my own Cherokee name. You are at liberty to use either Cherokee, or English name in connection with the Manuscript." Wahnenauhi's manuscript was published in 1966. Here, she describes a scene from the Removal:

> [P]erish or remove! It might be,—remove *and* perish! [A] long journey through the Wilderness,—could the little ones endure? [A]nd how about the sick? [T]he old people and infirm, could they possible endure the long tedious journey; Should they leave?
>
> This had been the home of their Ancestors from time out of mind.
>
> Everything they held dear on earth was here, *must* they leave?
>
> The graves of their kindred forsaken would be desecrated by the hand of the White Man. The very air seemed filled with an undercurrent of inexpressible sadness and regret. . . .
>
> Some of the Cherokees, remained in their homes, and determined not to leave.
>
> For these soldiers were sent, by Gorgia [*sic*], and they were gathered up and driven, at the point of the bayonet, into camp with the others. [T]hey were not allowed to take any of their household stuff, but were compelled to leave as they were, with only the clothes which they had on. One old, very old man, asked the soldiers to allow him time to pray once more, with his family in the dear old home, before he left it forever. The answer was, with a brutal oath, "No! no time for prayers. Go!" at the same time giving him a rude push toward the door. Indians were evicted, the whites entered, taking full possession of every thing left.

**The Bureau of American Ethnology was a federal agency designated to research and provide insight into the cultures of Native American people.*

HANDOUT 2

Excerpts from John Burnett's story of the Trail of Tears

Birthday Story of Private John G. Burnett, Captain Abraham McClellan's Company, 2nd Regiment, 2nd Brigade, Mounted Infantry, Cherokee Indian Removal, 1838–39

Children:

. . . One can never forget the sadness and solemnity of that morning. Chief John Ross led in prayer and when the bugle sounded and the wagons started rolling many of the children rose to their feet and waved their little hands good-bye to their mountain homes, knowing they were leaving them forever. Many of these helpless people did not have blankets and many of them had been driven from home barefooted.

On the morning of November the 17th we encountered a terrific sleet and snow storm with freezing temperatures and from that day until we reached the end of the fateful journey on March the 26th, 1839, the sufferings of the Cherokees were awful. The trail of the exiles was a trail of death. They had to sleep in the wagons and on the ground without fire. And I have known as many as twenty-two of them to die in one night of pneumonia due to ill treatment, cold, and exposure. Among this number was the beautiful Christian wife of Chief John Ross. This noble hearted woman died a martyr to childhood, giving her only blanket for the protection of a sick child. She rode thinly clad through a blinding sleet and snow storm, developed pneumonia, and died in the still hours of a bleak winter night, with her head resting on Lieutenant Greggs saddle blanket.

I made the long journey to the west with the Cherokees and did all that a Private soldier could do to alleviate their sufferings. When on guard duty at night I have many times walked my beat in my blouse in order that some sick child might have the warmth of my overcoat. I was on guard duty the night Mrs. Ross died. When relieved at midnight I did not retire, but remained around the wagon out of sympathy for Chief Ross, and at daylight was detailed by Captain McClellan to assist in the burial like the other unfortunates who died on the way. Her unconfined body was buried in a shallow grave by the roadside far from her native home, and the sorrowing Cavalcade moved on...

At this time, 1890, we are too near the removal of the Cherokees for our young people to fully understand the enormity of the crime that was committed against a helpless race. Truth is, the facts are being concealed from the young people of today. School children of today do not know that we are living on lands that were taken from a helpless race at the bayonet point to satisfy the white man's greed.

Future generations will read and condemn the act and I do hope posterity will remember that private soldiers like myself, and like the four Cherokees who were forced by General Scott to shoot an Indian Chief and his children, had to execute the orders of our superiors. We had no choice in the matter...

However, murder is murder whether committed by the villain skulking in the dark or by uniformed men stepping to the strains of martial music.

Murder is murder, and somebody must answer. Somebody must explain the streams of blood that flowed in the Indian country in the summer of 1838. Somebody must explain the 4,000 silent graves that mark the trail of the Cherokees to their exile. I wish I could forget it all, but the picture of 645 wagons lumbering over the frozen ground with their cargo of suffering humanity still lingers in my memory...

Children—Thus ends my promised birthday story. This December the 11th 1890.

Student Name: _____

Documents that Illustrate Cherokee Responses

Document	Why is it a significant part of Cherokee history?	How does it represent a response to contact with Anglo-Americans or to removal?	How did your answers change after your visit to the Museum?
Handwritten syllabary signed by Sequoyah, 1839			
Cherokee Phoenix newspaper			
Treaty of New Echota, 1835			
John Ross scroll, March 2, 1835 petition of the Cherokees to U.S. Senate with 15,665 names			

HANDOUT 4

From the Hunter Library at the Western Carolina University archive of the *Cherokee Phoenix*.
Cherokee Phoenix and Indians' Advocate
Wednesday, September 23, 1829
Vol. II, no. 25
Page 4, col. 1a

From the *Worcester Yeoman*,

THE CHEROKEES' REPLY.
TO THE PROPOSITION THAT THEY SHOULD
REMOVE BEYOND THE MISSISSIPPI.

No, never! we wear not the shackles of slaves,
And our fathers' stern spirits would start in their graves,
If they heard in their loved haunts the stranger's proud tread,
Trampled lightly the grass that waves o'er their bed.

We own not your laws or your treaties—this soil,
Shall be ours, till your armies have made it their spoil:
For 'twas ours by the gift, by the charter of God,
Long, long ere its wilds by the white men were trod.

There was strength in the bow of the red hunter then,
And the foe fled before the stern Cherokee men.
Then far as the eye now o'er forest can roam
Was the land of the free, and our own sacred home.

But wo [*sic*] to the day when a welcoming hand,
Spread the bounteous feast for the white man's band,
They came to our shores, a lone shelterless few,
They drank of our cup, and they e'er found us true,
But the serpent we cherished and warmed at our breast,
Has coiled round our vitals—let time tell the rest.

—No never: if perish we must from the earth
Let us die where we've lived, in the land of our birth.
'Tis in vain we are told of a lovier [*sic*] scene
Far away, where the deer rove in forests more green,
Where the step of the stranger will never intrude,
And nature still smile in her own solitude.

You oak, round whose head the red lightnings have play'd
Till its withering form is scarce traced in its shade—
Say! would you its beauty and vigor restore
If you plant it anew on some far distant shore?
Oh no! while its roots cling to where it once grew,
It may linger a life which no man can renew.

It is thus with our race; we can never again
Repeople the forest, nor hope to regain
The power of the past. The dark warriors' form
Is blasted and bowed by the merciless storm,
Then leave us to die, midst our own native shade,
Where we grow in our pride—there alone let us fade.

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About NMAI

The National Museum of the American Indian (NMAI), the eighteenth museum of the Smithsonian Institution, celebrates the history and dynamic presence of Native cultures in the Western Hemisphere. The new Museum on the National Mall draws on a collection of more than 800,000 objects and serves as a center for exhibitions, ceremonies, performances, and educational activities. All aspects of the Museum—the design of the building and grounds, the exhibitions, the interpretive programs—were developed in collaboration with Native peoples and incorporate their voices. This is truly a Native place!

FRONT COVER

Chimu mask, AD 1200–1400. Peru. Gold and turquoise. (NMAI, 18/4291)

BACK COVER

Upper left: Hopi sun design.
Upper right: Gold bell representing a dog, Costa Rica, AD 800–1200.
Lower left: George Washington Peace Medal, 1792.
Lower right: California sun petroglyph, unknown cultural group.

NATIONAL
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INDIAN

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