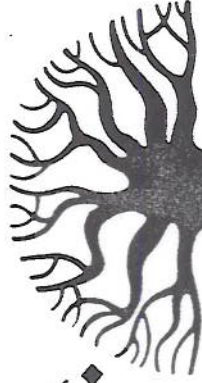


ONLY WHEN THE LAST
TREE HAS DIED & THE
LAST RIVER HAS BEEN POISONED
& THE LAST FISH HAS BEEN CAUGHT
WILL WE REALISE THAT WE CAN
NOT EAT MONEY.



19TH CENTURY CREE INDIAN

CONSCIOUSNESS

"I do not see a delegation
for the Four-footed.

- I see no seat for the Eagles.

We forget and we consider
Ourselves superior,

But we are after all
A mere part of the Creation.

And we must consider
To understand where we are.

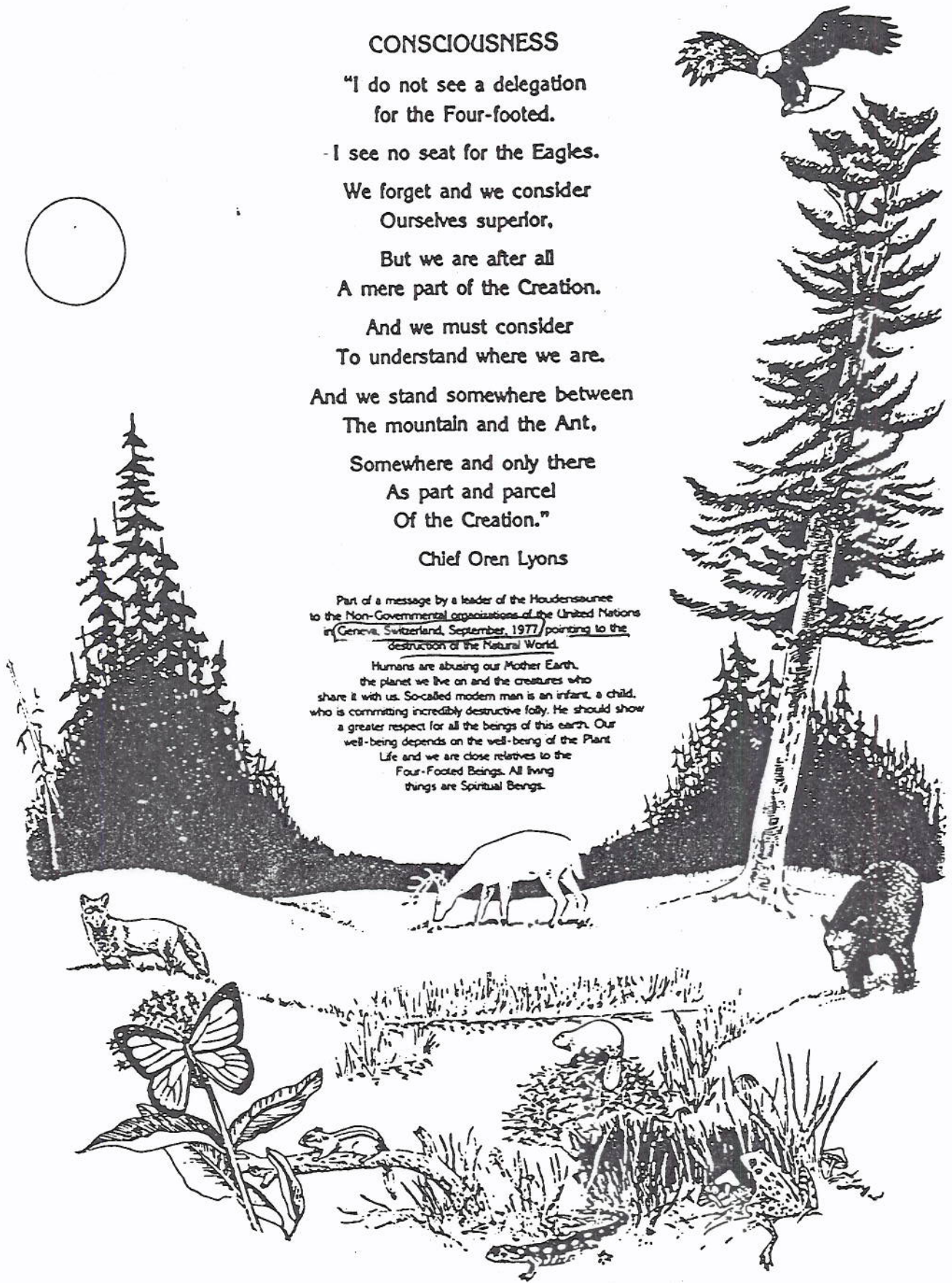
And we stand somewhere between
The mountain and the Ant,

Somewhere and only there
As part and parcel
Of the Creation."

Chief Oren Lyons

Part of a message by a leader of the Haudenosaunee
to the Non-Governmental organizations of the United Nations
in Geneva, Switzerland, September, 1977, pointing to the
destruction of the Natural World.

Humans are abusing our Mother Earth,
the planet we live on and the creatures who
share it with us. So-called modern man is an infant, a child,
who is committing incredibly destructive folly. He should show
a greater respect for all the beings of this earth. Our
well-being depends on the well-being of the Plant
Life and we are close relatives to the
Four-Footed Beings. All living
things are Spiritual Beings.



MOCK CORN SOUP

TEACHERS' NOTES: Many different soups and stews were made from the Three Sisters, dried or fresh, with meat and spices added to enhance flavor.

COOPERATIVE LEARNING ACTIVITY

Materials needed: soup pot and hot plate
or crock pot
soup ladle pot holder
paper cups plastic spoons
can opener measuring cup

Ingredients: 2 large cans of hominy or white corn
2 medium cans of kidney beans
1/2 cup vegetarian bacon bits
salt and pepper to taste

If using crock pot, pre-heat and cook on high. Do not drain cans, add contents to large pot, and simmer for 15 min or until bacon bits are soft and plump. Fill cups to 1/2, cool slightly and serve.

This recipe has been modified for classroom use. The use of salt pork is popular but increases the cooking time to 90 mins. and is not in keeping with Jewish, Moslem or vegetarian dietary restrictions which your students may observe.

(Recipe courtesy of Charlene Winger-Bearskin)



Making Corn Husk Dolls

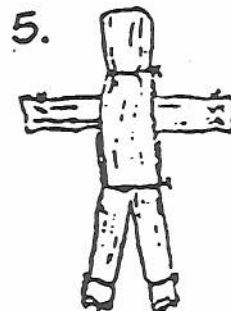
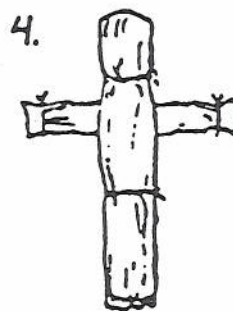
INSTRUCTIONAL MATERIALS: corn husks, string or yarn

PROCEDURES:

1. Divide class into small groups each with its own adult volunteer.
2. Teacher should display and review the steps in making dolls; overhead or chart.
3. Put together three cornhusks leaves that are the same length and fold them in half. Tie a string one inch from the fold to make the head. Cut two corn husks leaves about 5" long for the arms. Tie a string around the body just below the arms to hold them in place. For a body doll, follow the same steps except slit the cornhusks from the bottom to about 1/2" below the waist. Then tie a string 1 1/2" from the bottom on each side to make the feet.
4. Read story to class, "Why Corn Husk Dolls Have No Faces" to relate the craft to native values and beliefs.

Helpful

*Hint: soak husks before step one so they are pliable.



Native Stories

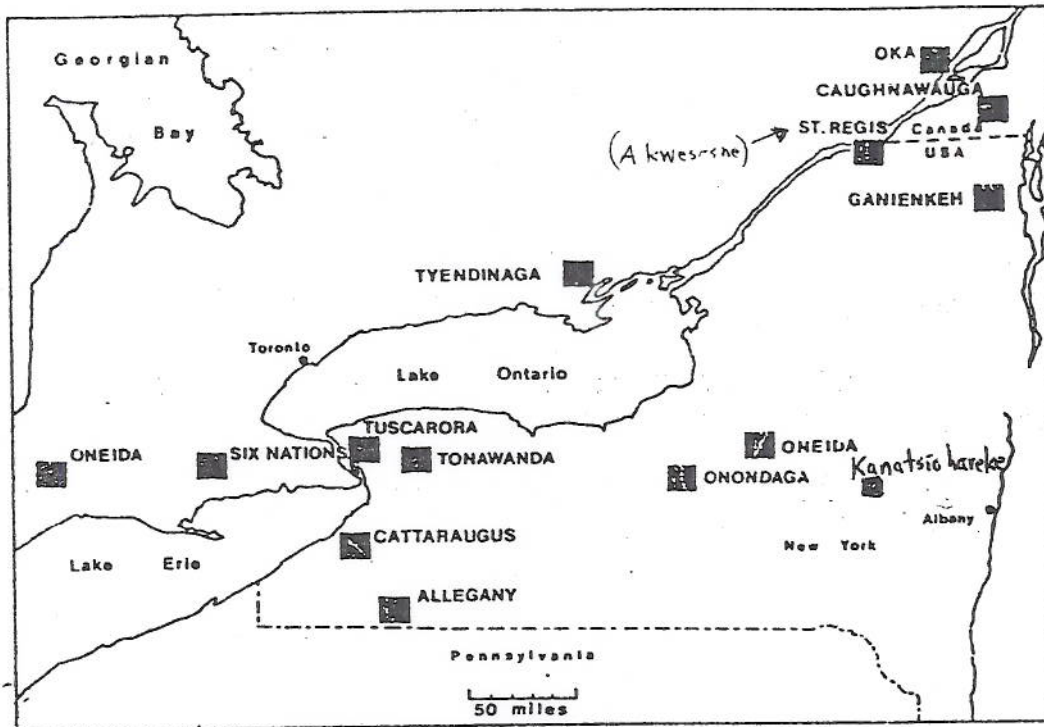
Types of Stories

1. Historical information (formation of the Iroquois Confederacy, Wampum speeches)
2. Explanatory (why do rabbits have long ears, why do the leaves change color)
3. Lesson stories (addresses issues such as vanity, greed, boastfulness, dishonesty in order to restate values in a non-confrontational or embarrassing way)
4. Sacred stories

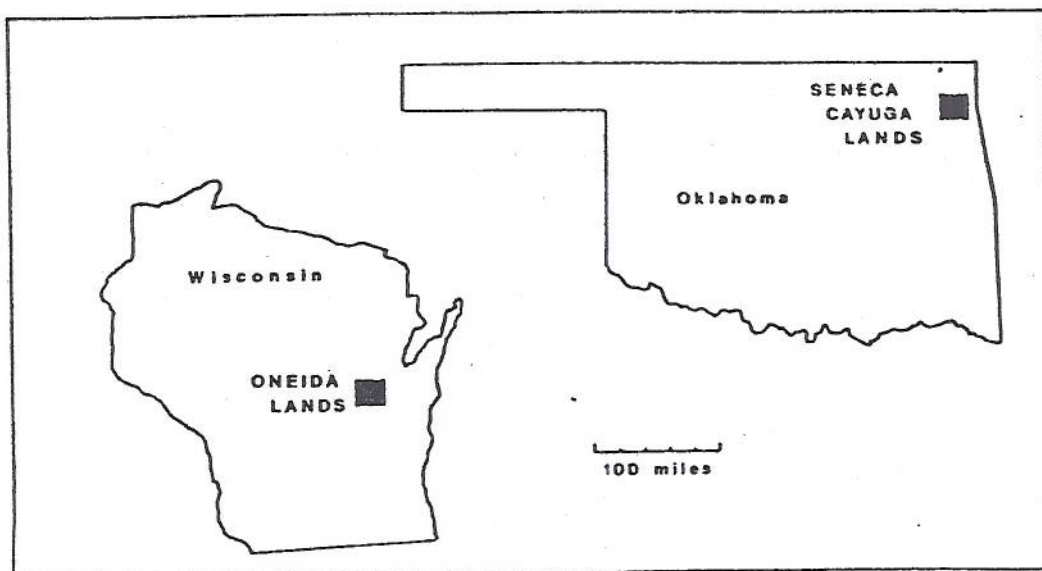
Considerations

1. There is no separation of church and state.
2. Humor is important.
3. Some names are not to be mentioned.
4. Consider the dates of materials used. Some older materials tend to be more inappropriate in terms of stereotypes and demeaning language.

EASTERN IROQUOIS SETTLEMENTS



WESTERN IROQUOIS SETTLEMENTS



Native American Storytelling

1. Research the source of the story (nation, clan, region) so that it can be presented within a meaningful cultural and/or historical context. Not doing so tends to add to the idea that everything native can be lumped together. That leads to the creation of stereotypes.
2. Give credit to the storyteller/author from whom you learned the story. The ideal situation is to learn the story from a native storyteller through the oral tradition. Many written versions are inaccurate or incomplete and in many cases written from the point of view of a non-native writer. If relying on the written word, read as many versions as possible.
3. Get permission to tell the story.
4. Keep the purpose of the story alive. (lesson story, historical, etc). Telling the story without cultural significance or values relegates it to the category of a cute fairytale.
5. When can this story be told? (summer, winter, day, night)
6. Find out who is permitted to tell this story?
7. Retell stories with as much respect as you would want your own stories to be presented. Avoid stereotypical language (Indian giver, going on the warpath, acting like a bunch of wild Indians).
8. Please refer to our creation stories as "stories", not as "myths". The term "myths" carries the connotation that they are not true and that no one believes in them anymore.
9. Traditionally, there were no Indian Princes, Princesses, Kings or Queens.
10. Traditional clothing should be referred to as "traditional clothing" or "regalia", not "costumes".

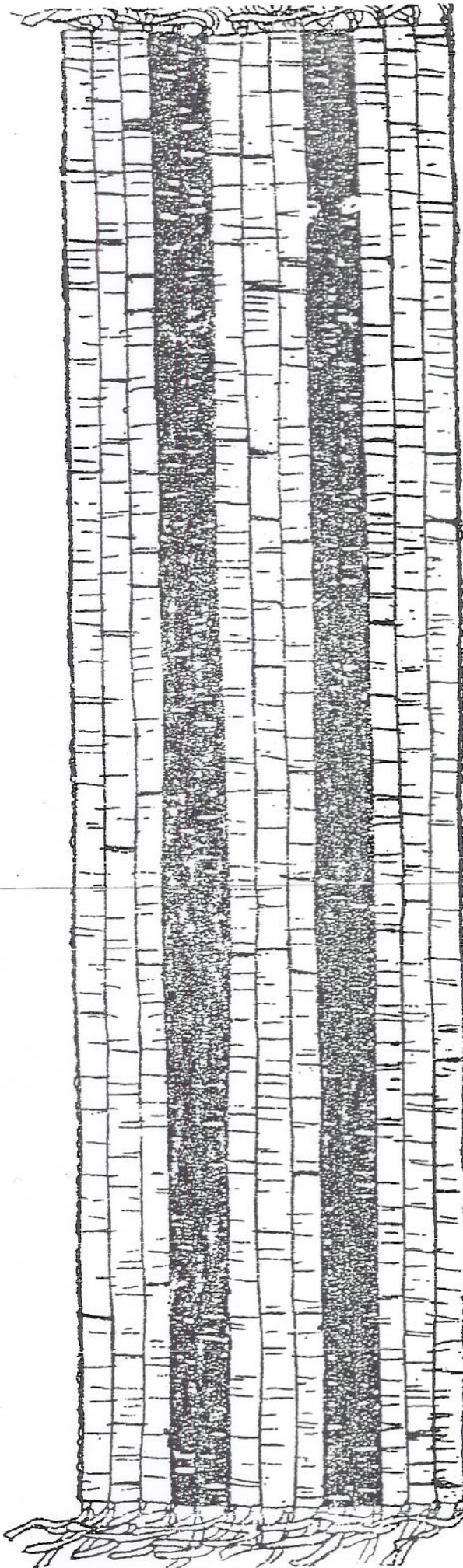
"Storytelling is a serious business. It should not be undertaken thoughtlessly, for if stories should be retold during the growing season life must come to a halt as the friendly spirits of nature become enthralled by their magic spell and neglect their appointed function of providing sustenance for the coming winter. So then also that part of the spirit which remains and wanders aimlessly when people die might be enticed into the community when stories were told, making them long again for the fellowship of the living and perhaps stealing the spirit of some newborn to keep them company. People must prepare for stories, and youngsters be protected by a buckskin thong on the wrist to tie them to the world so they might not be "spirited" away by the dead. Just as many ceremonies must be postponed until the cold-time, so also stories should be reserved until them."

- William Guy Spittal, from his introduction to
Myths of the Iroquois by E.A. Smith

Two-Row Wampum Belt

The belt says; "This symbolizes the agreement under which the Iroquois welcomed the white peoples to their lands. We will not be like father and son, but like brothers. These two rows will symbolize vessels, traveling down the same river together. One will be for the Original People, their laws, their customs, and the other for the European people and their laws and customs. We will each travel the river together, but each in our own boat. And neither of us will try to steer the other's vessel." The agreement has been kept by the Iroquois to this date.

Rarihokwats. How Democracy Came to St. Regis & The Thunderwater Movement. (Roosevelt town, NY: Akwesasne Notes). P.1

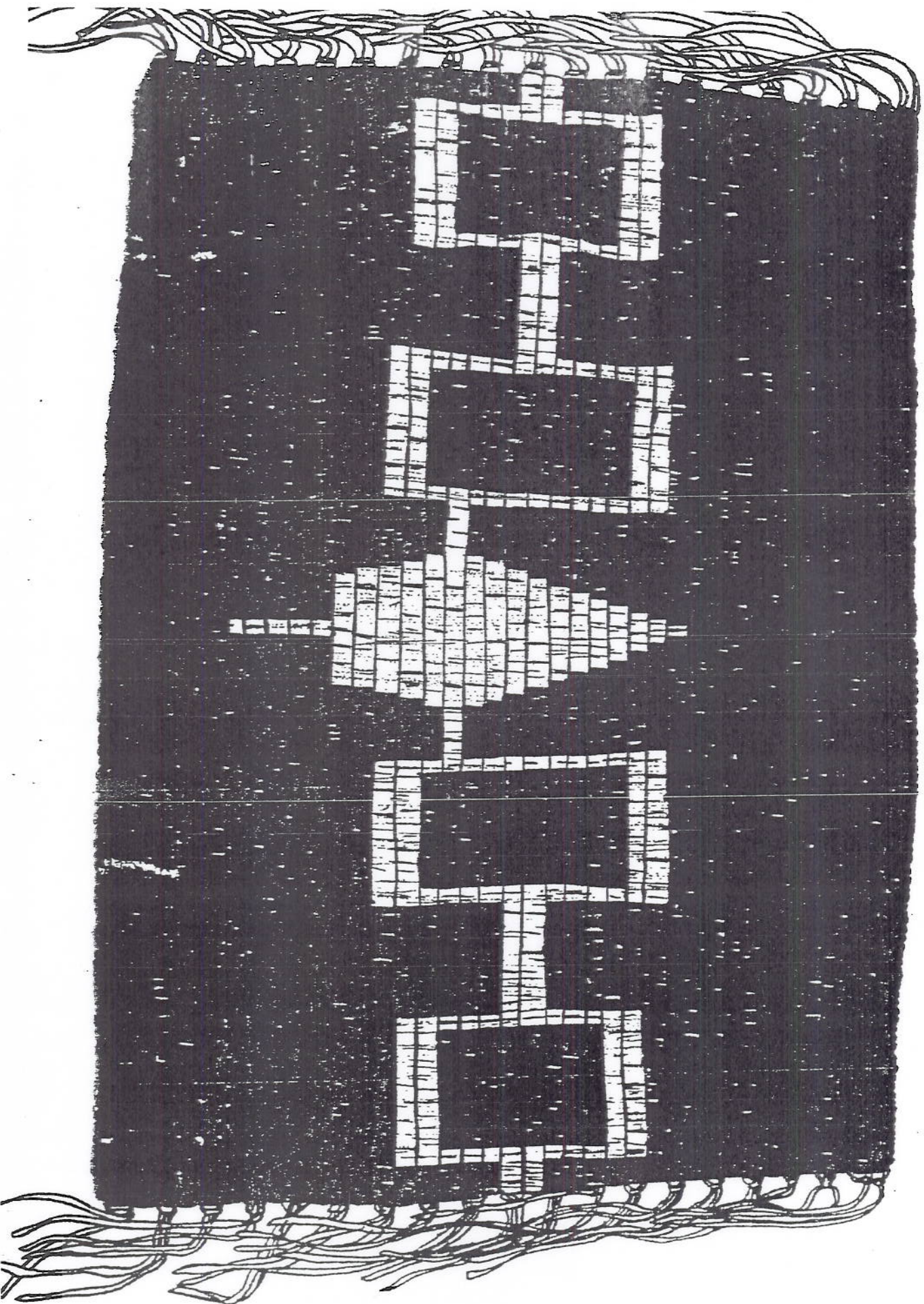


Two Row Wampum BELT

Hiawatha Belt

it is provided thus: A broad belt of wampum of thirty-eight rows, having a white heart or Great Tree in the center, on either side of which are two white squares all connected with the heart by white rows of beads shall be the emblem of unity of the Five Nations. The first of the squares on the left represents the Mohawk Nation and its territory. The second square on the left and the one near the heart, represents the Oneida Nation and its territory. The white heart or tree in the middle represents the Onondaga Nation and its territory, and it also means that the heart of the Five Nations is single in its loyalty to The Great Peace - that the Great Peace is lodged in the heart - (meaning the Onondaga Confederate Chiefs), and that the Council Fire is to burn there at Onondaga for the Five Nations, and further, it means that the authority is given to advance the cause of peace whereby hostile nations out of the Confederacy shall cease warfare. The white square to the right of the heart represents the Cayuga Nation and its territory and the fourth and last square represents the Seneca Nation and its territory. The two lines extending out from each side of the squares of the belt, from the Mohawk and Seneca Nations, represents the Path of Peace by which other nations are welcomed to travel, to come and take shelter beneath the Great Tree of Peace or join the Iroquois Confederacy. White here shall symbolize that no evil or jealous thoughts shall creep into the minds of the leaders, the Chiefs, while in council under the Great Peace. White, in this case, is the emblem of peace, love, charity and equity and it surrounds and guards the Five Nations.

Wampum Belts by Tehanatorens, Six Nations Indian Museum
Onchiota, New York



**The Circle of the Fifty Sachems
The Covenant of the League
of the Five Nations**

The significance of the circle of wampum beads with wampum strings attached signifies the Fifty Sachems, Rotianéshon, of the Five Nations and also symbolizes the Union of the Five Confederate Nations: the Mohawks, Kanienkehá:ka?, have nine Confederate Lords; the Oneidas, Oneniotá:ka?, have nine Confederate Lords; the Onondagas, Onontakehá:ka?, have fourteen Confederate Lords; the Cayugas, Kalokwenhá:ka?, have ten Confederate Lords; and the Senecas, Onontowá:ka?, have eight Confederate Lords. Under the Great Tree of Peace, Skaronhesejó:wa, stands the Fifty Confederate Lords with joined hands in a circle signifying unity.

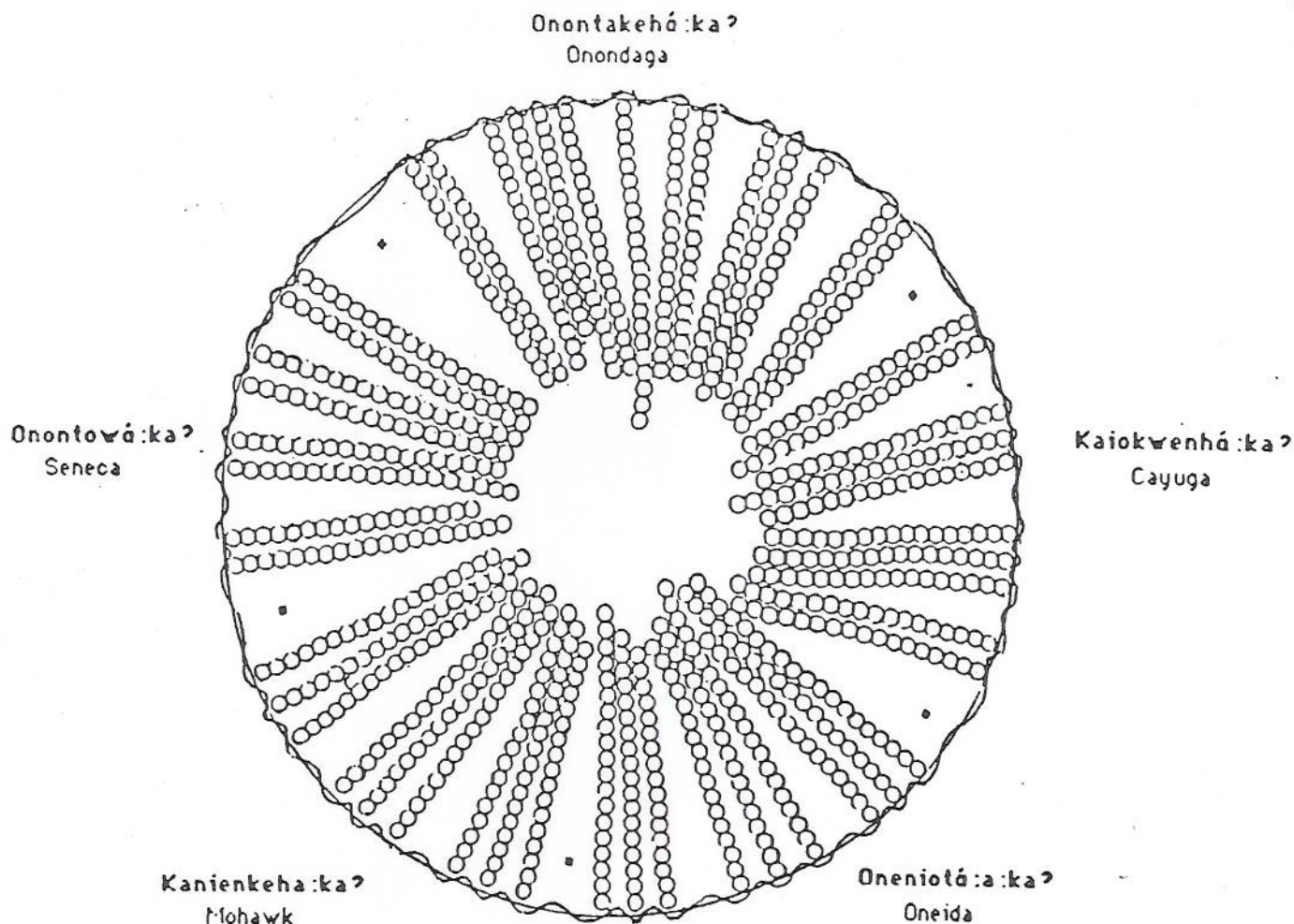
IT ALSO PROVIDES that should anyone of the Confederate Lords leave the council, the Clan Mother will remove his crown of deer-horns, the emblem of Lordship, title, together with his birthright.

SIMILARLY, his title and the crown of deer-horns will fall from his head inside the circle and will remain within the Confederacy and it will be given back to the Clan-Mother who will nominate another in her descent or lineage for the Lordship in the family.

IF ANY OF THE PEOPLE IN THE CONFEDERACY wish to go out of the circle, all their rights will remain inside the circle of the Confederacy. The Fifty Confederate Lords of the Five Nations shall always stand firm with a tight grip of joined hands. So that if someday a tree falls upon the joined hands and arms, it will fall and would not separate or break the link of the Confederacy, nor weaken their hold and that this Great Union, Teiotiokwaónhaston, will always be preserved.

FURTHER, meaning that if any of their people marry any other race, they are walking out of the circle and will lose their status.

J. Thomas
Oct. 9, 1967
Ho.



**Rotinonhshón:ni?
Teiotiokwaónhaslon**

The original of this wampum record was made at the time of the Founding of the League and has been handed down through a line of Wampum Keepers until the present time. This circle of white wampum represents the seating plan of the fifty sachems of the Iroquois Confederate Council. Each strand stands for a Confederate Lord's name. They are bound together by intertwined strands representing the Unity of the Laws of Peace, Kalanerenkó:wa. The circle of white wampum is very sacred.

The public exhibition of all medicine masks is forbidden. Medicine masks are not intended for everyone to see and such exhibition does not recognize the sacred duties and special functions of the masks.

The exhibition of masks by museums does not serve to enlighten the public regarding the culture of the Haudenosaunee as such an exhibition violates the intended purpose of the mask and contributed to the desecration of the sacred image.

In addition, information regarding medicine societies is not meant for general distribution. The non-Indian public does not have a right to examine, interpret nor present the beliefs, functions and duties of the secret medicine societies of the Haudenosaunee. The Sovereign responsibility of the Haudenosaunee over their spiritual duties must be respected by the removal of all medicine masks from exhibitions and from access to non-Indians.

Reproductions, castings, photographs or illustrations of medicine masks should not be used in exhibitions, as the image of the medicine masks is sacred and is not to be used in these fashions. To subject the image of the medicine masks to ridicule or misrepresentation is a violation of the sacred functions of the masks.

The Council of Chiefs find that there is no proper way to explain, interpret, or present the significance of the medicine masks and therefore asks that no attempt be made by museums to do other than to explain the wishes of the Haudenosaunee in this matter.

Return of Medicine Masks

All Haudenosaunee medicine masks currently possessed by non-Indians, including museums, art galleries, historical societies, universities, commercial enterprises, foreign governments, and individuals, should be returned to the Grand Council of Chiefs of the Haudenosaunee, who will assure their proper use and protection for future generations.

There is no legal, moral or ethical way in which a medicine mask can be obtained or possessed by a non-Indian individual or an institution in that in order for medicine masks to be removed from the society it would require the sanction of the Grand Council of Chiefs. This sanction has never been given.

We ask all people to cooperate in the restoration of masks and other sacred objects to the proper caretakers among the Haudenosaunee. It is only through these actions will the traditional culture remain strong and peace to be restored to our communities.

Signed:

Grand Council of Chiefs

Policy Statement on Medicine Masks

The Grand Council of the Haudenosaunee, the Six Nations Iroquois Confederacy, issues the following policy statement regarding all medicine masks of the Haudenosaunee:

Medicine Societies

Within the Haudenosaunee there are various medicine societies that have the sacred duty to maintain the use and strength of special medicines, both for individual and community welfare. A medicine society is comprised of Haudenosaunee who have partaken of the medicine and are thereby bound to the protection and perpetuation of the special medicines. Such medicines are essential to the spiritual and emotional well-being of the Haudenosaunee communities. The medicine societies are a united group of individuals who must uphold and preserve the rituals that guard and protect the people, and the future generations.

Among these medicine societies are those that utilize the wooden masks or corn husk masks that represent the shared power of the original medicine beings. Although there are variations of their images, all the masks have power and an intended purpose that is solely for the members of the respective medicine societies. Interference with the sacred duties of the religious freedom of the Haudenosaunee does great harm to the welfare of the Haudenosaunee communities.

Status of the Masks

All wooden and corn husk masks of the Haudenosaunee are sacred regardless of size or age. By their very nature masks are empowered the moment they are made. The image of the mask is sacred and is only to be used for its intended purpose. Masks do not have to be put through any ceremony or have tobacco attached to them in order to become useful or powerful. Masks should not be made unless they are to be used by members of the medicine society according to established tradition.

Sale of Masks

There are no masks that can be made for commercial purposes. Individuals who make masks for sale or sell masks to non-Indians violate the intended use of the masks and such individuals must cease these activities as they do great harm to the Haudenosaunee. The commercialization of medicine masks is an exploitation of Haudenosaunee culture.

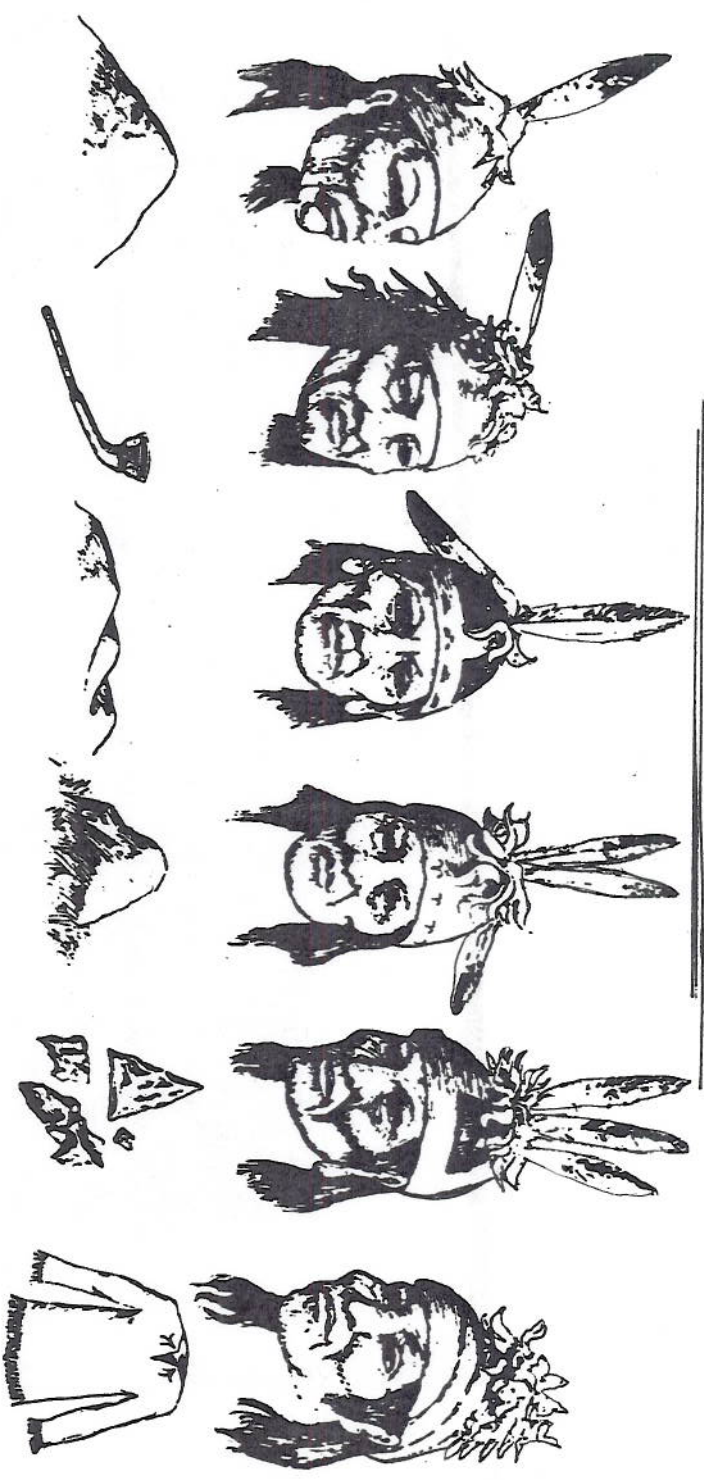
Authority Over the Medicine Masks

Each Haudenosaunee reservation has a medicine mask society that has authority over the use of masks for individual and community needs. Each society is charged with the protection of their sacred masks and to assure their proper use. The Grand Council of Chiefs has authority over all medicine societies and shall appoint individual leaders or medicine societies as necessary.

However, no individual can speak or make decisions for medicine societies or the displacement of medicine masks. No institution has authority over medicine masks, as they are the sole responsibility of the medicine societies and the Grand Council of Chiefs.

Exhibition of Medicine Masks

Kastowd



Onondawahgah Guyohkohnyoh Onondagaano Onayotekaano Kanienkehaka Skahreh

Seneca

Cayuga

Onondaga

Oneida

Mohawk

Tuscarora

People of
the Great
Hill

People of
the Great
Swamp

People of
the Hills

People of
the Upright
Stone

People of
the Flint
or of
the Crystal

Shirt-
Wearing
People

Suggestions for Teaching about Native Americans

Kay Olan

1. **Do** make the point that indigenous people are alive and well today. Do stress the fact that many indigenous people are able to combine contemporary life-styles with traditional values, traditions and spirituality. Don't use the past tense unless discussing historical events.
2. **Don't** use dehumanizing materials that depict indigenous people as objects or animals rather than as human beings. Avoid using books, songs and alphabet cards that say, "I is for Indian", "E is for Eskimo," or "One little, two little, three little Indians..." These examples dehumanize and belittle an entire ethnic group.
3. **Do** discuss the trivializing effects of school or team mascots and logos such as the "Redskins."
4. **Don't** lump all indigenous people together. Each nation or tribe has its own customs, history, language, spirituality and treaties. It is as inaccurate to discuss totem poles and teepees when discussing the arrival of the Pilgrims in the Northeast as using Swedish cultural examples when discussing Italy.
5. **Do** use the real names for each nation or tribe. For example, the Mohawk are the Kanienkehaka.
6. **Do** discuss, evaluate and challenge stereotypical representations of indigenous people as portrayed in books, cartoons, movies, advertisements and colloquialisms. It is important to stress that indigenous people differ in appearance and do not all look the way Hollywood has made the public think they should look. **Do** point out that each person has their own unique look and personality. Terms such as "stoic," "noble," "war-like," "savage," primitive and "blood-thirsty" should not be used to describe an entire racial group.
7. **Do** avoid using derogatory or stereotypical figures of speech, such as "sitting Indian style," "acting like a bunch of wild Indians," and "going on the warpath." **Do** refer to indigenous children as children, men as men, and women as women. Terms such as squaw, brave, warrior and papoose have been misused and misunderstood. "Squaw" in some languages may be appropriate, but in other languages can be an insulting term. "Warrior" and "papoose" carry other meanings within some groups.
8. **Don't** display illustrations that mislead or demean. Animals dressed in "Indian" attire and holding sacred objects, children wearing adult headdresses, caricatures of Native Americans painted with vivid red skin, and drawings of Indians who all look alike or who are depicted as "sneaky" are demeaning. **Do** point out and discuss how such depictions are inappropriate and insulting. **Do** write to publishers of such materials to voice your concerns.

9. **Do** refer to the three-day feast that was enjoyed by the Pilgrims and Wampanoag as 'the first giving of thanks that the Pilgrims and Wampanoag shared together.' It wasn't "The First Thanksgiving," since many people around the world were already giving thanks for successful harvests long before the Pilgrims arrived at Plymouth Rock. **Do** discuss how the Wampanoags saved the lives of the Pilgrims.

10. **Don't** act out sacred dances and ceremonies or play games like "cowboys and Indians." Being a cowboy is a chosen vocation. Being Indian is being born with a particular racial identity. Many Native Americans today are also cowboys. **Don't** role-play a racial group. **Do** role-play specific historic and contemporary situations in order to analyze problems, solutions and reactions.

11. **Do** respect Native American spirituality. Indigenous beliefs should be treated as respectfully as the religious rites of other groups. Sacred stories should be referred to as such and not as myths.

12. **Do** refer to Columbus' "arrival in," "visit to," "voyage to," or "invasion of America." Columbus did not "discover" America. People who were obviously aware of its existence already inhabited the Americas. There were other Europeans who sailed to North America before 1492. Be aware that Columbus was greeted hospitably, but reciprocated by committing atrocities and imposing slavery.

13. **Don't** emphasize Native American violence and warfare. Indigenous nations did engage in warfare at various times in their history, as did many other nations around the world. However, more time and effort was devoted to survival and cultural activities. **Do** spend time discussing the reasons for conflict from multiple points of view. **Do** view and discuss art, crafts, tools, clothing, and shelter in addition to tomahawks, bows and arrows.

14. **Don't** refer to traditional regalia or outfits as "costumes." Costumes are what people wear when they are pretending to be something or someone other than themselves. Today, most Native Americans wear clothing just like everyone else. However, traditional clothing might be worn on special occasions like ceremonies, powwows, festivals, and to show pride in their culture and heritage.

Legend Of The No Face Doll

Hay Olan

For a long, long time the Haudenosaunee have referred to the corn, beans, and squash as the three sisters or the sustainers of life. One of the three sisters, the Spirit of the Corn, was so pleased at having been given this distinction that she asked the Creator to think of something special that she could do to be of further assistance to the people who had so honored her. The Creator suggested that she make a doll from her husk and so she did. She fashioned a lovely cornhusk doll with a strikingly beautiful face. She instructed the doll to entertain all of the little children in the villages. The lovely cornhusk doll did as she was instructed. She traveled from village to village telling wonderful stories and playing happy games with the children. All of the people grew to love the cornhusk doll, and they expressed their joy in smiles and laughter. They frequently complimented her on her great beauty. All was well at first, but as time went on and more and more people told the cornhusk doll how lovely she looked, something began to change. The cornhusk doll began to spend less and less time with the children and more and more time gazing at her handsome reflection in the waters of the many lakes, rivers, and streams. She began to think only of herself.

Eventually, the Creator called her to his lodge. On the way there, she stopped by a pool of water to admire her reflection and in so doing kept the Creator waiting for her arrival. When she finally did enter the Creator's lodge, He reminded her of her responsibility to the children and cautioned her against spending her time in self-admiration. He warned her that if she did not change her ways, then He would have to do something about it. The doll assured the Creator that she would remember His words and she returned to the children of the villages. Before long, however, the people reminded her of her great beauty. She began to spend less time with the children because she became too busy admiring herself.

The Creator summoned her again and just as before, the doll succumbed to the temptation of stopping to gaze at her reflection. When she finally arrived at the lodge of the Creator, He told her of his disappointment in her behavior. He reminded her of how she had neglected the children because she had become too preoccupied with thoughts of herself and her appearance. He reminded her that she had been created with a purpose and that purpose was to bring happiness to the little children. He told her that He would have to help her control her vanity since she couldn't do it herself. Then, the Creator instructed the cornhusk doll to leave His lodge and look at her reflection in a nearby pond in order to better understand His decision. She left the lodge, walked to the pond, and looked into the waters. Now she understood. She no longer had a face. The Creator had taken it away.

From that time on, the Haudenosaunee did not put faces on their cornhusk dolls as a reminder that vanity can be an obstacle that prevents us from accomplishing our appointed tasks. The people are also cautioned against placing too much emphasis on superficialities.