

ARTIFACTS

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The American Indian Archaeological Institute

A TALE OF TWO NATIONS

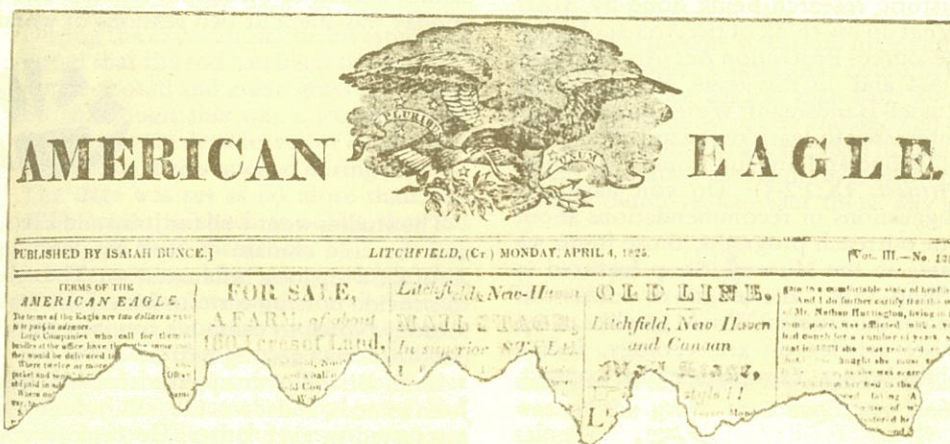
PROLOGUE: When I first moved to Connecticut 14 years ago, I felt far removed from my Cherokee roots. To compensate, I began reading everything I could about the Cherokee. I cannot describe the delight and wonder I felt when I discovered that my Cherokee hero, Elias Boudinot, had been schooled in Cornwall, Connecticut, and had even married a Connecticut woman. I felt connected to a spiritual circle, felt that I was now a part of his life, that I was completing a part of the circle of his life. He grew up in the Southern Smokies of my ancestors. He came North to study, later moving to Oklahoma with the Cherokee removal . . . I had come East from my Oklahoma homeland, from the Plains I called home to live in the Woodlands as my earlier ancestors had. Washington is now my home . . . Elias' children came to Washington to be raised by an aunt following the death of their father . . . My ancestors may very well have been the people who murdered Elias Boudinot.

Boudinot's life story is full of romance and adventure, which I will recount for you in this first part of a three-part article. In what follows I explore the Cornwall Mission School and the marriage of Elias and Harriet. Next, I will write of the work of Elias and the part he played in the removal of the Cherokee people to Oklahoma. Finally, I will tell of his death and of the return North by his children.

EDITORS' NOTE: "A Tale of Two Nations" will appear in three issues of Artifacts in three parts: Part I - Killekeenah's Cornwall Bride, Part II - Signing a Treaty is Like Signing a Death Warrant and Part III - The Brinsmades and the Boudinots.



Part One: Killekeenah's Cornwall Bride



Isaiah Bunce, editor of the Litchfield American Eagle, published vitriolic editorials in 1824 denouncing the racial intermarriage of Cornwall's Sarah Northrup to John Ridge, a Cherokee student of the Cornwall Foreign mission School. Deacon Benjamin Gold, a director of the mission school, responded angrily by post to Bunce's attack on the school's students. Bunce ignored the "letter to the editor," which was subsequently published in a rival newspaper. In 1825 the Eagle was surprisingly silent concerning the marriage of Harriet Gold, the deacon's daughter, to mission school student Elias Boudinot, of the Cherokee Nation, but a flock of Cornwall citizens did not practice cautious restraint. They burned the young couple in effigy on the town green. Church bells tolled throughout the night. The "poor white boys of Cornwall Valley" (as Bunce had called them) had lost another fair Cornwall daughter "by the intervention of these tawny rivals."

"I HAVE EXCELLED THEM ALL," said Cornwall's Harriet Gold in 1827 of her sisters' marriages.

Yet, Harriet's announcement of her engagement in 1825 provoked a flurry of angry, reproachful letters from her older brothers and sisters. And she and her future spouse, Elias Boudinot, were burned in effigy in Cornwall.

Mr. Boudinot was wealthy, handsome, young, educated, Christian—but he was *not* white—he was Cherokee.

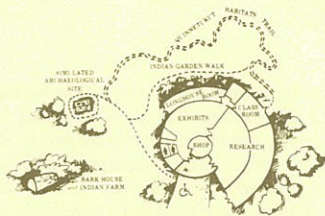
The catalyst that brought them together was destroyed by their marriage. The Foreign Mission School in Cornwall had educated Elias before he continued his studies at Andover Seminary. A year after their marriage the school closed. Theirs was the second marriage created by the school, and the townspeople would take no more chances on losing their fair daughters to Indian husbands.

At the turn of the 19th century, the Cherokee Nation had embraced white education, modern implements and white dress and manners. Plantations sprang up under Cherokee ownership. Certain young men were designated future leaders and

Opening Your Column Letters to the Editors

Anthropological museums change dynamically. They change internally as new ideas surface about what a museum should be; exhibits transform their "faces" to reflect old and new discoveries about peoples; programs articulate these changes; and visitors, responding to all this, keep museums on their toes and chasing after novel, thoughtful approaches of interpretation. Obversely, museums can change public attitudes by piquing curiosities, informing and provoking new perspectives about our most fascinating object of study: people—and, ultimately, ourselves.

We at the American Indian Archaeological Institute attempt to share our Institute's changing facets with you members who are geographically removed from the Visitor Center through *Artifacts*, our link to you. But for some time we've not been totally satisfied with this one-way communication. We wonder, how do *you* view the present prehistoric and historic research being done by AIAI? What do *you* think of the Archaeological Resources Protection Act (*Artifacts* VIII: 1:3-4 and, in this issue, the article by Russell Handsman)? Were you surprised/interested to learn of the important role of Woodland Indian women as chiefs (*Artifacts* IX:2:2-4)? Do you have any suggestions or recommendations about our outreach programs, those items we carry in the Museum Shop featured in "Shop Talk," the length or content of any of the articles? Would you like to see more articles on art, ecology, Indian philosophies, European-Indian contact, or?



To create two-way communication lines between the voluble AIAI staff ensconced in our "quiet Woodland setting" and you readers in Pennsylvania, Virginia, Kansas, New York, California, Connecticut, Germany, Canada, etc., we invite you to send your views to "Letters to the Editors." Cast a close eye on this issue (or back issues) and let us know what you think! Keep us on our "archaeological toes!"

Sharon L. Wirt

Sharon L. Wirt

Susan F. Payne

Susan F. Payne
Editors

Cont. from p.1

their families sent them North to learn law, politics and publishing.

Two young cousins of the Ridge and Watie families were such men. They had attended missionary schools in their Nation. They were bright. They were proud. They were articulate. Destiny would call them and they would answer forcefully.

In 1810 John Ridge and his cousin, Killekeenah, entered a Moravian boarding school at Spring Place in the Cherokee Nation. After several years there, John's health became poor, he returned home and his family hired a tutor for the boys. In 1817 John enrolled in the Brainerd Mission School in Tennessee while Killekeenah returned to Spring Place.

Meanwhile, in 1816 the American Board of Foreign Missions had established a school in Cornwall "to civilize and Christianize the Aboriginal Americans." The mission school building had been donated by the townspeople who also gave food, clothing and money and to keep the school operating. Seventeen students were enrolled the first year. By 1819 32 "foreign" students were engaged in studies at the school. Seven were Cherokee.

In 1818 John and Killekeenah were invited to attend the Cornwall Mission School. John's family declined the invitation, probably due to John's poor health, but Killekeenah and two other Cherokee boys set out for Connecticut. On the way, they visited Monticello where Thomas Jefferson wrote favorably of the young men. The president of the American Bible Society was especially impressed by Killekeenah and offered the boy the use of his name. Killekeenah accepted the honor and enrolled in the mission school as Elias Boudinot. A month later John joined his cousin at the school. He wrote, "I am very well satisfied with the School, and the instructors; and am now studying Geography and English Grammar."

Herman Daggert, director of the school in 1821, reported that the students studied "Geography, Rhetoric, Surveying, Ecclesiastical and Common History, three books in the Aeneid, two orations of Cicero, and are attending to Natural Philosophy." Each morning at six o'clock the students gathered for prayer, breakfasted and worked in the school garden or on school repairs. The rest of the day was spent learning lessons. Sunday was spent at two sessions of worship.



The studies went well for John and Elias, but John's illness continued to plague him and the cold climate of New England aggravated his condition. He suffered from scrofula, a hip joint inflammation. The school steward's wife agreed to take him in and to provide nursing care for him. John's alarmed father, Major Ridge, made the long journey North to claim his son, but John begged to stay, assuring his father that his condition was getting better.

Sarah Bird Northrup, the steward's daughter, often helped her mother tend to John's needs, and it was the family doctor who noticed that the two young people were interested in each other. He took it upon himself to warn Mrs. Northrup of the situation. Previously unaware of the attraction between the young pair, she decided to confront John who finally confessed that he loved her daughter. Shocked by the dreaded news, the mother then sought out Sarah who also confirmed that she was in love.

Sarah was promptly sent off to visit her grandparents in New Haven who were requested to give "parties and introduce her to other gentlemen and try every way to get her mind off John Ridge."

After three months Sarah was delivered back to her home by her grandparents. They feared for her life, for she had become sick and listless. After seeing John, however, her health returned. Finally, the Northrups told John they would consider allowing his courtship of Sarah only if he returned home and regained full use of his walking ability.

John set off for his home in the Great Smoky Mountains and returned a year later, hale and hearty, to claim his bride. They were married January 27, 1824, in a private home in Cornwall and left town immediately following the ceremony. They were besieged by angry crowds in nearby townships as they traveled south. Newspapers filled their editorial pages and preachers had material for sermons for months to come.

Support for the school decreased and many people in the area expressed an opinion that it be closed.

John Ridge went on to become a "gentleman of the green bag" (as lawyers were called in the rural South). His bride became mistress of a two-story home with six fireplaces, a large porch and a summer kitchen separate from the house.

Meanwhile, Elias, who had joined the First Congregational Church in Cornwall and had therefore been the frequent guest of the prominent Benjamin Gold family, finished his studies at the mission school in 1822. He then attended Andover Seminary to further his study of religion. During the next two years he corresponded with the Gold's youngest daughter, Harriet. Their admiration for each other grew, and in the



FIELD NOTES

Forensic Archaeology: An Incident in Middletown

In early 1981 the Research Department was contacted by the Middletown, Connecticut Police Department Detective Bureau to assist in the investigation of a suspected grave robbing. A board member of a tiny cemetery association was checking the property prior to a meeting when he noticed a slight slump over the top of a grave dating to 1864. Since the ground should have settled completely long ago, he brought this condition to the attention of the caretaker. The caretaker noted that the grave had been tampered with and called the police to investigate.

The police were concerned that a recent homicide victim might have been buried in an existing grave. Once the ground had settled, no one would be likely to look for a recent murder victim in the grave of a young woman who had died more than a hundred years ago.

Using a long, thin steel rod, they carefully probed the entire grave from the surface to the hard-packed earth beneath where the casket should have been. They encountered no resistance to the probing, suggesting that nothing had been added, but that something was missing: the casket and the original body.

The investigators carefully excavated the grave and sifted the fill. There were screws and a single handle from the casket, scattered human bone fragments and nothing else. There was no trace of most of the coffin, and the larger bones were scattered at the bottom. They wanted to know what they should have found, how many people would have been necessary to dig the grave, what time of year the recent disturbance took place and why they did it.

A grave of that era should have had more parts of the casket, especially an even number of handles (4 or 6), and the bones should not have been found in disarray. With the gradual disintegration of the casket due to the damp, acidic soil, the bones should have slowly settled but have remained in an approximately anatomically correct position. No natural forces would have fragmented and spread the bones throughout the fill. The most significant omission from the list of grave contents was her skull. Although smaller, thinner bones would have decayed and could have disappeared without a trace, teeth and skull should have been found. The grave had definitely been disturbed recently by humans.

The time of the most recent opening of the grave was easy to determine. During the excavation, the investigators noted that the sod had been cut, but had not re-rooted and green grass was in the fill. Although this was a wooded area, there were no dead leaves or dried twigs suggesting it was opened during the fall. The date was set as no more than two weeks prior to the first notice that the grave had been disturbed.

Determining how many people dug the grave was more conjectural. A single experienced shoveler could have dug it in a few hours. But an experienced shoveler would have known how to better disguise the clues that the grave had been opened. Since the presumption was that able-bodied, but inexperienced people had done the digging, careful attention was paid to the nature of the disturbance.

The investigators could tell that the whole grave had been dug into recently. This meant that about 90 cubic feet of dirt was removed, but there was no trace of subsoil mixed into the sod adjacent to the grave. The implication is that the

perpetrators put the dirt onto tarps or drop clothes placed around the entire grave site. It was suggested that a minimum of three people were involved for a period of about six hours.

The biggest question yet to be answered was "Why?" Why select that particular grave? If this was a prank to obtain a human skull, there would have been no need for disturbing the entire grave. A simple shaft near the headstone would have sufficed. The presumption was that someone knew that there was something of value in that particular grave. The answer was sought by contacting a historic archaeologist who was familiar with Middletown.

While affluence is sometimes manifested by large amounts of gold in fillings, inclusions of jewelry with the deceased or a casket inlaid with gold, silver or precious stones, research showed that the family of the deceased did not have much money. The cemetery plot was not for wealthy individuals, but for families laborers. There seemed to be no reason to think the individual was buried with anything of value.

The dilemma in this case was why someone would be so careful in opening a grave to steal a skull that could have been purchased for less than \$40. Were they after something else and decided to settle for a skull and a few casket handles? Were they after the skull originally and simply didn't realize that there was an



easy way to tell where it would be? What was in the grave that may have been taken?

The case was solved after a newspaper article was published on the incident. Several informants reported overhearing stories of a planned look into a grave. No one thought the the perpetrators would actually do it, but they goaded one another into doing it. Talking about the skull they had removed created quite a stir and led to their arrest.

After questioning, each of the three admitted that s/he had talked about what a long-dead body looked like for so long that they actually had to see one. Not satisfied with seeing one, they had to prove that their four hours of digging were worthwhile by keeping the skull and some casket handles and hardware. No other items of value were removed from the grave. The individuals are currently undergoing accelerated rehabilitation program within their own community.

I would like to acknowledge the full cooperation of the Middletown Police Department, especially Captain of Detectives Salvatore Faraci.

—Roger Moeller



SIDE NOTES

The Research Department is proud to announce that Dr. Roger W. Moeller has received the 1981 Award of Merit "For outstanding contribution to the development of interest in local history" from the Connecticut League of Historical Societies, Robert Silliman, president. The specific contribution occasioning the award was the publication of his monograph, *6LF21: A Paleo-Indian Site in Western Connecticut*, on the oldest dated site in

Connecticut.

Dr. Roger W. Moeller, Director of Research, was named new editor of *North American Archaeologist*. This journal for the archaeological profession covers research being done across the continent and spanning the entire period of human occupation. Dr. Moeller will be continuing in all of his other duties at the AIAI.

Field Notes, Cont. from p.3

Nurturing Archaeological Preservation in the 1980's: The Role of Connecticut Preservation Action

In midyear of 1979 the United States Congress enacted the Archaeological Resources Protection Act, a statute which transformed the much earlier Antiquities Act of 1906. The contemporary law states that the Federal government is responsible for preserving and protecting the archaeological resources on public or Native American lands, establishes an administrative process to follow in granting permits for archaeological research and specifies varying penalties if individuals are convicted of violating any provision of the law.

Much of the impetus for this "revisionist" legislation was provided by members of the archaeological community who realized that the previous Antiquities Act was entirely inappropriate for the needs

and perils of the modern era. Originally conceived as a protective tool for monumentally impressive—yet threatened—prehistoric sites in the American Southwest, the Act's provisions were employed later to protect more subtle archaeological remains a variety of ages.

As modern American archaeology emerged in the late 1960's, redefining itself and its object and subject, and as a corpus of preservation law was enacted, the inadequacies of the 1906 statute became more apparent. Concurrently, the public's interest in both the prehistoric and historic pasts intensified as did the desire to collect, usually unscientifically, any material manifestation of some past. A market economy emerged in which archaeological remains, in the form of objects or collections, were redefined as "money" or "investments." All of this contributed to a growing sense of disquiet as the loss of archaeological resources continued. Thus the recent revision of the Antiquities Act of 1906 is not simply an internal clarification of an

administrative procedure but is also reflective of the recognition of modern behavior and beliefs and their adverse effects upon any archaeological record.

Now that archaeologists in their guise as preservationists have been successful in strengthening an unsuitable act, they have been fooled into thinking that further legislative action is not required. In fact, some individuals would suggest that the professional community and its research have been so thoroughly reorganized and reconstituted that further modifications or measures aimed at fostering preservation are neither needed nor imaginable. Some two centuries after its "original birth," American archaeology has become everything it needs (or even wants) to be, or so it is believed.

The Dilemma of Planning Inventories and Management

Actually within the next half-decade,

Cont. on p.12

OUTREACH

Summer '81 at AIAI was marked by many new programs and faces. Our first week-long session of the summer, *Exploring Geology*, was a big success. For five days John Pawloski directed the activities of ten youngsters during our daily field trips across Western Connecticut and into New York State. For more information on this program please read John's accompanying article.

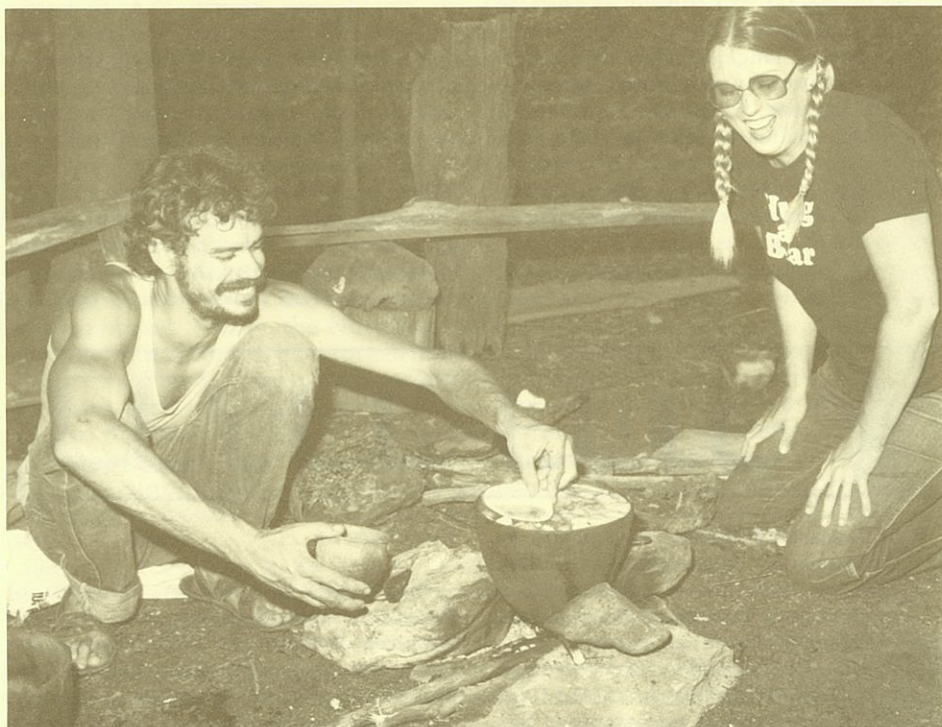
For the third year we offered our very successful *Experimental Archaeology* during two weeks in July. This year we changed the format to include three hours of digging with the Research Department under the watchful eyes of Site Director Roberta Hampton and other members of the AIAI staff. The kids learned the techniques necessary to carry on a successful excavation. The afternoons were spent replicating various Native American technologies along the banks of the Shepaug River. Sixteen youngsters participated during both weeks, with two people receiving scholarships made available from the Washington Garden Club. Our President Ned Swigart led an in-the-field *Indian Survival Techniques*. Participants studied the field habitat, the thicket habitat, the forest habitat and fresh water habitat.

Twenty-six area youngsters aged 5-8 years old had fun in *Let's Find Out About Indians* with Education Interpreter Karen Cooper. Each day they studied a different region of the United States and did

simple crafts, games, etc. This program was filled up so quickly that another session was added.

Jeff Kalin, our visiting Primitive Tech-

nologist-at-Large, was with us again this summer for two workshops. About a dozen people joined Jeff for his one-day *Flintknapping Workshop* in June. Wood-



Jeff Kalin and student, Cindy McWeeny, sample squash soup cooked in one of Jeff's replicated Woodland Indian pots.

Photo Myron Mack



Wapahokokwa, Kickapoo weaving instructor, shown working with bulrushes

land Indian pottery tools and cooking utensils were replicated, and after weeks of drying, were fired in the *Woodland Indian Pottery Workshop*.

In August, 12 people joined Elizabeth Jensen and learned about *Making Round Baskets* out of flat reeds.

Throughout the summer many camps and summer schools visited and made use of our facilities to enrich their own programs. AIAI welcomes you to the Visitor Center always. AIAI is also eager and willing to bring its programs and resources to you.

The Gunn Museum recently made available to us, four large wood and glass display cases with storage drawers underneath. These cases are now the home of the Education Department's collections and temporary exhibits. We are grateful to Gill Edwards, Gunn Museum Curator, and The Gunn Memorial Board of Trustees.

—Stephen Post



Weaving Workshop

Wapahokokwa. Woman of the Water. Wapahokokwa. Her melodious name and her laughing voice and her joy-lined face

will stay with me forever. She is now one of my grandmothers. And I was a child, her student, for two weeks.



Cattail mats were used for house coverings in many Woodland areas. Participants in the Woodland Indian Weaving Workshop gathered cattails and in a joint effort produced this mat. A bone needle was used to sew the cattail blades together.

Through a grant for Ethnic Heritage Studies of the U.S. Department of Educa-

tion and the Foundation for Illinois Archeology, Native American educators were invited to participate in one of three workshops this summer. I selected weaving.

From June 21 through July 3, I lived in Kampsville, Illinois, without a watch, immersed in Woodland Indian weaving techniques as taught by our Kickapoo instructor, Wapahokokwa, who spoke only her native language and Spanish.

The Kampsville Archeological Center is the home of the famed Koster archaeological site. The center itself is comprised of a dozen houses and several old stores converted into labs, dormitories, libraries, workshops, a cafeteria and a communal bathhouse for students. Summer at Kampsville is busy with jr. high, high school and college students studying archaeology and working at one of several sites in the area.

The director of the Native American studies program at Kampsville is John White, of Cherokee descent. Other attendants of the workshop were Roxanne Pushetonequa, a Mesquakie from Tama, Iowa; Joseph Pascale III, Chippewa, Bayfield, Wisconsin; Dorothy Taylor Howard and Teresa Howard, Cherokee, Washington, D.C.; Audrey Wickett, Ojibway/Odawa, Watervliet, Michigan; Ronald Pond, Umatilla, Pendleton, Oregon; Sunshine King, Muscogee/Yuchi, Okmulgee, Oklahoma; Carol Dodge, Menominee, Keshena, Wisconsin; Saide Buck, Seneca, Brantford, Ontario, Canada; Diosa Gurule, Choctaw/Narragansett, Charlestown, Rhode Island; and Nancy Alley, a teacher on the Wind River Reservation in Wyoming.

During our course of study we waded into muddy marshes and gathered bulrushes and cattails. We collected and prepared milkweed, Indian hemp, bloodroot, walnut bark, green walnuts, and pecan catkins. Basswood bark was soaking and waiting for us to extract its inner fibers. We viewed samples of various types of weaving to learn what we would be striving to accomplish and understand.

Archaeological contributions to the knowledge of prehistoric weaving were discussed. Impressions of textiles in ancient pottery forms are important, but, of course, the colors of those textiles and, therefore, the patterns created by interwoven colors would not be discernible in the form of impressions.

Cattails grow in wet areas throughout the Cahokia district and they may have actually been husbanded at one time. To gather them we stepped into the murky water common to Illinois—followed as always by a video camera crew and two professional photographers.

Duckweed covered our jeans. We often “bogged down” in the mud. We cut only the cattails without the seed spires and bound them into bundles. Back at the reconstructed Indian village we stood the plants upright allowing them to drain.

After a few days we put them out in the sun on the ground in the morning and retrieved them at night for storage in a shed.

During the drying process we made needles from the rib bones of deer. Stone tools were used and graceful, elliptical needles with the eye in the center were produced.

The first step in making a cattail mat is to create a finished edge, to weave the body of the mat from the selvage. This is done by intertwining cordage with the ends of cattail blades—alternating the tops and bottoms of the reeds for a uniform mat. The bone needle was then used to force the cordage through the cattails one after the other. These mats were used as house coverings, were waterproof, had no bottom selvage since it would only serve to hold moisture and hasten rotting.

In addition to weaving, we visited Cahokia Mounds near St. Louis. We participated in a naming ceremony honoring a local Peoria Indian descendant. We danced and listened to oral traditions. We exchanged educational ideas and shared our thoughts.

Wapahokokwa had warned teasingly that we would be weaving in our sleep. And we did. We also wove friendships, we wove memories, we wove understanding between peoples, we wove a bridge between the past and today.

On September 27 at 1:30 p.m., I will share with Institute visitors the slides I took, display the materials I made and tell about the processes I learned.

—Karen Coody Cooper

Exploring Geology Summer Program

The 1981 AIAI Exploring Geology summer program was designed to give the participants background in the geological forces and changes which shaped the Connecticut landscape and to inform them about the resources available for man's use.

Each day, for one week, field trips were made to various mines, quarries, and outcrops to study and collect rock and mineral specimens. The extreme pressure from within the earth was observed in folded rock layers and in the faults of ancient earthquakes. Concretions, unusually shaped rocks formed in glacial lakes, were collected. The reported hideout of Revolutionary War Tories, Tories Cavern, was explored to its depths of several hundred feet. Four hundred million-year-old fossils were collected in New York State.

The highpoint of the trip was the exploration of the Roxbury Iron Mine in

Roxbury, Connecticut, where iron ore was mined and processed in the mid-19th century. Deep into the tunnels of the mine, the students were able to see the formations where the ore was located and the remains of the equipment that was used.

In Brookfield the "geologists," 10 teenagers, found garnets, fool's gold (pyrite), clacite, quartz, serpentine; in Roxbury they found large garnets, galena (lead that contains some silver), sphalerite (zinc ore), large quartz crystals, pyrite, limonite and large masses of siderite (principle iron ore mined here); in Steep Rock, beautiful skyblue crystals of kyanite were discovered; in Southbury we collected many crystals which formed in gas pockets of an ancient lava flow (about 200,000,000 years ago); in Woodbury we visited a pegmatite quarry where large masses of quartz, feldspar, mica, beryl and a uranium ore were found; in Thomaston many beautiful fluorite crystals were located plus barite, quartz, galena, wurtzite and stilbite. The fossil location was an ancient sea which covered most of New York State 400,000,000 years ago; there we found fossil mollusks and fossilized sea snail.

—John A. Pawloski



AIAI Administrative Assistant Mary Anne Greene and Naomi Colmery, volunteer interpreter, with visiting students

Let's Find Out About Indians

Twenty-five youngsters participated in our pilot program for five-to-eight-year-olds called "Let's Find Out About Indians" held August 10 through 14. Two sessions were offered to allow as many children as possible to participate. On the last day of the program the children prepared a "hide painting" to depict the week's events. Friday's "hide painting" was illustrated with scenes from the books read, films and filmstrips shown, the crafts made and the games and dances in which the children participated.

On the first day the participants studied the Northeast and concentrated on corn. Cornhusk dolls were made, dried corn

was ground and a filmstrip was shown. The next day the Southeast was studied and clay was shaped into bowls and impressed with cordage and shells. Wednesday was Northwest Coast day, small totem poles were constructed and the film, "Magic Knives," was shown. On Thursday, Games and Dancing day, the children made their own peach pit games and enjoyed playing the game with each other. During Friday's session, the Plains and the Southwest were studied with the "hide painting" (brown wrapping paper cut in the shape of a deerskin and colored with magic markers), providing a remembrance of the busy week.

We look forward to offering the program again and expect to see some returnees from this year's program.

Patron's Dinner

The AIAI Patron's Dinner honors annually our many members who make leadership contributions of \$1,000 or more in support of the Institute's research and education programs. The Institute is exceedingly grateful to each and every contributor—large or small—and, in particular, to these leadership donors; thanks to substantial help from all of you, the budget is balanced and AIAI's average membership contribution remains at a record level of \$136 for fiscal year 1979-80.

On Friday, September 25, 1981 our patrons were invited to the Visitor Center to preview the first exhibit of ethnographic materials from the Gunn Memorial Historical Museum's permanent loan now in the care of AIAI. The unveiling of the new exhibit case, created with a grant, for which AIAI's Collection Manager Ann McMullen designed a dramatic display of Northwest Coast Indian artifacts, was a long-awaited moment. Considerable cooperation was generated between the Gunn trustees and staff and the AIAI trustees and staff to arrange the loan of the Gunn's North American Indian collections and to move them to the Visitor Center. This first exhibit initiates our new facility for changing comparative exhibits which will highlight various cultural areas within North America.

Our patrons adjourned to the Inn on Lake Waramaug for dinner. Afterwards AIAI's Director of Field Research, Dr. Russell Handsman, discussed recent developments in Middle Atlantic Archaeology as they pertain to Western Connecticut and Litchfield County in his lecture, "Prehistoric Climatic Variability and Archaeological Patterning: Future Directions for Research in Litchfield County." Russ outlined current theory and goals for the Research Department.

A Short History and Analysis of Navajo Blanket Weaving

Part I: History

The ancestors of the people we call Navajo arrived in the southwestern United States in the mid-16th century, having immigrated from northwestern Canada with another Athapaskan group, the Apache, sometime about 1000 A.D. Relying on their skills as hunters and raiders, the Navajo developed their own semi-nomadic niche among the more sedentary peoples of the Southwest. After the Pueblo Revolt against the Spanish in 1680, large numbers of Pueblo exiles lived among the Navajo. Intermarriage was widespread, and it was through this process that the Navajo assimilated Pueblo culture. Among other things, the Navajo learned weaving, though, unlike the Pueblo, it is Navajo *women* who are the weavers. An adopted Pueblo legend tells of the creation of weaving as a joint, divine male/female venture:

Spider Woman instructed the Navajo women how to weave on a loom which Spider Man told them how to make. The cross poles were made of sky and earth cords, the warp sticks of sun rays, the healds of rock crystal and sheet lightning.

The batten was a sun halo, white shell made the comb. There were four spindles: one a stick of zig-zag lightning with a whorl of cannel coal; one a stick of flash lightning with a whorl of turquoise; a third had a stick of sheet lightning with a whorl of abalone; a rain streamer formed the stick of the fourth, and its whorl is a white shell:

In 1846 the United States took control of the Southwest Territories. Peace treaties were made with most of the Indian groups of the area, but the Navajo refused to attend treaty councils and continued to raid both other Indians and non-Indian settlers. Having crushed the Mesacalero Apache and moved them to Fort Sumner in 1862, Kit Carson and the New Mexico Volunteers campaigned against the Navajo in 1863. Other Indian groups, long the victims of raids by the Navajo, aided the American soldiers in stripping the Navajo of all their possessions. Destitute and approaching starvation, most of the Navajo surrendered for promise of food at Fort Defiance (Map - Figure 1).

In order to control the Navajo, it was planned that they, like the Apache, should march to Fort Sumner and there begin their new, orderly life as farmers. At Fort

Sumner they were given 40 square miles of land with a circular grove—"Bosque Redondo"—of cottonwood trees as its only feature. With less than ample government subsidies of tools and money, the Navajo dug irrigation ditches and planted, only to have poor crops or failures for three years. After the fourth year, they were allowed to return to their own territory.

With their territory vastly reduced and with traders and settlers moving in around them, it is no small wonder that the Navajo way of life changed drastically upon their return. However, the same adaptability that helped them survive and learn from the Pueblos upon their arrival in the Southwest kept them from collapsing when their raiding was stopped, and today the Navajo are the largest Indian tribe in the United States.

Part II: Style Phases and Types

Style phases within Navajo blanket weaving and particular types of blankets have long been apparent. The following section will briefly describe each phase, names its identifying characteristics and suggests approximate dates for the textiles of that phase.

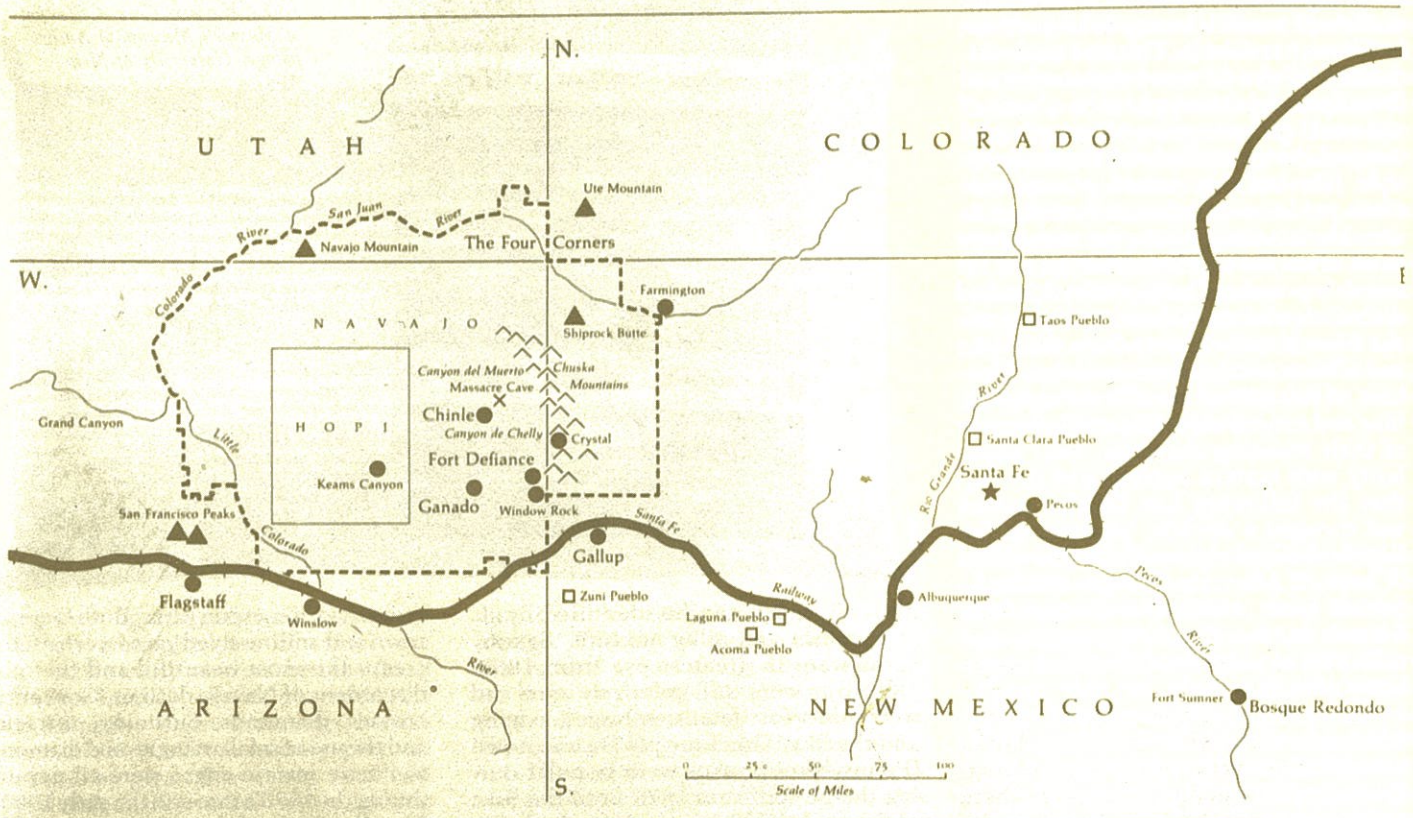


Figure 1. Map of the Four Corners area. Courtesy of Los Angeles County Museum of Art

The very earliest museum examples of Navajo blankets date from the late 18th and early 19th centuries. Fragments salvaged from Canon del Muerto (Massacre Cave) have been tentatively dated to the period between 1790 and 1805. Typically, these wearing blankets exhibit a greater weft width than warp height and utilize natural wool colors in zoned white and stripe designs, sometimes augmented with delicate use of indigo blue and red (Figure 2). Logically, this is called the *Plain Stripe* style.

Banded Blankets evolved from the Plain Stripe variety when new colors and materials entered the Navajo weavers' repertoire in the form of European wool fabrics that could be raveled and re-twisted and in the occasional use of natural dyes. Bayeta, the Spanish name for the English baize, was the most popular raveled fabric, occurring most often in a bluish cochineal red, but in blue, yellow and green as well. When used in weaving, it has a natural sheen and a rough, scratchy texture. Native dyes yielded shades of yellow-green, soft reds, browns and black. Indigo, traded from Mexico, was used to dye handspun yarns. Using these new colors, and inserting crosses, lozenges, triangles and the like between stripes of solid color, blankets with multicolored and figured zones could be woven (Figure 3). These banded blankets were woven from about 1850 until the turn of the century.

Due to increased contact with the Pueblos, settlers and soldiers after 1830 made bayeta much more available than it had been previously. This and the introduction of the terraced diamond motif from Spain (via Mexico) led to a burst of vigorous designs using diagonals and stepped designs called the *Bayeta Serape* style. During this period pieces were often made as ponchos rather than as shoulder blankets—hence the name *serape*—and often have a slit in the middle for use as a poncho. Designs of stripes and diamonds or diamonds over stripes took the Navajo weaver away from the strict use of horizontal and vertical lines. Blankets of this period are often simply red, blue and natural white (Figure 4). Because of their stunning character, their popularity with eastern patrons and the fact that the following Eye Dazzler period was thought a decline, blankets of the Bayeta Serape style were often called "Classic." After the Bosque Redondo period (post 1868), the Serape Style became by far the most popular, and remained so until the widespread availability of aniline dyes.

The coming of the railroad to the Southwest Territories in 1880 radically changed the course of Navajo weaving. Trading posts popped up everywhere and the railroad brought tourists who were eager to buy Indian-made textiles as souvenirs and curiosities. The Navajo

soon realized that money could be made selling their weaving to white tourists and began to weave textiles in sizes, colors and designs that they *thought* the Whites would find pleasing, creating the *Eye Dazzler* phase.

A much wider palette was made available to the Navajo weaver with the introduction of commercial multi-ply yarns. The first commercial yarn to reach the Navajo was the three-ply German Saxo-

use commercial cotton twine for the warp. This practice sped up the process of weaving a textile and thus the process of making money, but those items with a cotton warp wear out much faster than similar all-wool examples.

Aniline dyes, invented in 1856, became available to the Navajo woman in the 1880's and dominated the scene until about 1900. Weavers found it easy to use aniline dyes to color their own home-

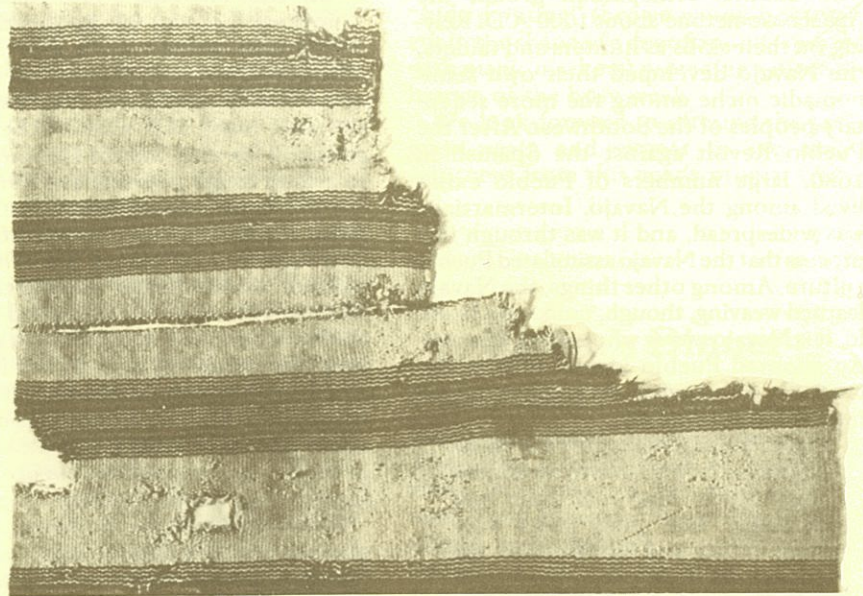


Figure 2. Plain Stripe Wearing Blanket. Natural brown and white handspun yarns. Circa 1800, Massacre Cave. Collection of Maxwell Museum of Anthropology, University of New Mexico.

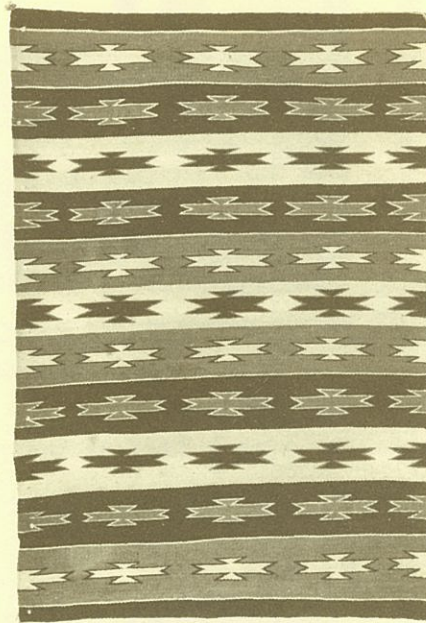


Figure 3. Banded Blanket. Natural white, black and native-dyed olive drab handspun yarns. Circa 1925. Collection of Mrs. Ernest LaPrade.

ny type, which can be identified by its soft colors and silky texture. Saxony yarns were in greatest use from 1860-1880 but were still relatively rare and were used for details, selvages, edging and the like. Fine four-ply Germantown (Pennsylvania) yarns were popular during the period from 1870 until the turn of the century. These yarns, available in a wide range of very bright colors, were very lightweight and often led weavers to

grown and homespun yarns. Both Germantown and aniline-dyed yarns were used to create the most beautiful and the most discordant of Navajo designs. Concentric crosses, diamonds, outlining, terracing and the use of small triangles and diamonds to create serrate edges were all popular during the 1870's through the early 1900's. Use of variegated yarns sometimes occurs in textiles of the 1890's.

Enormous variation in quality existed

during the Eye Dazzler period. Since Whites often used Navajo textiles as rugs, weavers began to make large rugs, often at the price of quality. The common practice of traders was to buy Indian textiles by the pound, thus the term "pound blanket" is still used to describe a loosely woven textile of poor quality though relatively heavy weight. Despite these trends, fine textiles were woven during the Eye Dazzler period (Figure 5).

Figure 4. Serape Blanket. Natural white, native-dyed indigo blue handspun, unraveled and retwisted cochineal-dyed (bayeta) yarns. Circa 1850. Photo courtesy of the Southwest Museum, Los Angeles.

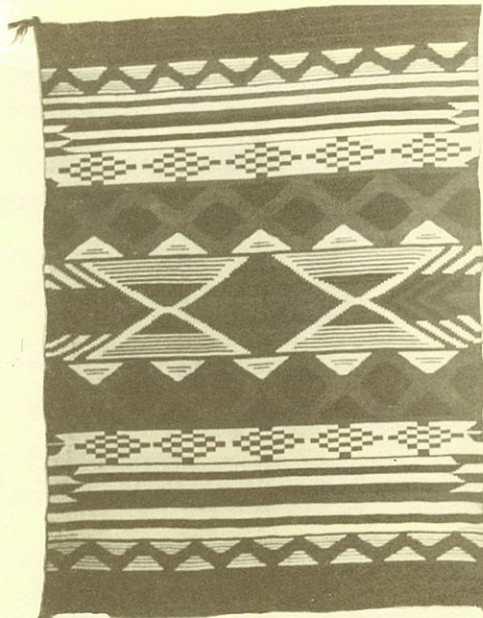
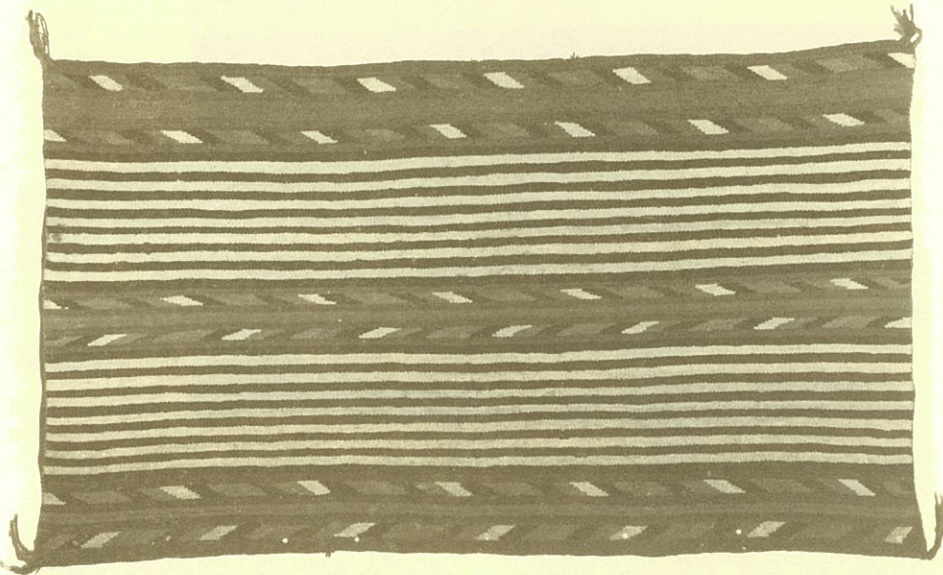


Figure 5. Woman's Chief Pattern Blanket, First Phase. Natural white, aniline-dyed red, black, orange blue, lime green and gray handspun yarns. Black-white stripes are bordered by red and orange stripes and brightly colored diamonds. The use of vivid color marks this piece as an Eye Dazzler. Circa 1885. Collection of the Historical Museum of the Gunn Memorial Library, Inc.



Tight weaving, imaginative design and a relatively controlled use of color were achieved by many weavers, but the flood of poorer quality textiles obscured this fact. Happily, well-woven rugs have a better survival rate than loosely spun and woven examples, thus many very bad Eye Dazzlers have faded away, leaving owners still very happy with their better quality Eye Dazzlers.

The period from 1890 to 1900 marked

the last time the Navajo wove textiles for their own use. It is during this period that borders, heavy weight and variable size herald the arrival of the vertical design, white, black and red *Commercial Rug* tradition. Navajo weavers had been producing rug weight textiles since the 1870's, and in the 1880's and early 1890's poor quality, brightly-colored rugs were seemingly mass-produced. In the 1890's traders began to demand better quality rugs of a

limited color range or of a particular design. This led to the development of the natural colors and red type that was so popular during this period. Besides this color scheme, vertically elongated designs on open gray fields became popular. The technical and natural wool revival achieved its greatest success in the Crystal and Two Grey Hills (named for the Crystal and Two Grey Hills Trading Posts) types which evolved at this time.

Traders often had weavers prepare rugs from a prescribed list; consequently, numbers of almost identical pieces can be found. Rug designs were named after the trading post where they could be found, thus Ganado and Chinle style rugs can be found as well. Poor quality textiles in natural colors and red continued to be made into the early 1930's. Small rugs in the "trading post" styles continue to be made today.

With the encouragement of connoisseurs and anthropologists, Navajo weavers began to experiment with native dyes in their textiles in the 1930's. This phase has been called the *Vegetal Revival*, though the use of vegetal and mineral colors was never widespread. Ordinarily, vegetal dye textiles have natural colors and shades of yellows, pinks and browns. Because of the labor involved in gathering materials and preparing native dyes, relatively few are made and prices are often prohibitive.

The *Chief Pattern*, a relatively long-lived style, evolved from the striped style. Like striped blankets, Chief Pattern blankets were designed to be worn about the shoulders and so are wider than they are long, often about 150 x 125 centimeters. Although shoulder blankets of this type were a mark of distinction among many Indian groups, the Navajo did not reserve these blankets for headmen.

The stylistic development of the Chief Pattern blanket can be divided into three phases. In the First Phase, alternating bands of white and black-brown were sometimes augmented by much narrower stripes of indigo-dyed, handspun yarns and bayeta (Figure 6). Those First Phase blankets with broad, blue stripes but no bayeta are known as "Ute style" blankets because of a supposed preference for this type by the neighboring Utes. First Phase Chief Pattern blankets can usually be dated to between 1850 and 1860. Blankets of this type were made prior to 1850, but very few have survived.

In the Second Phase blankets of the Chief Pattern, the narrow red bayeta stripes evolve into blocks of red. Ordinarily there are twelve blocks, three on each end and six comprising the middle band (Figure 7). These textiles were made between 1850 and 1870.

The Third Phase of the Chief Pattern tradition evolved after the Bosque Redondo period; therefore, these blankets are all post 1868 and must be dated by means other than style. In the Third Phase, the red blocks of the second phase developed into red triangles and diamonds, now nine in number, often with terraced edges (Figure 8). Blankets of this phase often included commercial or aniline yarns. Some examples dating from the 1880's and 1890's adhere to the basic style of the Third Phase Chief

Pattern, but utilize bright, non-traditional colors.

Up until 1900, the Navajo were still weaving textiles for their own use, though this industry was often confined to smaller items like *saddle blankets* or *children's blankets* which would be used by the maker's family. Normally, these textiles measure approximately 100 × 50 centimeters. Saddle blankets are usually heavy in weight and were often woven with one half solid-colored and one half decorated because they were folded in half before being put on the horse. Many owners use these textiles as pillow covers, despite their heavy weight. Children's blankets are often very elaborate in design and utilize bright colors or small figures.

The final category of textiles to be discussed in this section is that of "Yei" or sacred personage textiles. The first of these rugs was woven in the early 1930's, causing a general uproar in the Navajo community because of the sacred character of the Yei figures. Eventually the furor died down and weavers continued to make these pieces. Yei textiles come in all sizes and qualities, but the bright colors often incorporated into these pieces are usually *not* colorfast, so caution is advised in cleaning.

Part III: Analysis of Your Navajo Rug

With the following list of questions and tips, it should be possible for anyone with keen eyes and open mind to *tentatively* date their Navajo textiles. After completing the technological analysis, one should have some idea about the age of a piece. If your rug fits neatly into one of the above described style phases, your findings on the materials used in the textile should confirm your attribution. Many textiles do *not* fit neatly into a style category, however, and require the analysis of a more experienced eye.

Question #1: Is your rug really Navajo made? Surprisingly, many rugs with a "Navajo look" are made by Pueblo Indians or are made in Mexico. The great majority of Navajo textiles are what is called *tapestry weave*, where the warp threads cannot usually be seen (Figure 9). In addition, Navajo women have a characteristic habit of working one small area at a time and then moving on to another, thus creating what are called "lazy lines" (Figure 10). Rugs that contain many small motifs rather than large open areas probably will not have lazy lines.

Question #2: Is your rug anything other than tapestry weave? Occasionally Navajo weavers use a "wedge weave," a variation of tapestry weave where the warp threads are pulled back and forth, creating a diagonal effect. This weave was most commonly used between 1880 and 1895 and usually occurs in Eye Dazzlers.

If your rug has one design on the front and a completely different one (but in

tapestry weave) on the other side, it is a "double weave," dates to the late 19th or early 20th century, but is rather rare!

Besides tapestry and wedge weaves, twill weaves were occasionally, though seldom used. They are much more difficult to create than a plain tapestry weave and, as such, were usually confined to small items like saddle blankets. Again, if you have a twill weave textile it probably dates to the late, late 19th or early 20th century.

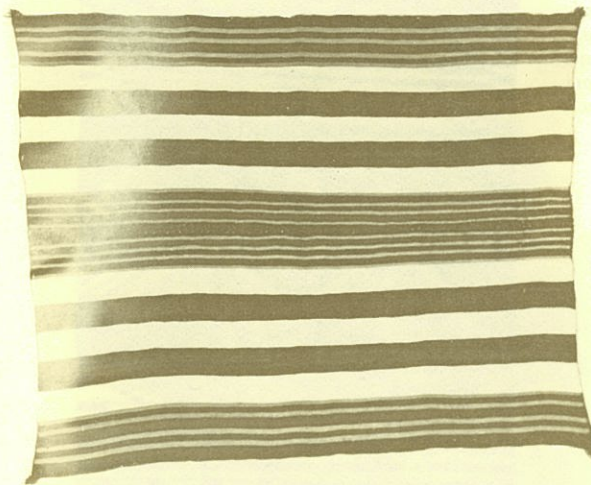


Figure 6. Chief Pattern Blanket, First Phase. Natural white and brown, native-dyed indigo, hand-spun yarns, cochineal-dyed saxony and unraveled, retwisted yarns. Circa 1855. Collection of Maxwell Museum of Anthropology, University of New Mexico.



Figure 7. Chief Pattern Blanket, Second Phase. Natural white, brown and native-dyed indigo handspun yarns, unraveled, retwisted cochineal-dyed yarn. Circa 1860. Alfred I. Barton Collection, Lowe Art Museum, Coral Gables, Florida.

Question #3: Is it a weaving blanket, poncho, rug-sized textile? If you arrange the rug as it was woven (little ribs all going vertically) is it wider than it is high? If so, it is a shoulder blanket. Ponchos or serapes will leave a slit *woven*, not cut, into the middle. Saddle blankets tend to be approximately 100 × 50 centimeters (3 × 1½ feet).

Question #4: Is it all wool? Unless it is *very* tightly woven, you should be able to push a couple of the stitches apart and

see whether or not the warp is handspun wool, commercial cotton or whatever. If it is cotton, the piece probably dates from 1890-1910 and you are lucky that it has lasted this long. The vast majority of rugs will have single-ply handspun white or brown yarn as the warp. Occasionally mohair (angora goat) is used in small textiles, but the odds are not good that you have a mohair piece.

Question #5: Now look at the weft. How many different kinds and colors of

weft threads are there?

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probably dates to 1860-1880. If four (Germantown), it is probably 1870-1900. If it is very scratchy, red and has little pieces sticking out (like raveled cloth) it may be bayeta, but don't jump to conclusions on this one. If it has an orangish-red color (not bluish red) it is probably something called "American flannel"—an aniline-dyed replacement for bayeta. Bayeta has a characteristic bluish red cochineal color.

Question #6: If your textile contains

brown in a textile.

Aniline colors may look soft in an old rug, but if you pull the stitches apart to an unfaded, unworn place, you will see *bright* colors. Check every different color to see what the originals were. What now looks like a nice gray may once have been a shocking purple!

If the colors are relatively uniform (native colors will fade, but not that much) you probably have a native-dyed rug. To date it, you'll have to consult the

cotton warp again.

Question #8: Is the design well executed? Can you see lots of places where the weaver didn't plan ahead? Ran out of one color, used another, stuck things in to fill a space? This question does not pertain to the stylistic analysis of your textile but is merely a guide line for making a qualitative judgement.

Now that you've completed the technical analysis, see if the set of dates you've arrived at agree with the section on Styles. Good luck!

—Ann McMullen

Editors' Note: Ms. McMullen will identify and discuss various styles of Navajo rugs at the Institute on Saturday, November 7, 1981 at 1 p.m. Visitors are invited to bring their Navajo rugs for identification.

All photographs by Myron Mack, Fairfield, CT.

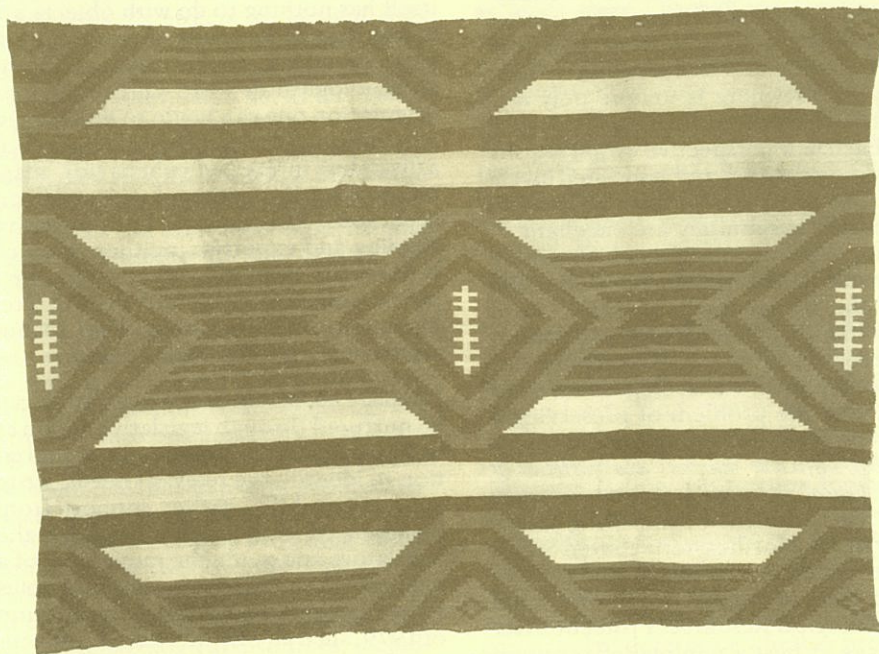


Figure 8. Chief Pattern, Third Phase. Natural white and brown, native-dyed indigo and aniline-dyed red finely handspun yarns. Circa 1880. Collection of the Historical Museum of the Gunn Memorial Library, Inc.

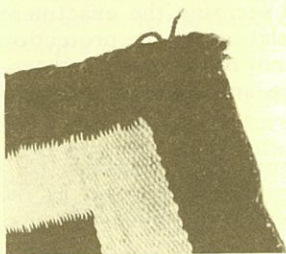
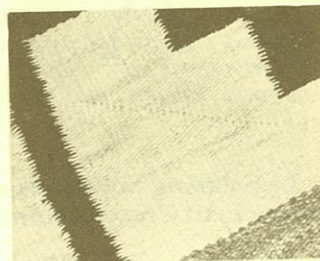


Figure 9. Detail of tapestry weave and Navajo selvage technique

Figure 10. Detail of "lazy line"



handspun yarns, are they dyed? The natural colors of Navajo sheep wool include 1) creamy white, 2) "sheep grey"—a tan-brown that comes from sheep of this color (usually late 19th, early 20th century), 3) "carded grey"—a soft charcoal grey made by carding white and natural brown-black together, and 4) brown-black. Yarns that are *truly* and *uniformly* black have *always* been dyed, either with vegetal or aniline dyes. Wool from black sheep quickly fades to an uneven black-

section on stylistic analysis unless it has commercial yarns as well.

Indigo blue is very blue, but has a soft tone and should *not* look purplish. (Purplish blue would be aniline dyed). Multiplied blue yarns are not indigo dyed.

Question #7: Is it a tight or a loose weave? This makes a big difference for Eye Dazzlers and Commercial Rugs as far as the general quality. A well-made, all wool rug is heavy and relatively stiff. If your rug is floppy and soft, look for a



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archaeologists will begin to recognize and explore a dilemma whose solution may once again lead to a striking transformation of the discipline and its role in historic preservation. Unlike the recent Archaeological Resources Protection Act, most of the current federal laws associated with archaeological preservation *do not establish* strict protective procedures which could control attempts at continuing destruction. Rather, the extant legislation and presidential directives can be characterized more appropriately as *management* in that attempts are made to predict and regulate the destructive effects (*adverse effects* in the language of archaeological bureaucracy) of any particular project which involves disturbing the integrity of archaeological deposits.

This management perspective depends upon the involved agencies and institutions having access to an extensive inventory of archaeological sites and other cultural resources (monuments, standing structures, historical objects). If such a *planning inventory* existed, then future socioeconomic growth and residential and industrial development could be planned *around* localities which contain significant isolated sites or concentrations of archaeological resources (see further discussion in King and Lyneis 1978, King, *et al.* 1977).

Beginning with the National Historic Preservation Act of 1966 and continuing through the 1970's with the appearance of comprehensive environmental and reservation laws, the Federal government developed a set of administrative procedures as well as a funding mechanism to support the compilation of planning inventories. Each year a portion of the United States Department of the Interior's budget passes to each state's office of historic preservation. These funds are then matched through state appropriations and the total amount used to support a wide range of activities associated with historic and archaeological preservation.

For example, the Connecticut Historical Commission, through a program of matching grants-in-aid, supports the development of planning inventories by institutions and organizations interested in cultural resource management. Since early 1978 the Research Department of the American Indian Archaeological Institute has received \$75,000 from the Commission, a sum which was matched by individual contributions from the private domain.

These monies have been used to undertake preservation surveys and anthropological studies of portions of Litchfield County including the Housatonic and Shepaug Rivers and selected areas in the Towns of Litchfield and Goshen. As a result of this intensive research, it has

become obvious that the development of comprehensive planning inventories is a goal for the distant future. The financial resources and manpower requirements alone are insolvable, especially within the greater context of national economic instability.

More importantly, our studies indicate that the archaeological record of any locality or region—the Housatonic River is an excellent case—is actually a multitude of records. As one's research problem and theoretical orientation change so does one's recognition of an archaeological deposit's patterning. This implies that a single, comprehensive inventory of archaeological resources in a river valley or elsewhere is unique only as a result of a particular theoretical perspective. Each new perspective would require an additional survey and associated inventory. The prospects of such a situation continuing indefinitely are excellent.

Thus, planning programs which require systematic inventories are not achievable from the perspectives of either fiscal requirements or archaeological theory. However, if planning inventories are not a foreseeable goal, archaeologists are faced again with the problem of preserving a non-renewable resource: *how can we be sure that sufficient numbers and varieties of archaeological sites will be present for future study?* This problem is compelling particularly in the Northeastern United States where federal ownership of land is minimized. Here the recent provisions of the Archaeological Resources Protection Act will have at best a minimal effect upon the ever accelerating rate of disturbance and destruction.



Legislating Solutions and Connecticut Preservation Action

Once the shortcomings of a management approach to preservation are apparent, it becomes necessary to reorganize archaeological preservation's methods. The completion of planning inventories, until recently the ultimate goal to be achieved, should be consigned to a status of import that is the equal of other perspectives. Intensive educational efforts as well as legislative actions designed to clarify extant statutes or expand the coverage of previous laws offer as much practical potential as the development of management plans.

One of the tasks of the American Indian Archaeological Institute is to provide educational programs which can contribute to a better understanding of American archaeology and the processes through which knowledge of any past is recovered. Such programs should not be only summaries of what we know of some distant past but, more importantly, should also offer information about the nature of archaeological research.

There is but one universal truth in American archaeology: that archaeology itself has nothing to do with objects but is absorbed by the study of a multitude of patterns which can be isolated in any archaeological deposit. Out of such an orientation one can begin to build a new perception of archaeological research as a discipline interested in behavior, adaptation, scientific methodologies and interpretations. This requires both intensive training and expertise, neither of which is necessary if an individual wishes simply to collect objects and disturb prehistoric or historic sites. That is not archaeology but antiquarianism.

Future archaeological preservation can be nurtured through legislative action as well, particularly if there is an organization to identify the relevant needs, write appropriate bills, gather support from members of local communities and the legislature and guide the movement of a bill through various committees and votes to its final enactment. Since the autumn of 1979, such an organization, Connecticut Preservation Action, has existed in the state. Formed by members of Connecticut's historic and archaeological preservation community, Connecticut Preservation Action (CPA) is a statewide lobbying organization dedicated to proposing and securing the enactment of needed legislation for the protection and enhancement of the area's archaeological heritage and its built environment.

Originally born as a response to a legislative amendment (known as the Waterbury Amendment) which effectively strangled architectural preservation in Connecticut, the organization's mandate expanded in 1980 to include an interest in archaeological resources. During the recent legislative session completed in early summer, two bills were developed and sponsored by CPA which will help to protect archaeological sites from looting and disturbance. Each of these was studied by various committees, opposed and supported by organizations, institutions and individuals, and eventually enacted and signed into law by Governor William O'Neill.

Senate Bill 317, "An Act Concerning State Environmental Policy," increases the effectiveness of the Connecticut Environmental Policy Act (C.E.P.A.), one of several related statutes instituted in the

early 1970's. If a state agency is undertaking or funding a project which might have a significant impact on a regional or local environment, one of C.E.P.A.'s provisions requires that agency to prepare a detailed study which summarizes the projected adverse effects.

Senate Bill 317 allows the state's preservation community to participate in this process by clarifying two shortcomings of the original statute. First, it specifies that historical and archaeological resources are part of the "environment" so that a project's effects upon such sites and structures must be evaluated. The bill also requires that the Connecticut Historical Commission act as an agency which reviews other departments' plans and "impact statements." This provision establishes an administrative procedure whereby state personnel trained as preservationists can offer their expertise and comments, aiding in the "cause" of archaeological preservation.

CPA's second major bill during the 1981 session, Senate Bill 175, amended the regulations of the Connecticut Historical Commission. It allows this agency to protect the confidentiality of the *locations* of archaeological sites from public disclosure. This bill helps preserve archaeological resources from unsystematic excavation and looting by providing a legal exemption for specific information contained in the Commission's files. Without this exemption, all information relevant to archaeological resources, including their locations, would be available to the public under the provisions of the state's Freedom of Information statute. The Director and Board of Connecticut Preservation Action were instrumental in guiding this bill through various committees and onto the floors of both chambers for a successful vote.

During the 1982 legislative session, CPA hopes to support several bills associated with the preservation of cultural resources. Two are of particular interest to the nurturing of archaeological preservation in Connecticut. The first bill

under study would establish a permit program for archaeological research undertaken on state-owned properties. Similar to the Archaeological Resources Protection Act at the Federal level, this bill would provide a system of penalties for those individuals convicted of excavating sites without a valid permit.

Archaeological preservation can also be nurtured through the development of conservancies, large tracts of land owned by a variety of individuals, associations or corporations, which are being preserved as "open-space." Each of these conservancies, because it is restricted for certain uses which may be compatible with the preservation of cultural resources, could serve as "archaeological bank" where sites are placed on deposit for future research. Once such banks or archaeological conservancies (see LeBlanc 1979) are established, archaeologists would be assured that a portion of the extant resource base would be preserved.

Currently, members of the AIAI's Research Department are conducting a feasibility study or archaeological conservancies in Litchfield County. An inventory of all current open space is being compiled along with a set of topographic maps which show the location and boundaries of each parcel. Archival studies and fieldwork are planned for the autumn during which the archaeological potential conservancies, including individuals, corporations and land trusts, will be contacted to determine whether projected uses are compatible with archaeological preservation.

The contribution which such archaeological conservancies can make is substantial, particularly if mechanisms are available which would compel individuals to either sell tracts or grant easements to properties which contain significant archaeological resources (see Barnes 1981, Gyrisco 1980). Connecticut Preservation Action is studying the concept of historic and archaeological easements from the perspective of contemporary state statutes. One statute, enacted in

1971 (codified in Section 7-13lb of the General Statutes of Connecticut), offers a revaluation to individuals who grant easements to municipalities. Since most easements are actually encumbrances which restrict land use, such a revaluation usually would result in a lower property tax. CPA is considering the development of a bill which would expand the domain of this provision to include land trusts, historical societies and other "charitable" organizations as legal recipients of easements.

Conservancies, permits, easements and purchases, planning inventories and education—each of these is a necessary component in the Institute's attempt to further archaeological preservation in southern New England. With the aid and expertise of such lobbying organizations as Connecticut Preservation Action, our efforts will prove to be productive during the next decade.

* * * * *

If individuals wish to learn more about Connecticut Preservation Action, participate in its activities, or offer financial support, contact its Director, Ms. Holly Schadler, c/o Connecticut Preservation Action, 69 Lafayette Street, Hartford, Connecticut 06106. Phone: (203) 278-4294.

—Russell G. Handsman



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Board Update

The American Indian Archaeological Institute elected Bernhard Hoffmann II to the Board of Trustees at the July 25, 1981 meeting. A long-time resident of Washington, Mr. Hoffmann is a senior vice-president of the Colonial Bank and Trust Company, Waterbury; he has served as president of the Yale Club of Northwest Connecticut and the Litchfield University Club, as trustee of the

Gunn Memorial Library and the Center for Information on America and is chairman of the Board of Finance, Town of Washington.

Leaving the Board are Ms. Mary Louise Allin of Reader's Digest, Mrs. Elisha Dyer, Jr. and Phillips Payson, for whose service as trustees we are deeply grateful. Mr. Payson will continue as a member of AIAI's Finance Committee.



Photo by Susie Hessel

Myra Harrison presenting the U.S. Department of the Interior's Heritage Conservation and Recreation Service Achievement Award to Roger Moeller accepting in behalf of AIAI

Founders' Day 1981

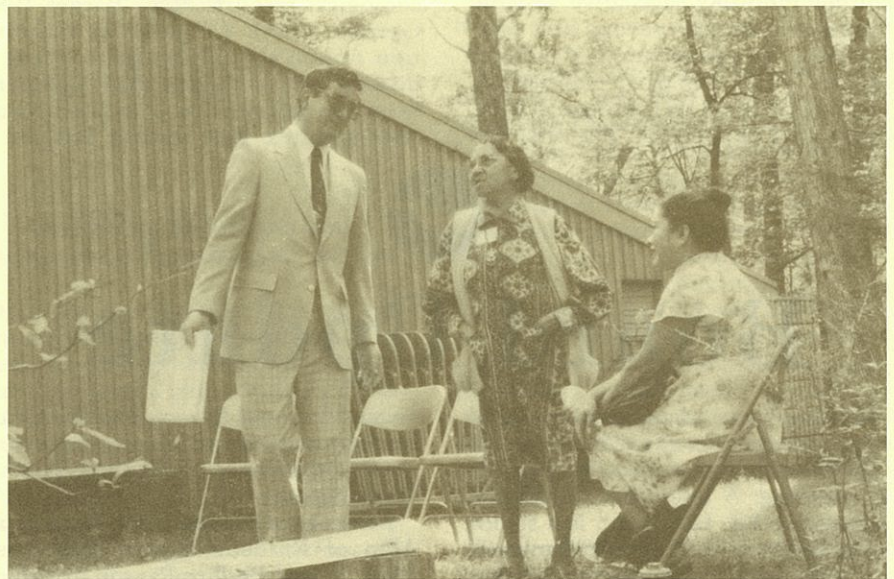
Another congenial congregation of members, guests, staff and volunteers gathered at the Institute on Saturday, July 25, 1981 for Founders' Day. This year over 200 friends shared in the festivities which celebrated our sixth—yes, 6th!—year in the Visitor Center. Most of our members and guests came for the entire day, and a full one it was.

Founders' Day is held in memory of Joan Hardee, trustee and friend and the many friends, past and present, whose warm interest and support have made the Institute what it is today. This year we established a memorial to John Carlson who had been the Institute's fundraising consultant since the beginning and was a trustee. This new memorial for leadership contributions is dedicated "to John I. Carlson in appreciation for the wise counsel and encouragement in all things, as well as his constant faith that the Center would become a reality. Without his calm and incisive advice our efforts would surely have faltered."

At one o'clock the Institute was honored formally by the United States Department of the Interior when Myra Harrison, Assistant Director for Cultural Programs, National Park Service, presented the Heritage Conservation and Recreation Service Achievement Award. The HCRS Achievement Award is the Highest honor given by the Department of the Interior agency to recognize individuals, organizations and communities that have made important contributions to the preservation of the Nation's historic heritage, to the protection and conservation of its natural resources, and the improvement and extension of outdoor recreation re-



Photo by Susie Hessel



AIAI President Ned Swigart talking with Clara Addison, Narragansett, and her friend, Theresa Green (sitting), Founders' Day guests

sources. The award is permanently on view in the main exhibit room.

The Day's special guests were Gladys Tantaquidgeon and Jane Fawcett who displayed some fine photographs of and artifacts from their Mohegan ancestors and presented a slide-lecture, "The Mohegan Indians Past and Present." Gladys and Jane graciously repeated their program so all could be comfortably accommodated in our large classroom.

Inserted among these major events were updates by the staff on research and education activities and guided tours of the brand new Practical Path, which consists of various short woodland walks identifying the uses of native plants and trees by the Native Americans. Staff contributions concluded with a discussion of "Form and Style in Eastern Woodland Indian Beadwork," illustrated with slides and beadwork from the AIAI collections by Collections Manager Ann McMullen.

This year's "taste of nature" was blessed by Gladys Tantaquidgeon. The flavorful menu included:

- Cold Potato Soup
- Grilled Adirondack Lake Trout
- Corn-on-the-Cob
- The Sterling Salad of Wild Greens
- Pickled Milkweed Blossoms & Pods
- Pumpkin * Sunflower Seeds
- Wild Rice with Crayfish & Hazelnuts
- Butternut & Zucchini Breads
- Popcorn * Nuts * Dulce
- Pumpkin Pudding with Berries
- Sliced Watermelon
- Woodland Beverages
- Goldenrod * Sweet Fern
- Black Birch * Bergamot

There were only corncobs, crayfish shells, fishbones and watermelon rind leftover! Inspiration continues to flow from Barrie Kavasch's *Native Harvests*:

Botanicals and Recipes of the American Indians (1979, Random House).

The following recipes are included for your pleasure:

Tantaquidgeon Succotash

3 dozen ears of yellow sweet corn
2 pounds shell beans (not limas)
½ pound salt pork (lean and fat)
Boil pork until tender in 2 quarts of water. Boil beans until tender, add to pork stock. Cut corn off cobs, add to beans and pork stock. Simmer about 15 minutes. Season with a little salt and sugar.

—Gladys Tantaquidgeon

Founders' Day Zucchini Bread

1 cup grated zucchini
2 eggs
¼ cup honey or maple syrup
2 tablespoons granulated sugar
½ cup corn oil
2¼ cups all-purpose flour
¼ teaspoon baking soda
2 teaspoons baking powder
¼ teaspoon each salt & ground cinnamon
¼ cup each currants, chopped walnuts
1 tablespoon grated orange zest*
(*Outer skin only)

Set zucchini aside to drain well. Squeeze dry. Preheat oven to 325 degrees F. In a large bowl beat the eggs until light and fluffy. Add the honey, a little at a time, beating well after each addition. Beat in the sugar and oil. Sift together flour, baking powder, salt and cinnamon, and add to the egg mixture alternately with the grated zucchini. If the batter seems too dry, add a small amount of milk or water. Stir in the currants, walnuts and zest and bake in a loaf pan for 45 to 55 minutes. (Yield: 1 loaf.)

—*The Squash Cookbook*
by Yvonne Young Tarr

Founders' Day represents many hours of pleasant planning and preparation. We thank heartily each volunteer and staff member who helped. Thank you Lee Neuhaus, Sterling Parker, Joseph Ghering, Marion Pennell, Dorothy Ferry, Karl Young, Marion Schindler, Frances Tracy, Trustee Bea Hessel, Herb Witthoft, Paul Swigart, Lois Allard, Marjorie Atherton, Trustee Marie Sheehy, Carol Fyfield, Georgia Middlebrook, Robert and Michael O'Donnell, Matthew Handsman, Susie Hessel, Sarah Griswold, Nancy Craig, Peggy Dutton, Debbie Swigart, Olta Potts, Ruth Cooley, Kathleen Walmsley, Marjorie VanLeuvan, Wendy Federer, Betty Bailey, Nylene Gilbert, Nia Post, Janyce Rogstad, Naomi Colmery, Dora Blinn, John Harman, Trustee Dodie Nalven, Ting Moore, Sarah Payne, Carol Boyer, Debbie Handsman and Gregg Bobbit.

Cont. from p.2

fall of 1824 he proposed marriage. Harriet wished to accept. She told her parents she wanted to be a missionary to the Cherokee and explained that her marriage to Elias would help her realize her mission in life. At first Deacon Gold refused his permission, but finally relented when Harriet, like Sarah before her, fell dangerously ill. He and his wife stood by their daughter while the rest of the family rose to rebuke her.

Harriet's sister, Mary Brinsmade of Washington, Connecticut, wrote to a brother on July 14, 1825:

When Harriet had come to a conclusion in her own mind, she brought the subject before her parents, for she had no idea of acting without their consent. They had previously felt that marriages of this kind were not sinful, and now they had a severe trial in the the case of their beloved daughter,—merely to part with her was like breaking their heart strings,—and they brought up every argument which has since been brought forward to dissuade her and prevent the connection. This was done last fall, a few weeks before Harriet's sickness, when their opposition was expressed in a letter to Boudinot. Our parents felt afterwards that they might be found fighting against God, and sometime during Harriet's sickness they told her they should oppose her no longer, she must do what she thought best.

After the publication of the banns, a meeting was called by angry townspeople and Harriet was secreted to a friend's house. The crowd burned effigies of Harriet, Elias and Mrs. Northrup, who was blamed for the marriage of her daughter, Sarah, to an Indian.



Harriet wrote of the scene:

It being thought unsafe for me to stay at home I left the night before and was kept in a chamber at Capt. Clark's where I had a full prospect of the solemn transactions in our valley. In the evening our respected young people, ladies and gentlemen, convened on the plain to witness and approve the scene and express their indignation. A painting had before been prepared representing a beautiful young lady and an Indian, also on the same, a woman as an instigator of Indian marriages. Evening came on. The church bell began to toll, one would certainly conclude, speaking the departure of a soul . . . the flames rose high and the smoke ascended, some said it reminded them of the smoke of their torment which they feared would ascend forever. My heart truly sang with anguish at the dreadful scene. The bell continued to toll till 10 or 11 o'clock.

Harriet's brothers-in-law pleaded with her to consider the welfare of the mission school and to call off her plans. She wrote:

There is a great division of feeling among many, but especially in our family. It appears as though a house divided against itself could not stand. Ma is almost worn out, she feels as though her children had no tenderness for her, and instead of comforting her, were ready to fill up her cup of affliction till it was more than running over.

Mary Brinsmade wrote on July 14, 1825, to her brother:

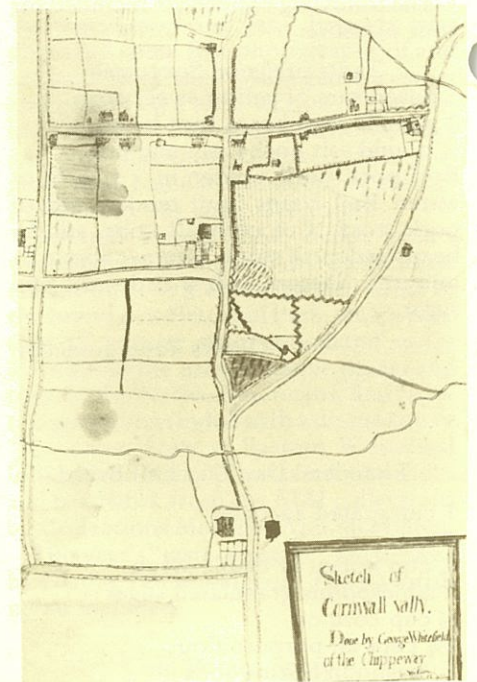
Harriet never appeared more interesting than she does at present. It is a time of great commotion in Cornwall, still Harriet is meek, though firm as the hills. She has, for a long time past, been seriously weighing the subject, endeavoring to know her duty, and I believe she has earnestly sought divine direction, and she now thinks that we shall, at a future time, see that she has done right. I opposed the thing till conscience repeatedly smote me, and now I must acknowledge that I feel it my duty to be still.

On March 28, 1826 Harriet Ruggles Gold and Elias Boudinot were married in her family's home. The bride and groom spent the first night in Washington at an inn kept by Captain Matthew Logan. The captain and his friends spent the night armed in case of trouble, but the night passed peacefully.

Boudinot's granddaughter, Mary Brinsmade Church, wrote in 1913 for town history papers collected by the Washington Women's Club:

It was nearly a year after the banns were published before Harriet and Elias were married and before then the divided family had become united once more and reconciled to the marriage, which took place in the Gold homestead at Cornwall . . . Mrs. Gunn, who was about six years old at the time, attended the wedding and always had a great admiration for her uncle Boudinot. Harriet was the favorite sister of her brother Stephen who was heartbroken and angry at the thought of her marrying an Indian. He was very bitter on the subject and even threatened Elias, but some months before the wedding one of the sisters writes, "Stephen feels strenuously opposed to the Indian connection but has given it up and sings with Harriet as usual—rides and walks with her and is as chirk as ever." He later became a devoted friend of his Indian brother-in-law.

Boudinot became editor of the *Cherokee Phoenix* after taking charge of a mission school at Hightower, Tennessee. He began a translation of the Bible, wrote hymns and organized Sunday School classes. Harriet bore six children but died at the Cherokee capital, New Echota, in 1836 at the age of 31 following the stillbirth of her seventh pregnancy.



1826 watercolor done by one of the mission school students



Lantern owned by the Cornwall Foreign Mission School's steward. The steward's daughter, Sarah Northrup, engendered support for the school by marrying one of its Indian students, John Ridge.

Her grieving husband, having "excelled them all," proved his excellence in devotion by ordering marble from Connecticut for Harriet's gravestone.

And what of the mission school?

It is extremely difficult, also, to treat these children of the forest in such a manner, as not either to exalt them too high, or depress them too low. . . . These different kinds of treatment, which result from inquisitive curiosity, mixed with Christian benevolence, on the one hand, and from established prejudices on the other, make the young men feel as though they were *mere shows*, a feeling which is too accurate an index of their real situation.

With the above apologia, the American Board of Commissioners for Foreign Missions announced the close of the Foreign Mission School in Cornwall in 1827.

In 1873 the old mission school building was torn down. Today only a plaque remains at the site. Cornwall citizens and the historical society possess all that remains of the school: a lantern, a key and some books.

—Karen Coody Cooper

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"The time has arrived when speculations and conjectures as to the practicability of civilizing the Indians must forever cease. . . . It needs only that the world should know what we have done in the last few years, to foresee what yet we may do with the assistance of our white brethren, and that of the common Parent of us all." — Elias Boudinot, 1825.

AIAI Throughout Connecticut 1981-1982

The Institute continues to serve Connecticut through its Visitor Center (see *Calendar of Events* on last page) in Washington, Connecticut, and through Chapters in Salisbury, Simsbury, Torrington and a new affiliation in Westport with the Nature Center for Environmental Activities at 10 Woodside Lane. The AIAI 1981-1982 programs around the State are:

SALISBURY CHAPTER

co-sponsored by
National Iron Bank,
Salisbury Association
Salisbury Bank and Trust Co.

Thursday, October 1, 1981, at 8:00 p.m. at the Scoville Library, Salisbury, CT—"Wilderness Survival" by AIAI President Edmund K. Swigart.

Thursday, November 5, 1981 at 8:00 p.m. at the Canaan Historical Society, Pilgrim House, Canaan, CT—"Native American Music" by Dr. David McAllester.

Thursday, January 14, 1982 at 8:00 p.m. at the Scoville Library, Salisbury, CT—classic film, *Nanook of the North*.

Thursday, March 4, 1982 at 8:00 p.m. at the Scoville Library, Salisbury, CT—"The Center Village of Canaan from 1750-1900," by AIAI Director of Field Research, Dr. Russell Handsman.

Thursday, May 13, 1982 at 8:00 p.m. at the Canaan Historical Society, Pilgrim House, Canaan, CT—"Navajo Rugs" by AIAI Collections Manager Ann McMullen.

Saturday, July 31, 1982, 10:00 a.m.-4:00 p.m., Founders' Day at the AIAI Visitor Center, off Route 199, Washington, CT—daylong celebration with programs, tours, Indian foods for members and their guests only.

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For further information contact:

Salisbury Chapter Coordinator Audrey Whitbeck, Cobble Road, Salisbury, CT 06068. Phone: 435-2077 evenings.

SIMSBURY CHAPTER

co-sponsored by
The Simsbury Historical Society

All meetings will be held at the Simsbury Historical Society, 800 Hopmeadow Street, Simsbury, CT.

Sunday, October 4, 1981 at 2:00 p.m.—"Eastern Woodland Indian Lifeways" plus the film, *Indians of the Southlands*, by Stephen Post, AIAI Director of Education.

Monday, November 16, 1981 at 7:30 p.m.—"Congregational Church Architecture" by Dr. Russell Handsman, AIAI Director of Field Research.

Thursday, January 21, 1982 at 12:00 noon—"CT Geology—Lithic and Mineral Resources Used by Indians and Colonists," by guest lecturer, John Pawloski.

Thursday, March 18, 1982 at 12:00 noon—"Artifact Identification Workshop." Dr. Roger Moeller, AIAI Director of Research, will identify Indian artifacts from private collections and discuss their cultural origins and uses.

Thursday, May 20, 1982 at 12:00 noon—"The Seasonal Round of the Connecticut Indians," by AIAI President Edmund K. Swigart. Plant specimens will be identified. A "taste of nature" will be sampled.

Saturday, July 31, 1982 from 10:00 a.m.-4:00 p.m. at the AIAI Visitor Center, off Route 199, Washington, CT—daylong celebration with programs, tours, Indian foods for members and their guests only.

For further information contact:

Simsbury Chapter Coordinator Clavin Fisher, Box 277, West Simsbury, CT 06092. Phone 658-5167.

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WESTPORT CHAPTER

co-sponsored by
Westport Nature Center for
Environmental Activities

All meetings will be held at the Nature Center, at 10 Woodside Lane, Westport, CT.

Thursday, September 24, 1981 at 12:00 noon—"Connecticut Indians and the Land, a Precious Legacy"—Illustrated lecture by Edmund K. Swigart, President and Founder of AIAI. Bring a sandwich.

Thursday, November 19, 1981 at 12:00 noon—"Indian Native Harvests and The Harvest Ceremony"—Illustrated lecture by Edmund K. Swigart. Bring a sandwich.

Saturday, January 23, 1982, 10:00 a.m.—"Indian Winter Survival Techniques"—Field trip by Edmund K. Swigart.

Saturday, March 6, 1982, 10:00 a.m.—"Maple Sugaring from the First Americans to the Present"—Lecture and field trip by Edmund K. Swigart and William Hill, Member of the Board of the Connecticut Maple Syrup Producers Association.

Tuesday, May 4, 1982, 8:00 p.m.—"Discovery Through Archaeology, the Ecology of Connecticut's Oldest Inhabitants"—by Dr. Russell Handsman, AIAI Director of Field Research.

Saturday, October 16, leave by car pool Westport Nature picnic lunch. Ind ture" and beverag Tour: 11:00 a.m.- and browsing: 12: Program: 12:45 p ture on Indian Hi film, "More Than Habitats Trail guid by 4:00 p.m. to Center.

* * *

Saturday, July 31, 19 p.m.—Founders' D Center. All Chapt vited to this annu tion of tours, pr foods.

TORRINGTON-WI

All meetings will be Historical Society, 192 Connecticut.

Friday, November 12—"Indian Native Harvest Ceremony ture by Edmund President.

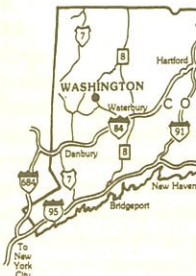
Friday, February 12, *More Than Bows an long color featur cultural achievem Americans.*

Friday, May 14, 1982 Development of 19th-Century Litc lustrated research Russell Handsman Field Research.

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For further informat Torrington Chapt Bacca, Litchfield H Street, Torrington 495-0045.

Please contact Susan Development, if you sponsoring a local ch



EDITOR'S CORRI name was misspelled in illustrations in Artifact



shop talk

When collectors, enthusiasts and/or producers of arts and crafts get together, it is common for the air to become figuratively blue. There seem to be countless philosophical discussions on the relative merits of the product vis-a-vis the producer; on the art vis-a-vis its purpose; on definitions; and on and on. We have decided to add a bit of smoke to all the clouds in the air.

Sometimes it appears that those who are interested in Native American arts have a mind-set which is a distinct disadvantage to those individuals who produce the best of those arts. I refer to the tendency for the potential owner of a Native American work to expect it to represent and to look like the known past of that Native American who created it. Not only do some of us want to see design motifs repeating those in use for generations, we also want to see the same artifacts. The problem with this is that it is too restrictive an attitude for the artist. It discourages innovation, creativity and the development of new idioms. Basically, it will cause a waste of talent and ingenuity because the artists must have outlets with profit for their work or many will have to give up those activities which most interest and excite them.

This is by way of being a plea for a renewed interest in the artist first, rather than in a predetermined product of her/his labors. The Native American artist is most often unwilling and unable to discard her/his heritage, but more and more often s/he wishes to use it for the *inspiration* of new work, not for the body of it. In certain areas of the United States there is a lively interest in these fresh tribal artists. Unfortunately, here in New England we seem to be caught in the assumption that if it is Indian, it has a certain look, and if that is not present, then it doesn't appear to be Indian.

By way of example, we might cite some of the best-known names of men and women who represent departures from the most familiar traditions which might be expected of them: T.C. Cannon, Caddo; R.C. Gorman, a Navajo whose graphics and paintings have earned him international renown (see illustration); Roy Vickers, Tsimshian; Bob Haozous, Apache; Grace Medicine Flower, Santa Clara Pueblo, whose engraved pottery has brought her almost every top Southwestern award for Indian ceramic art as well as an invitation to the White House to honor her work; Richard Chavez, San Felipe; Charles Loloma, Hopi, the real trailblazer of new styles in jewelry—the list is very long indeed and covers sculpture, pottery, painting, textile arts and

indeed all media. The accompanying illustrations are presented to give you a small taste of the new breezes blowing through the community of Native American artists.

All this is not to discourage those who would like to be collectors of the long tradition of Indian cultures; rather, it is merely to suggest that there is an ongoing stream of development, which is vital and beautiful, springing from those

ancient sources.

AIAI's scope is always widening and in line with this we are inaugurating a new line of early colonial period reproductions in the Shop. There will be "red-ware" and clay pipes from the Richmond Restoration on Staten Island; blown glass and salt-glaze stoneware from the Wheaton Village Glass and Pottery, a restoration in New Jersey; and a few Shaker splint boxes. Prices will range from \$2 for a pipe to just under \$40 for a large glass pitcher. We hope the shapes of milk pans and jars as well as pitchers and vases will find approval for your homes and for gifts.

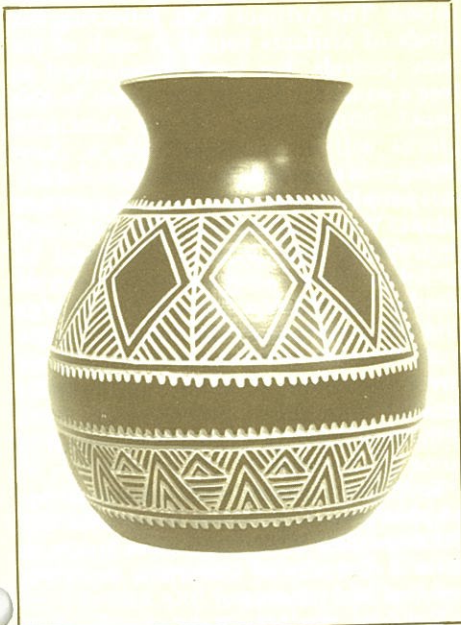
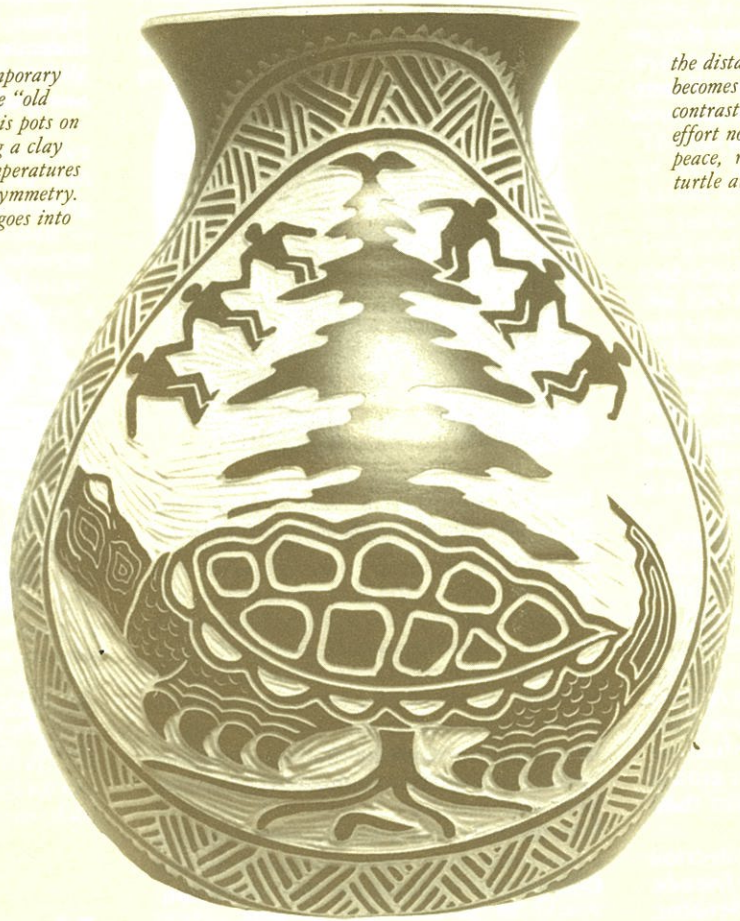
—Joan Cannon



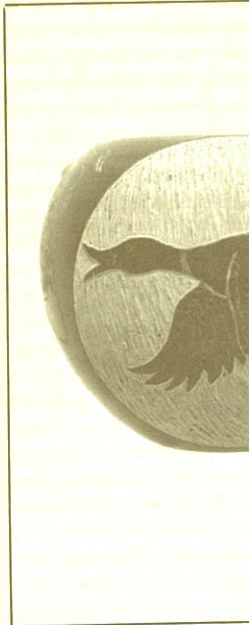
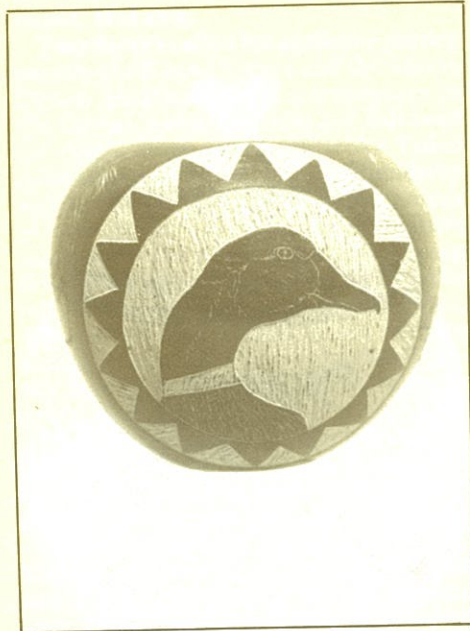
The Iroquois legend of the Creation is recalled in this serigraph by the contemporary Cayuga artist, Arnold Jacobs. It was executed in 9 colors, 26" x 38", a limited edition of 200 prints. It is also available in a photo-lithographic reproduction, reduced to 12" x 18" at 12.00. Colors are brilliant yellows and orange, deep teal blue, burnt umber, deep olive green.

Two views (other view below) of a contemporary potter's work, a double departure from the "old ways." Mohawk Talking Earth throws his pots on a wheel instead of building up coils, using a clay body modified to withstand the firing temperatures of stoneware. The result is strength and symmetry. Though the technique of incising designs goes into

the distant past, this piece becomes modern when slip, contrast and a true carving effort not unlike a woodcut peace, representation of the turtle are all traditional m



Other view of above piece.
8½" tall. 175.



This miniature by Sioux potter Red Starr was made at Santa Clara Pueblo in New Mexico. The piece, burnished in the age-old way, has been decorated with naturalistic designs incised in an engraving. There is a brilliant bead of turquoise set into the design. A modern terra cotta, only 1½" tall. Two views. 450.

All Photos by Myron Mack

Collections Review

Editors' Note: It is with pleasure that we introduce Collections Review as a new regular feature of Artifacts in which Collections Manager Ann McMullen will describe recent acquisitions to the AIAI collections.

In late July Collections Manager Ann McMullen, along with Curator Gill Edwards of the Historical Museum of the Gunn Memorial Library, Inc., began an inventory of the Native American artifacts in the collection of the Gunn Museum, a step prerequisite to the long-awaited accession of this fine collection of North American ethnographics as a permanent loan to the Institute.

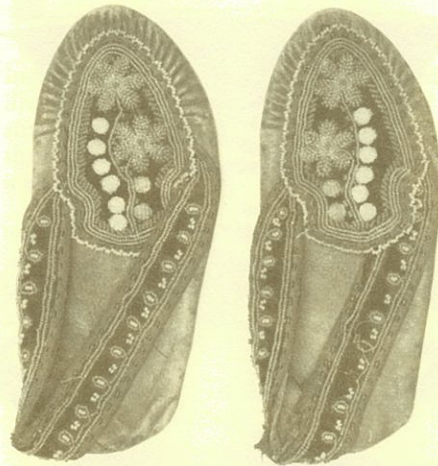
The collection of Orville H. Platt, a native son of Washington who served as a United States Senator from 1879 to 1905, comprises the bulk of the Indian artifacts in the Gunn Museum holdings. Having served 20 years as a member of the Senate Committee on Indian Affairs, Senator Platt was called by some "the Protector of the Indian" and often received letters from individuals or groups of Indians asking him to represent their cause in the Senate.

The objects in the Platt collection were brought to Washington by friends, relatives and employees of the Senator, who often represented Platt in his dealings with Indian groups and accepted gifts for collection in the late 1890's and early 1900's. Among the donors to the Platt collection were Senators Bard and Ankeny of California, General Sam Houston and Miss Alice Robertson, a one-time employee of the Senator and later a representative from Oklahoma. A substantial collection of objects from the Oglala Sioux were given to Platt by Mrs. Mabel Dawson, presumably a friend of Mrs. Platt.

In addition to the Platt Collection, the Gunn Museum has a substantial number of Indian objects donated by area residents, including Marian Vaillant, Mrs. Roderick Barnes, Mrs. Hurley Bogardus, Mrs. Sylvia Warner, Max Sellars, Mrs. Ruth Cornell, Katharine Armstrong, William M. Hunt and John VanDeventer.

The AIAI is pleased to report that the Platt collection and the more recently donated Indian artifacts in the Historical Museum collection have all been safely moved to the Institute. A selection of the objects will be on exhibit September 26 through February 1, 1982, in the Alfred M. Darlow Memorial Classroom.

The AIAI would like to take this opportunity to thank Mrs. Gill Edwards and the Board of Trustees of the Gunn Memorial Library and Historical Museum for



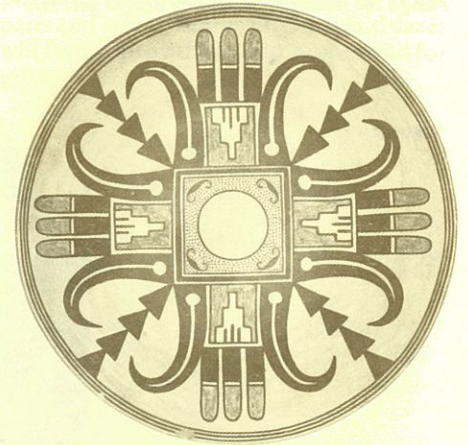
Iroquoian moccasins, glass beads on black velvet, leather soles, Ottawa Canada, late 19th century, 10" long

their help in making their outstanding collection available to the AIAI, its members and visitors.

In the past year a number of items and collections have been accepted by the Collections Committee for donation.

Our most recent donors include: Ronald Zenowich, Mr. and Mrs. Dudley Sandell, William R. Moody, James Brunot, Sterling Parker, Nan Heminway, Eunice Minor Sweeton, Sarah A. Pickett, Ruth S. Upson, William Ripke, Helen Wersebe, Eleanor Stevenson, Gene Pianka, and Victor Terek. A grateful thank-you to one and all!

-Ann McMullen



San Ildefonso bowl with tan, rust and black design. Made by Maria and Julian Martinez, San Ildefonso Pueblo, New Mexico, ca. 1925, 14" diameter.



Hupa covered basket, twined with rust and black design on cream, northern California, ca. 1900, 10" high

Veni, Vidi, Visit

Slowly, mostly behind the scenes, improvements are being made in the exhibit rooms. The Artifact Wall, reflecting the kinds of artifacts found in each of six time periods, has been reorganized to free a panel for *MODERN: Today*. In this panel, 20th-century Native American pieces will be exhibited which show changes in style and use, as Native American peoples continue to experiment and adapt. We're in the process of finding appropriate examples for this panel. In addition, "new" pieces have been put on display, including a pop-eyed birdstone and a copper projectile point from the early Woodland Period and an Iroquois silver pin, colonial ceramics and a candle snuffer from the Contact Period. And, information about use has been added to some of the labels.

Several Northeastern Woodlands ethnographic pieces are being sought for the Ethnographic Wall. Here we're trying to show a diversity of materials, made for survival and pleasure.

Exhibits, like New Year's resolutions, can always be improved; and in that spirit we're revising the text pods in the main exhibit room. Some of the old labels will be replaced with more currently valid information. As new data comes in from

the archaeological field, the exhibits must be altered to reflect this. Also, wear and tear on visitor interactive exhibits necessitate some cosmetic surgery. Then, too, occasionally putting new faces on standing exhibits, such as the pods, inspires visitors to notice information perhaps overlooked the first time 'round. Visual remodeling is part of a long-range plan to improve the exhibits.

Additions are also being planned for the Longhouse Classroom. If we can raise the necessary funds, an outstanding Iroquois artist will be commissioned to paint a mural on each of the walls adjacent to the reconstructed Iroquois longhouse. Our purpose is two-fold: to create a visual immersion in a Woodland Indian setting and to promote the highly sophisticated art of Native Americans in the Northeast. The mural itself would depict aspects (possibly seasonal) of Woodland Indian lifeways in a Northeastern ecomiche. In concert with background music, this would allow the visitor to step into a "home" of Native American families. At the same time, the mural would give the artist—and Native American art in general—exposure, helping it flourish in the Northeast. (Native American art at present is more alive and well in the Southwest, and there are stunningly creative, thought-provoking art works being done in the East!) However, the mural remains a pipe dream until we can find financial backing. Any patrons of art out there?



At the exhibits "drawing table" some exciting special exhibits are in preparation. One being planned for a new case to be installed in the Alfred M. Darlow Memorial Classroom is a Northwest Coast exhibit, which will feature a 3½-foot-long Kwakiutl potlatch dish, a finely-carved argillite sculpture resembling a totem pole in miniature, baskets, a carved horn "gravy spoon" and a painted Haida hat. The iconography in these pieces will be interpreted in text labels.

Another exhibit focusing on old and new artifacts is tentatively scheduled to go up in October in the main exhibit room. In a modest way, it will display continuities and innovative differences in the kinds of work done by Native American artisans of the past and present. For example, an early sweet grass basket will be compared to a contemporary one by consummate Mohawk basketmaker Irene Richmond, an old Navajo rug with

its modern counterpart, and so on.

With AIA's gradually expanding collections and loan material, we will be able to present even more of the richness and complexity of Native American cultures as well as the sophistication of anthropological tools needed to interpret these cultures.

—Sharon Wirt



Schaghticoke Mini Powwow

Sunday, July 19 was the occasion for the Schaghticoke "Mini Powwow" on the reservation in Kent, Connecticut. A good-sized crowd, including Schaghticoke, Iroquois, Passamaquoddy, Abnaki (from Canada!) and Euroamericans enjoyed a convivial afternoon in spite of muggy weather. Delectable refreshments of Indian chili, fried bread, boiled corn and cold soda took the edge off the weather. On display and for sale were fine macrame plant hangers, baskets and bone bead necklaces.

The highlight of the powwow was the music, singing and dancing of Grace (Mohawk) and Arnold Greenberg; Jack Preston, Seneca; Kitty Gabriel, Mayan; Randy Graves, Flathead and Blackfoot; assisted on the drums by Dave Richmond, Mohawk.

Two dances called for audience participation—the Round Dance and the Stomp Dance. Holding hands, participants in the former formed a circle and followed the dance steps of Schaghticoke Tribal Administrator Trudie Lamb. Friendship and unity are the symbolic underpinnings of this dance. The latter participation dance was led by Randy Graves. Beginning slowly, Randy wove in and out of the follow-the-leader line of dancers in faster, diminishing curves until he led them in complex "confusion" around Arnold, who was leading the singing—which reduced everyone to laughter.

The singing and drumming were excellent. And in an off moment, Grace quietly sang a beautiful courting song, generally done on the Indian flute.

The dancing was no less excellent. Kitty, who has won many women's shawl dance prizes, exhibited grace, angular style and strong discipline in a stunning solo piece. Another solo dance featured Randy, who has also won many prizes for his fancy dancing. Striking visual images were created by his fancy dance feathers moving in slower "counterpoint" to his

quick angular footwork. In another piece, Trudie and Summer Youth Program participant Nicole Danay, Mohawk, dancing in a slower, more respectful style, circled Kitty, whose footwork was quick and light. At times her feet seemed not to touch the ground.

Other events of the day were an awards presentation and a naming ceremony. Awards, which included a copy of Chief Thundercloud's record of Eastern songs as well as Indian portrait posters and basket splint bookmarks, were presented to participants in the Summer Youth Program by Tribal Chairman Maurice "Butch" Lydem. Jack Preston conducted the naming ceremony for two Schaghticoke babies.

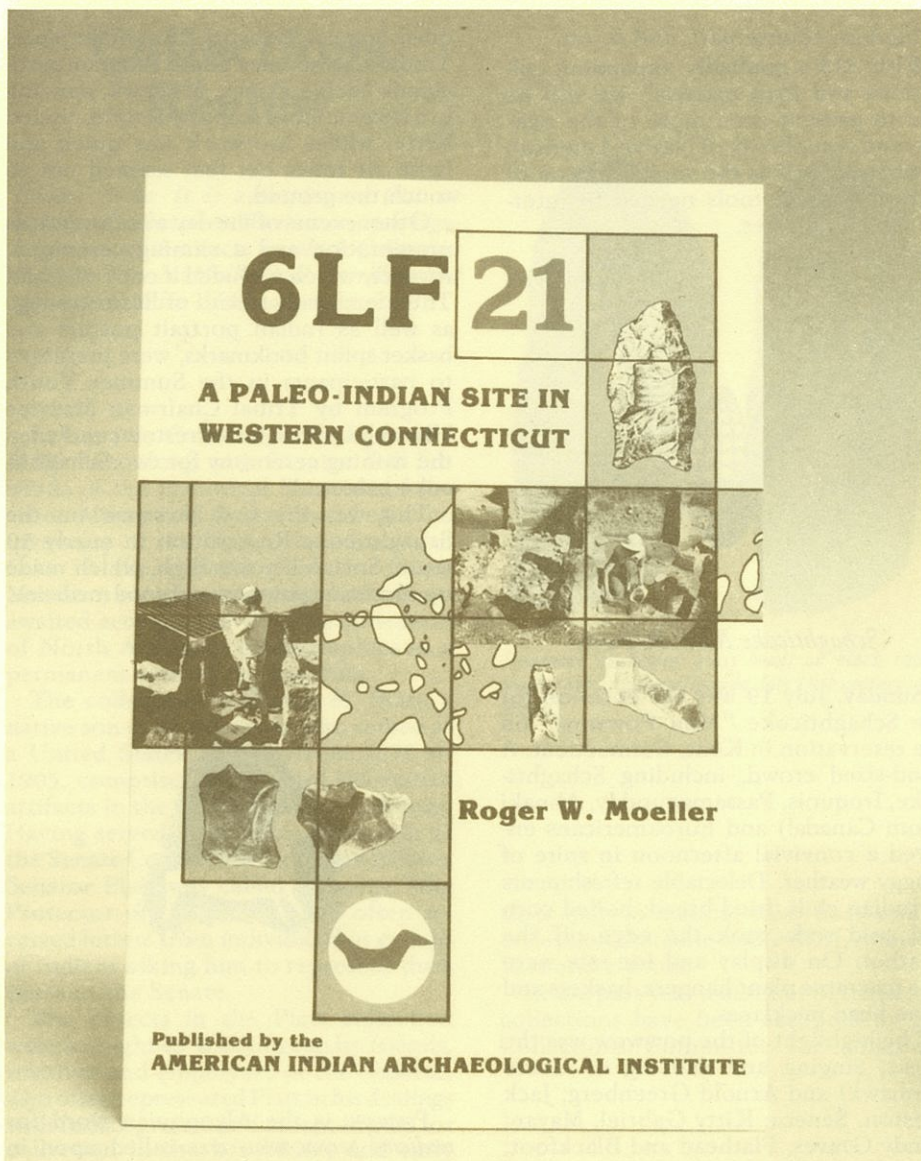
This was the first powwow on the Schaghticoke Reservation in nearly 50 years. Sociability was high, which made it a successful powwow and good medicine.



Powwow is the Algonquian word for *medicine person* who was called upon in time of an illness that could not be taken care of by an individual or his family. The powwow was invited to visit the one who was ill to determine the cause of the illness as well as the cure. When the powwow arrived it was always a family affair, as relatives were invited to share in the special songs and dances and offer their support. It was believed that the ceremonies which were held aided in driving away those evil spirits which were causing the illness.

Among American Indian peoples today, a powwow is very different, although it is a very special time. It has taken on the meaning of a social gathering. It is a special sharing time, for people come together, from far and near, often from many different tribes, to share their social songs and dances, traditional foods, games and crafts. It is a time to visit with old friends and relatives. It is an opportunity to wear special traditional tribal clothing. Sometimes powwows can last four or five days. Today, powwows are open to the public so that non-Indian friends can learn and share in the cultures of the Native American peoples.

—Trudie Lamb



occupations are separable on the basis of stratigraphy and horizontal displacement. One of the occupations has artifacts neatly arrayed in stratigraphic succession over a span of more than one meter. It is far more common for many Archaic occupations at the same site to be irretrievably mixed with no clue as to what happened during a single encampment.

The advantages of studying a single encampment are manifested by the Paleo-Indian site excavated by the Research Department in 1977 (Moeller 1980). The archaeologist can obtain a fine-grained look at precisely what tools are being made, used and discarded during a single, short stay at a very small camp. It is hoped that a similar analysis will be possible when we complete the excavation in late August, 1982. Watch *Artifacts* for dates when you can participate in this excavation.

—Roger Moeller

Moeller, Roger

1980 *6LF21: A Paleo-Indian Site in Western Connecticut*, Washington, CT: American Indian Archaeological Institute.

The Practical Path

Did you know the White Oak provided the Eastern Woodland Indian peoples with food, basketry materials, bows, an antiseptic medicine and a brown dye? Did you know the White Birch provided flavoring for foods, storage containers, relieved stomach pains and aided in food storage?

A new, short, easily-walked path has been created on the AIAI property. Eighteen trees immediately adjacent to the Visitor Center are now labeled and color-coded to signify use categories. Four correspondingly color-coded sheets of paper (red, gold, blue and green) identify each tree, tell the visitor how to recognize it and describe in short phrases how the tree was used by Eastern Woodland Indians. A single yellow sheet describes the uses of eighteen shrubs and herbaceous plants.

We have named the trail *The Practical Path* and hope it will provide visitors with the impression of how wise, practical and knowledgeable the early residents of this area were. We also hope participants will gain a knowledge of and respect for trees, shrubs and small plants, as well as acquire a special feeling of interaction with other life forms on this land in the Indian spiritual mode.

As usual, projects at the Institute are rarely done by just one person. Credit for the Practical Path is shared by many. The idea for the path came from our director, Ned Swigart. Karen Cooper researched, Sharon Wirt drew leaves, Ursula O'Donnell typed, Mary Anne Green drew a map, Steve Post made signs and Joan Cannon came up with the path's name.

Field Notes Cont. from p. 13

One of the questions that archaeologists are always asked is "Why persist in more digging if you know that you will continue to find the same kinds of artifacts?" Actually, we are never certain that we have already found at least one of each different kind of artifact ever used in this area. Many were certainly made of perishable materials which have been dissolved without a trace or a hope of ever knowing they were once present. Other items are so rare or known only for distant areas that finding one here would greatly expand our knowledge of prehistoric communication, trade, personal contacts, travel or innovation.

The other side of the argument is that archaeologists are not only concerned with artifacts, but also, as importantly, their context. If every site were occupied only once and the contents lay undisturbed waiting for the bated breath of the archaeologist, we would probably have found long ago as much as there is to know. But the perfect world does not exist and each excavation brings an oppor-

tunity to add new pieces to the prehistoric puzzle. Uniquely fine preservation, the juxtaposition of artifacts never seen before, undisturbed deposits and the application of the most sophisticated techniques, equipment and theories create the potential for the archaeologist to learn more and achieve new insights. These are the hopes and plans for the summer excavation of 1982.

If everything goes as expected, the Research Department will be excavating what might be one of the most significant Archaic sites in Western Connecticut. Although there are hundreds of known Archaic sites dating between 8000 and 1500 B.C. in this area, the one selected for 1982's dig is unique. Initial testing at this site several years ago yielded hundreds of stone chips, a few projectile points and some other artifacts broken in process or after being reworked. Since this is the typical pattern at so many Archaic sites, what makes this one unique?

The analysis conducted two years ago by two students from the Gunnery School and one from Wykeham-Rise School in Washington revealed that the Archaic

Small World Film Festival

Every Saturday and Sunday. 2:30 p.m.
 October 3, 1981 - May 30, 1982
 Also shown Mondays, 1:30 p.m. for
 senior citizens as AIAI's guests.

- Oct. 3 & 4 "My Hands Are the Tools of My Soul"
- Oct. 10 & 11 "Multiple Man" & "Indian Influences in the U.S."
- Oct. 17 & 18 "Completing Our Circle"
- Oct. 24 & 25 "The Raft"
- Oct. 31 "Archaeology: Furnace & Brook Site"
- Nov. 7 & 8 "Father Ocean" & "How Beaver Stole Fire"*
- Nov. 14 & 15 "Catlin and the Indians"
- Nov. 21 & 22 A film on the Hopi (TBA)
- Nov. 28 & 29 "Those Who Sing Together"
- Dec. 5 & 6 "Make a Wish: Feather" & "The Loon's Necklace"*
- Dec. 12 & 13 Tribal Eye Series (TBA)
- Dec. 19 & 20 Tribal Eye Series (TBA)
- Dec. 26 & 27 Tribal Eye Series (TBA)
- Jan. 2 & 3 TBA
- Jan 9 & 10 "Les Maitres Fous"

- Jan. 16 & 17 TBA
- Jan. 23 & 24 TBA
- Jan. 30 & 31 "Indians of the Southlands"
- Feb. 6 & 7 "The Early Americans"
- Feb. 13 & 14 A film on the Vikings (TBA)
- Feb. 20 & 21 A film on the Maya (TBA)
- Feb. 27 & 28 "China-The Beginnings"
- Mar. 6 & 7 "China-The Making of a Civilization"
- Mar 13 & 14 "Jade Snow Wong"
- Mar. 20 & 21 "Before the Romans"
- Mar. 27 & 28 "Treasures of the British Museum: The Intimate Details"

*Films especially for kids
 TBA - to be announced (check local newspaper or call AIAI, 868-0518).
 Film schedule subject to change.
 Note: April and May's schedule will be printed in the next issue of *Artifacts*.

* * * * *

AIAI is accessible to the handicapped.

Siftings

AIAI was again invited to participate in the annual New England Museum Association conference which was held September 16th, 17th and 18th at Old Sturbridge Village. Susan Payne joined with Glen Ives of the Science Museum in Springfield, Massachusetts, Dave Bonney of the Children's Museum of West Hartford and Warren Little of the Higgins Armory Museum in Worcester, Massachusetts, to panel a discussion on "New Directions in Museums." AIAI President Ned Swigart attended NEMA for the first time.

We welcome another neighbor and newcomer to the AIAI "family." Beverly Went Weaving of Roxbury brings her experience as an administrative assistant in accounting at the Woodbury Savings Bank to AIAI's Administration Department as assistant bookkeeper.

The Exhibits Department would like to thank the Washington Dramalites for lending theatre gel to enhance the lighting of the pottery exhibit.

The Exhibits Department extends a thank-you to the Shepaug School in Washington for permitting us to use their printing equipment in making labels for the Artifact Wall.



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Membership Benefits

- 10% Discount in Museum Shop • Free Admission • Membership Meetings • Special Events
- Artifacts*, AIAI's Publication for Members • Small World Film Festival • Changing Exhibits

Calendar of Events

October 10, 1981, Saturday, 1:00 p.m.—Trudie Ray Lamb, Tribal Administrator of the Schaghticokes, will present a Columbus Day lecture on European Contact.

October 18, 1981, Sunday, 1:30 p.m.—CORDAGE DEMONSTRATION by AIAI Education Interpreter Karen Coody Cooper. Visitors will be able to experiment with native plants fibers to make cordage.

October 25, 1981, Sunday, 1:30 p.m.-4:00 p.m.—INDIAN ARTIFACT AND ETHNOGRAPHIC IDENTIFICATION DAY. For \$3 per item Indian objects will be identified by AIAI Director of Research Dr. Roger Moeller and AIAI Collections Manager Ann McMullen. No appraisals will be made. Proceeds will benefit the Research Department.

October 31, 1981, Saturday, 1:00 p.m.—THE GENEALOGY OF UNCAS, SAGAMORE of the PEQUOTS, and SASSACUS, SACHEM of the PEQUOTS, by guest lecturer Lyent Russell.

November 7, 1981, Saturday, 1:00 p.m.—NAVAJO RUGS. AIAI Collections Manager Ann McMullen will identify and discuss various styles of Navajo rugs. Visitors are invited to bring their own rugs for identification.

November 14, 1981, Saturday, 1:00 p.m.—NATIVE AMERICAN COLLECTIBLES by AIAI Museum Shopkeeper Joan Cannon.

November 21 and 22, 1981, Saturday and Sunday, 10:00 a.m.-4:00 p.m.—HOPI BASKET PLAQUE-MAKING WORKSHOP with Carol Grant Hart. Details to be announced. Contact Education Department.

November 21, 1981, Saturday, 4:00 p.m.—Carol Grant Hart will present a slide narrative about HOPI BASKETRY.

November 27 and 28, 1981, Friday and Saturday, 11:00 a.m.—NATIVE AMERICAN GAMES. This family program will discuss games played by Native Americans, show game artifacts from AIAI's collections and conclude with a 10-minute color film, *Game of Staves*.

December 5, 1981, Saturday, 1:00 p.m.—NATIVE AMERICAN POTTERY: MORE THAN EARTH AND FIRE. AIAI Exhibits Coordinator Sharon Wirt will discuss the art of the Native American potter.

December 12, 1981, Saturday, 11:00 a.m.—CHRISTMAS COLLECTIBLES from AIAI's Museum Shop.

December 24 and 25, December 31, 1981 and January 1, 1982—Institute will be CLOSED.

January 2, 1982, Saturday, 11:00 a.m.—Family film, NATIVE AMERICAN MYTHS, an animated color presentation of five legends from the Seneca, Cherokee, Haida, Klamath and Hopi.

January 9, 1982, Saturday, 2:00 p.m.—at White Memorial, Litchfield—AIAI Director of Education Stephen Post will present a slide-and-artifact program, CONNECTICUT INDIANS.

January 16, 1982, Saturday, 1:00 p.m.—WINTER WOODLAND SURVIVAL guided walk and talk by AIAI President Edmund K. Swigart.

January 30, 1982, Saturday, 1:00 p.m.—AIAI Director of Field Research Dr. Russell Handsman will discuss, with slides, the methodologies and interpretations of "classic" Old World and New World archaeological data in WHAT CAN ARCHAEOLOGISTS LEARN FROM OCCUPATION FLOORS?

February 13, 1982, Saturday, 1:00 p.m.—Jay Bacca of White Memorial will present a 550-slide program, COSMOS: THE STORY OF THE UNIVERSE.

February 14, 1982, Sunday, 1:30 p.m.—AIAI Education Interpreter Karen Coody Cooper will present a Valentine's Day program, LOVE NATIVE AMERICAN STYLE, about Native American courtship and romance.

AIAI is accessible to the handicapped.



Senior Citizens are welcome as AIAI's guests to visit and view the Small World Film Festival feature at 1:30 p.m.

ARTIFACTS

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