BAIKI

THE INTERNATIONAL SÁMI JOURNAL

Issue #26 Spring Equinox 2005

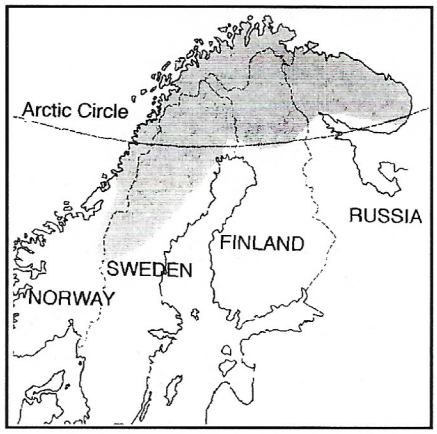
wood block print: Hans Ragnar Mathisen, "Goahti Sálasjvákkis," 1997

Sámi Identity From Petroglyphs to Riddu Riđđu

• **Maj Lis Skaltje:** "The Sacred and the Forbidden" • **Niillas A. Somby:** "Project Hommát: the Relationship with the Land" • **Martha Agostini:** "Riddu Riđđu — the Festival of Sámi Identity" • **Sven Haakanson, Jr.:** "Balancing Cultural Tourism" • *Snowscapes-Dreamscapes, Snowchange Book on Community Voices of Change,* and much, much, more...

WHO ARE THE SÁMI AND WHAT IS *BÁIKI*?

THE *BÁIKI* LOGO ©



MAP OF SÁMI AREA TODAY

Source: *The Saami: People of the Sun and the Wind*
Ajtte Swedish Mountain and Saami Museum, Jokkmokk: 1993.

"Sámi" [sah-mee], also spelled Saami or Sami, means the People who are Indigenous to Norway, Sweden, Finland and the Russian Kola Peninsula. The Sámi area in the North is called "Sápmi" [sahp-mee], and in the South "Saemien Eatname" [sahmi-et-nam]. The Sámi languages are related to Finnish, Samoyedic, Estonian, Hungarian, and Turkish. There are about 100,000 Sámi in the Nordic countries and half live in Norway. It is estimated that there are also about 30,000 people in North America with Sámi ancestry. Some are descended from the "Lapp" reindeer herders who came to Alaska and Canada in the late 1800s and early 1900s. Others are descended from Sámi immigrants who called themselves "Norwegians," "Swedes," and "Finns."

The Sámi refer to their traditional spiritual belief system as "the Nature Religion," which is a reciprocal relationship with the Spirits of Nature. Sámi society has traditionally been organized into *siidas* — semi-nomadic extended families who hunt, fish, farm and pick berries together according to Nature's cycles. This way of life is a part of Sámi society whenever possible.

The history of Sápmi and Saemien Eatname parallels that of the world's other Indigenous Peoples during the same 500-year period of colonization. After contact with Europeans, the Sámi came to be called "Lapps," meaning "heathens" or "uncivilized." Lutheran missionaries disrespected the Nature Religion, burned the sacred Drums, forbid the *yoik* [spiritual chanting] and had the *noiades* [shamans] killed who would not convert. The governments of Norway and Sweden removed Sámi children from their *siidas*, and placed them in boarding schools where they were trained to think and act like Norwegians and Swedes. Conversion and assimilation thus set the stage for the takeover of the Sámi ancestral lands by outsiders and facilitated the abuse of their natural resources.

"Báiki" [bah-h'kee] is the nomadic reindeer-herding society's word for the cultural identity that survives when the People move from one place to another. *Báiki* is the name of the periodical that grew out of the search for Sámi connections in the U.S. and Canada. With the appearance of *Báiki* in 1991, the Sámi presence in North America was finally acknowledged. The *Báiki* logo was designed by Faith Fjeld, its founding editor and publisher, using pictographs from Sámi Drums. The reindeer symbolizes subsistence, the *lavvus* [Sámi tents] symbolize the extended family, the mountain symbolizes spirituality and the Ancestors, and the *njalla* [storage shed] symbolizes cultural renewal for future generations.

Today the Sámi are incorporating new technologies into the revival of their language, the *yoik* and other traditional arts, and they are in the forefront of the worldwide post-colonial renaissance of Indigenous voice and vision. Moreover, having their own parliaments in Norway, Sweden and Finland, the Sámi relationship with their former colonizers is improving as well.

IN THIS *BÁIKI*

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editorial office:
SAAMI BÁIKI OFFICE IN ALASKA:
131 West 6th Ave. #1
After May 1st: 1110 West 6th Ave. #108
Anchorage, AK 99501 USA
tel: 907-277-4373
email: <faithfjeld@alaska.net>

archives and library:
SAAMI BÁIKI OFFICE IN OAKLAND:
1430 32nd St. #2
Oakland, CA 99608 USA
email: <saamibaiki@netzero.net>

Please visit www.baiki.org.

BÁIKI EDITORIAL PAGE

BEARERS OF AN ANCIENT AND HONORABLE HISTORY: THE NORTH AMERICAN SAMI ELDERS

"What is it we seek when we probe our ethnic history? It means looking back in time because we feel that somehow we may have gotten on the wrong road, that technological society is in trouble, and that we want to go back to find the place where we may have taken the wrong turn. It is not that we want to revert to a previous stage of culture. We want to recall some of the older values that helped people survive for so many centuries. Technological man is a cultural orphan, conceived by a computer and punched out by a machine, identical and replacable. We are not products of a machine, but bearers of an ancient and honorable history."

— Rudy Johnson, *Báiki: the North American Sami Journal, Issue #3, Spring 1992*

This *Báiki* comes out at a time when many of us are asking, "What on earth has happened and what can we do about it?" In the spirit of looking for answers, we are beginning a series of editorials that give our Elders a chance to be our teachers in these terrible, violent times.

The above quotation is from a 1992 *Báiki* editorial by Rudy Johnson, who celebrated his 89th birthday this March. He and his wife Sally (Solveig Arneng), who is ten years his junior, are long-time residents of Duluth, Minnesota. Down through the years they have been the underlying strength of the seminal events that led to the North American Sámi reawakening. They have hosted numerous community dinners in their home, and Rudy's writings on the Sámi have been published all around the U.S. and Norway. *Báiki: the North American Sámi Journal* was born at their kitchen table, and their son Arden is co-editor (with Mel Olsen) of *Árran, the Publication of the Sami Siida of North America*.

The photo of Rudy and Sally happily dancing together in their Karasjok *gakti* at a cultural festival is symbolic of the joy with which they have celebrated their heritage.

photo: faith fjeld for *Báiki*

North American Sami elders Rudy and Sally Johnson dancing the *schottische* at the Third North American Siidastallen and Reindeer Festival, New York Mills, Minnesota, 1995.

Rudy, for years Chief Librarian at the University of Minnesota — Duluth branch, is an American with Sámi ancestry. Sally, an artist educated at the Norwegian National Art Academy, is a Norwegianized Sámi born in Kirkenes. "We are people with Sámi roots," she says, "but I don't think we should keep saying 'we're Sámi.' We aren't Sámi in culture, we're Sámi in blood. People here don't know anything about being Sámi — what it's been like over there!

"Growing up in Kirkenes," she says, "we had the Sámi spirit inside our house. While it was pretty dull other places, inside it was "live and let live" — loving, all embracing and non-judgmental. I didn't find that outside of our home except among other Sámi people. But if we had been openly Sámi, our lives would have been painful. There would have been snickering behind our backs and discrimination and life would have been difficult for us. We were among those who lost their reindeer, and with that our ancestors lost part of their souls."

Sally grew up during the Nazi occupation. "At the beginning of World War II, Nazi invaders occupied Kirkenes, which they ultimately destroyed by fire."There was bombing all the time," she recalls. "The local women would pull comforters over their heads and stay inside their houses. German civil servants took over four rooms in our house and paid us rent; one of them who was a tailor also rented Mother's sewing machine. We spoke German and English together, but when they began to think our family music was for them, that's when I stopped playing the piano."

Sally says she would have survived better if she had known she was Sámi earlier. "If I had been more certain I was Sámi when I was growing up, I would have been more obnoxious. I always wanted respect. At first, in America, I didn't get respect, but I do now because I demand it. But it's different here," she adds. "America is a multicultural nation. That's why it's important to celebrate our ancestry as part of the whole...and to always remember that we are guests of the Native Americans."

A few years ago, Sally remarked that everyone's survival depends on being happy. "In [American] society, if you don't like your family, you can move on to the next one," she said to me, "but if you quarrel in a *lavvu*, you can't really throw someone out because they'll freeze to death."

Recently, as Sally and I began to reminisce over the phone, we both started to cry because Rudy now suffers from Alzheimer's. Recalling what he had written in *Báiki*, I asked her to tell me something about the "older values" he referred to.

"You can't look forward until you look back," she answered. "Learn how your ancestors survived,then try to make your life an example for your children to live by. Teach them to respect nature by only taking what they need, and not leaving anything behind but a footprint."

Then she added: "Be politically aware so that people who are not qualified do not get into office. And promote the arts — the arts are going to save us, I think."

To read about Rudy and Sally's intertwined family histories, do a Google search for "Lapland Ancestry: a History for Solveig and Rudolph Johnson," by Rudolph Johnson with Arden Johnson,1992.

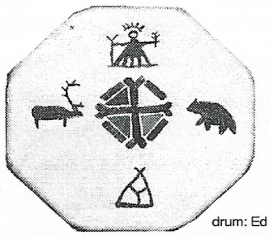
— faith fjeld

drawing: Kim Oliver

WE GOOFED

In issue #25 we mispelled the name of the Athabaskan People on whose land Anchorage is located. The correct spelling is "Dena'ina."

SÁMI CONNECTIONS



drum: Ed Mentz, Sr.

NEXT IN LINE

With an ear to the ground
They listen profound
Will the heartbeat sound?
Northern derricks pound
Spewing forth oil they found
Leaving voids in the earth
Relieving internal pressures
Unbalancing continental plates
Claimed environmental safe
They say all this is necessary
Expanding economic growth
Swallowing up habitats
Depleting animal species
Diminishing aquatic life
South and all around
Wood fibers a fungus found
Beetle infestations
Trees are falling down
Where living trees swayed and leaned
Now only apartment lights gleam
Barren soil bars no hold
Mudslides we are told
Human disasters unfold
Once radiant artistic shapes grew
Created for us to view
Housing requirement lumber needs
Now only wooden stumps remain
As Mother Nature wrenches in pain
Consumed by a microscopic spore
Human waste, greed and more
Visually corroborated, is humanity blind?
So wave good-bye
To the Monterey pines,
Caribou, polar bear and all
Unless mankind comprehends
Do they not realize they may be
Next In Line?

— 29 January 2005

Ed Mentz, Sr., Atwater, CA
<beyond.thelines@sbcglobal.net>

SUBSCRIPTION MYSTERIES SOLVED

Greetings! I am unsure as to when my subscription to *Báiki* runs out. How do I tell? Also at what age are you an "elder" as per the subscription categories? Please advise on both questions. I thoroughly enjoy *Báiki* so keep up the good work. Thank you,

Joan E. Miller, Edmonds, WA
<millerje@gte.net>

[Thanks for your questions and glad you enjoy Báiki. *Since we migrated to Alaska we have adopted a new mailing system. When it's time to renew your subscription you will receive a notice in the mail instead of a sticker on your* Báiki. *And if you are 60 years or older you are officially an "Elder."]*

THE BONGO (BANGO) FAMILY IN ALASKA

A year ago my friend Cam gave me a scrap of paper she tore from a restaurant place mat to write down all she knew about her family history. One year later, she has a file full of information thanks to *Báiki* and especially to Ruthanne Cecil.

Cam's mother, Bertha Anne Bongo [Bango], was born in Alaska in 1910 to Isak A. Bongo and Inger N. Bals Bongo, a Sami couple who migrated to Alaska from Norway in 1898 with the Reindeer Project.

Inger died the same year that Bertha was born. Bertha and her siblings Andrew, Nils, Mary and Peter were then placed in Holy Cross Mission. Mary and Peter died when they were children, leaving Bertha, her father Isak and her brothers Andrew and Nils. *[Isak Bongo worked as a teacher of reindeer husbandry at Nulato Station in 1903.]*

Bertha moved to the United States in 1933, settling in Los Angeles, CA where she married Elza Huffaker. A daughter, my friend Cam, was born in 1941. The marriage did not last and Cam was placed in a foster home. As the years passed, she lost contact with her mother.

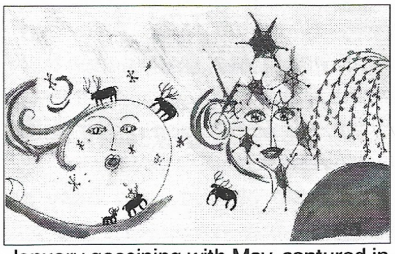
Now, through the research of Ruthanne Cecil, Cam knows where her mother is buried. She has also found out that she has a brother Mike who was adopted out in 1949. Her cousins in Norway have located Cam and one of them plans to come to the U.S. in May 2005 to meet her.

Cam's learning about her family history is a miracle. I also have been blessed because of my new knowledge of the Sami People and their wonderful history and life style. I have gained a deeper understanding of the spirits of those who have gone before us. Thank you so much.

Pat McCord, Schererville, IN
<danceaway777@comcast.net>

[The Bongo (Bango) family history in Alaska also includes the Bals, Spein, and Haetta families. For Reindeer Project family connections contact Ruthanne Cecil, <cecilr@humboldt1.com>, P.O. Box 4267, Arcata, CA 95518; for Reindeer Project information, visit www.baiki.org, email *Faith Fjeld <faithfjeld@alaska.net> or Nathan Muus <saamibaiki@netzero.net>.*

WHILE YOU WERE OUT



January gossiping with May, captured in watercolor by Leslie Van de Ven.

Finally, a website that exposes what the months *really* talk about when our backs are turned! "A Sami Year: What the Months Say to Each Other" exposes all. The dialogue reveals their curiosity about each other!

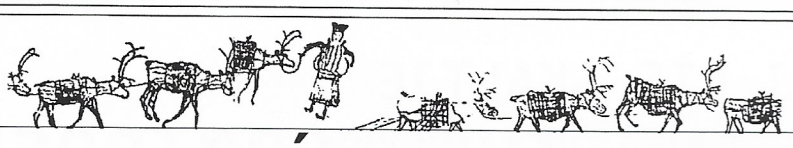
January: "I am the first month of the year, but I am not the youngest — the youngest is May. I have never seen her."

February: "I have never seen her either, but I have heard of her from brother March..."

January: "...but she has not got the beautiful northern lights I have that flash from sky to sky...waving and waving as they go."

For eye candy and poetic treats visit www.frontiernet.net/leslievandeven. Leslie Van de Ven's beautiful watercolor illustrations are so charming we'll even forgive her for (gasp) using the word "Lapp!"

The *Báiki* Staff
<saamibaiki@netzero.net>



drawing: Johan Turi, "On Migration" — *Turi's Book of Lapland*

SÁMI CONNECTIONS

FILING *MEISTERS* AND SUBSCRIPTION *MAVENS* NEEDED IN ALASKA

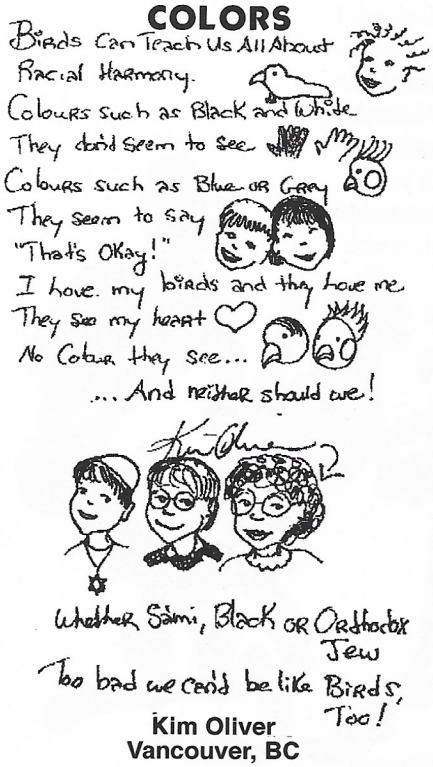
If you live in or near Anchorage, the *Báiki* Office desperately needs you to help us maintain our interesting files and process subscriptions. In exchange for 3 hours of volunteer work once or twice a month in a laid-back environment you'll receive a lunch from Pizza Hut, a 4-issue subscription to *Báiki,* and access to all kinds of information about the Alaska Reindeer Project and the Sámi culture worldwide.

This is a great opportunity for stay-at-home Moms and retired Elders to get out of the house, and for Scandinavian and Ethnic Studies students to earn possible extra credit. Computer literacy is a HUGE plus! (We are Mac people.)

After May 1st, *Báiki* will be at 1110 West 6th Avenue, #108, at L Street downtown. E-mail or call:

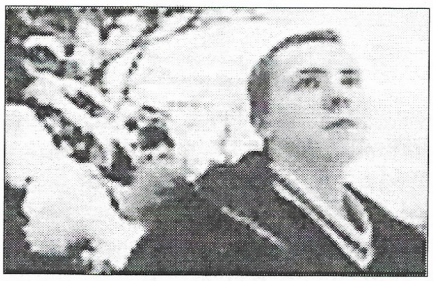
The Báiki Office in Alaska
<faithfjeld@alaska.net>
907-277-4373

COLORS



Kim Oliver
Vancouver, BC

100 ANAR WORDS FOR DIFFERENT KINDS OF DEFIANCE



I thought you might be interested in this article from *Helsingin Sanomat* (6/2/2005) by Jaana Laitinen:

When Inari native Mikkal Morottaja begins to sing his rap lyrics, his low voice growls "*Kolle Aksu, tääl lii puattam veelkij maksu*," into the microphone. The intense lyrics can be understood by only a few hundred people in all of Finland. Maybe it is better that way — at least the Elders will not be shocked. The song is about a Golden Axe and the Fire Demon. Even Satan is mentioned a couple of times.

Morottaja, 20, professionally known as Amoc, sings in one of the planet's rarest languages, the Anar Sámi language. It is only spoken by about 300 to 400 people from the Lake Inari region in Finland. Even though it is under threat of extinction, children have recently been learning the language in school. And now it can be heard in the rap songs of Amoc who has just given a concert in Helsinki and whose songs are also on the Internet. (Do a Google search for "Amoc, Inari, Finland.")

Amoc labels his music as "melancholy and psychedelic." He says there is no actual message except that he is trying to show that the tones of Anar Sámi are suited to heavy rap. His Native language describes nature in rich intricate detail but the rap vocabulary of inner city youth has no meaning in the fells where there are 100 words for different kinds of snow. "Older people have stopped to ask me what I have said." He adds, "I had no older friends to teach me bad words in Sámi." In fact, Amoc needed to invent some of his words himself."The good thing about a strange language is that you can say anything and no one will understand you. You can use sarcasm and you can slam other rappers. When I rap in Sámi I can express what I feel."

At home, Amoc spoke Sámi with his father Matti Morottaja, a teacher and language activist, and Finnish with his mother who was from Turku. Rap evoked strong emotions in him while he was still in primary school and in junior high he wrote his first rap lyrics. In high school he played in a band called "Guerra Norte" ["Northern War"]; the three-man band "Ambassa" that grew out of Guerra Norte, is currently recording its first album. But Amoc is now aiming for a solo career and he also hopes to begin studies in education or radio work.

At a recent poetry event Amoc performed "Rap Poetry in Sámi." He says there were less than twenty people in the audience. "I completely forgot the lyrics to one song so I started to speak in pig Latin. The only real word I could remember was 'shoe.' But the audience clapped a lot and mine was the only song that drew applause."

Harry Siitonen, Berkeley, CA
<h_siitonen@yahoo.com>

BÁIKI BACK ISSUES

We just received the bound back issues of *Báiki.* Dan is the one with Sámi origin, but I find myself fascinated with the history. Already I am having trouble putting them down to do other tasks. This will be a good time of the year for me to catch up on the history of this wonderful people. Thank you so much.

Trish and Dan Reed
Kettle River, MN
<patriciareed@frontiernet.net>

[Thanks for your letter and for the nice compliment. To order the "Back Issues of Báiki," *see page 31.**]*

The purpose of "Sámi Connections" is to provide a forum for our readers. We receive many emails and letters and reserve the right to edit them down to a size that fits this space. Opinions expressed here do not necessarily reflect the opinions of this journal. Write: The Báiki Office in Alaska, 1110 West 6th Ave. #108, Anchorage, AK 99501, USA, or e-mail: <faithfjeld@alaska.net>

MAJ LIS SKALTJE

THE SACRED AND THE FORBIDDEN

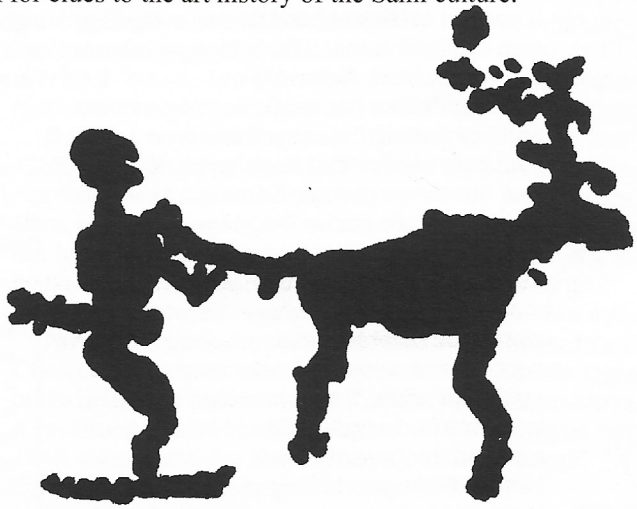
The text for this article first appeared in Yhteinen Maa / Gemensamt Land / A Land Shared: Contemporary and Applied Art of the Northern Peoples, *the catalogue for a group exhibition by Fenno-Ugric artists, 2003-2004. It is published here with permission from the author, who was one of the exhibiting artists, and from the Gallen-Kallela Museum (Espoo, Finland), who produced the catalogue. The exhibit was also shown at the Sámi Museum SIIDA (Inari) and the Wäinö Aaltonen Museum of Art (Turku).*

My roots are in a small and poor minority group, the Sámi. We have never had borders, never had armed forces, and for centuries we have followed a way of life that is different from our neighbors. In the words of the Sámi author Johan Turi, we have been made invisible, and we have also made ourselves invisible to avoid disturbing our surroundings. A great deal of my life has been devoted to restoring that which has been missing and to healing that which has been damaged, because the need for wholeness and belonging is essential for all Peoples.

When I began my studies at the Academy of Fine Arts in Helsinki, art history was included in the curriculum as an important subject. But the art history of my own culture was absent. Like so many times before, I had to fill in the gaps.

Sámi art is a part of the Arctic — it belongs to the Arctic cultures along the coast of the Arctic Ocean. In my quest to find out about my art history roots, I found myself in a variety of places there. I visited a gray room underneath the Skansen Museum in Stockholm that was quarried out of bedrock. I spent a night next to rock paintings in the Land of the Thousand Lakes in central Finland. I visited sacred sites in the area that has been inhabited by my own family for centuries. I spent time at the Museum of Ethnography in Copenhagen and other museums in Oslo, Tromsø and Helsinki, and I studied the petroglyph-covered cliffs at Alta and Tysfjord in North Norway.

My idea in writing this is to take you along on my journey to look for clues to the art history of the Sámi culture.



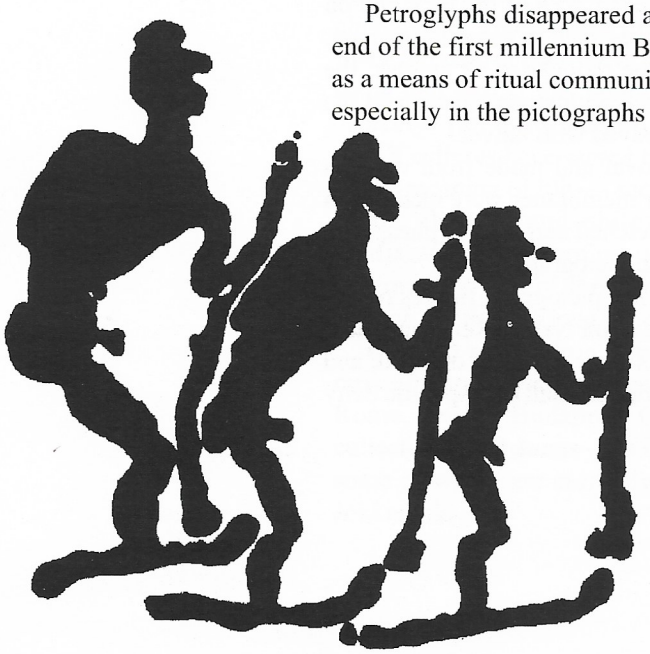
PETROGLYPHS: SÁMI CULTURE ON ROCKS

After the Ice Age, 10,000 years ago, the people who settled in what is now the Sámi region of the Arctic began to produce monumental petroglyphs. Today their carvings and paintings on rock are found throughout Scandinavia and Finland. As recently as 1973, one of Europe's largest petroglyph sites was discovered close to Alta in North Norway. The oldest pictures there were carved on the rock faces 8,000 years ago. It is fascinating to think that 8,000 years ago people made pictures on rock — one of the most durable of all materials — and that their art has withstood the effects of ice, water and wind.

Petroglyphs are generally regarded as symbolizing relationships that gain meaning through ceremonies, mythic events and shamanism. In the Sámi context the images were used in rituals that were connected with the work of the noaidi as seer and healer, and in the trances during which he journeyed into other worlds. Everyday life is not directly represented — there are no pictures of household chores. The ancient artists emphasized the world of hunting, trapping, animals and sacred rites, and the figures in the rock art of Alta are associated with work and outdoor activities. Archaeologist Knut Helskog regards this as evidence that the images there were influenced by spiritual beliefs and traditions and not by the individual artists.

It is interesting to note that whereas Alta is on the coast and the local population subsists on sea fishing, large land animals dominate the Alta petroglyphs. Reindeer are the animals most frequently depicted, followed by elk. Reindeer and elk are associated with ceremonies that are related to successful hunting. The purpose of the petroglyphs was to obtain food by communicating with the spirits through magical means. We can read from them that the animals, the people and the spirits had a very intimate and apparently egalitarian relationship, and that the people expressed humility and respect for what the animals and the spirits gave them.

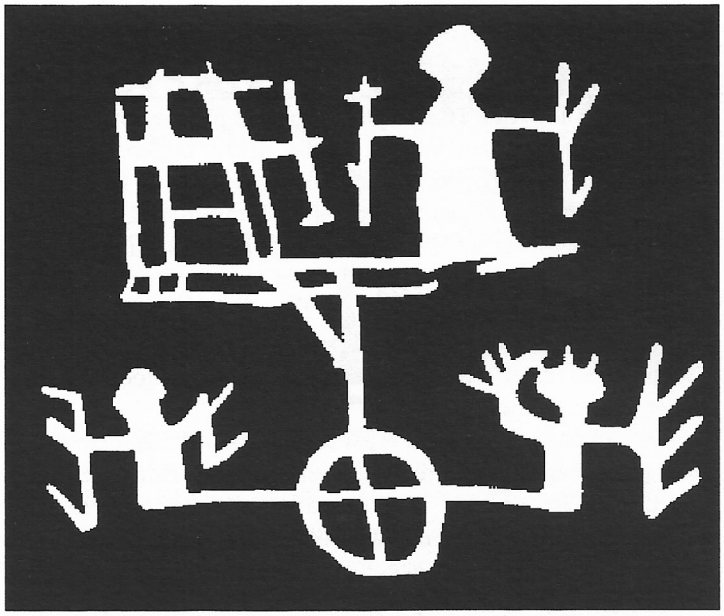
Petroglyphs disappeared as visual representations towards the end of the first millennium B.C., but the imagery remained in use as a means of ritual communication by the Sámi in other forms — especially in the pictographs on noiadi drums.



The figures on pages 6 to 9 are from Ernst Manker, *Samefolkets konst*, Askild & Kärnekull, 1953.

(**SKALTJE** *continued overleaf*)

(**SKALTJE** *continued from page 7)*



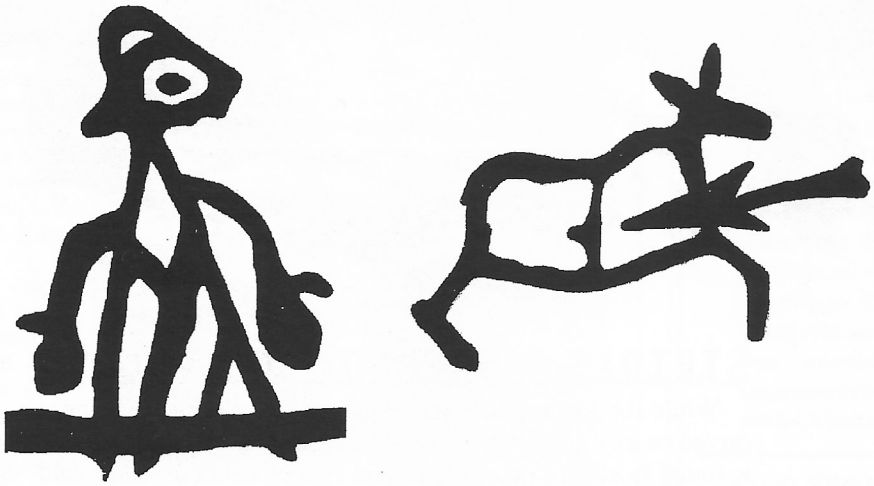
PICTOGRAPHS ON NOIADI DRUMS

The color red serves as a bridge between the Sámi petroglyphs and the pictographs on Sámi noiadi [shaman] drums. Red and red ochre dominates the petroglyphs, and red might have been chosen because of its contrast effect and its availability in the local environment. On the drum pictographs, the color red came from alder bark. But red could also have had symbolic meaning. Red is the color of blood, the fluid of life that flows through the bodies of people and animals alike.

There are other connections between petroglyphs and pictographs. No one knows when drums first came into use by the Sámi, but at the Alta site there are figures dated 3,000 B.C. that appear to be beating a drum. The oldest preserved noiadi drum is dated 1,000 A.D. Despite a time lag of four millennia, the images of animals, people and spirits on the surfaces of the rock and on the membranes of the drums are represented in a similar manner. And the techniques used can also be thought of as similar; the images on the rock faces were carved with stone chisels and the images on the drum skins were engraved with knives.

The bodies of the drums were oval and made from wooden frames or bowls. The drum heads or membranes were made from scraped reindeer hides that were stretched and held in place with sinew or root fibers and painted with pictographs.

There is an inner life in the stylized pictograph figures on the drums. They are associated with the Sámi Nature Religion where everything has a soul, where there is more than just one god, and where the forces of Nature are each represented by a specific deity or spirit.



The drums were sacred instruments, a means for the Sámi to achieve an ecstatic state or trance that made it possible for them to contact other worlds and see into the future. According to accounts written in the 17th century, practically every Sámi family had its own drum. They must have been the family's most important possession because they facilitated contact with the spirit world. They were pleasant to handle, easy to transport, and each one was unique.

Like the Sámi language, the drums displayed regional variations. For example, the back side of West Sámi drums were hung with pewter strips to which objects made from various metals — iron, copper, brass and pewter — were attached. When these drums were waved or beaten they also became ceremonial rattles.

Because the images on the drums expressed a different way of seeing the world — and indicated a different way of thinking from theirs — the Lutheran missionaries viewed them as dangerous, and referred to them as "instruments of the devil." In the late 17th and early 18th century, the church began to forcibly take the drums away from those who made, owned and used them. The majority of the confiscated Sámi drums were burned in fires that were lit in churchyards. Those who refused to give up their drums risked heavy fines, the lash, or even the death penalty. Recent Norwegian studies show that during this period 30 Sámi were burned to death for "sorcery" [for using a drum].

All cultures have sacred traditions that provide an explanation of the meaning of life — sacred traditions that are the distillation of the thought and philosophy of many generations. The confiscation and burning of the drums must have shaken the innermost layers of the Sámi cultural soul and damaged their creative work for a long time to come.

Only 70 noiadi drums survived. Most of them are housed in museums and private collections in various parts of Europe: Paris, Rome, Berlin, Budapest, Copenhagen and Oslo. The largest collection — 30 drums — is in the Nordiska Museet in Stockholm, some of which are currently on display at the Ajtte Museum in Jokkmokk.

(**SKALTJE** *continued overleaf*)

(**SKALTJE** *continued from page 9)*

SIEIDIS: SACRED SCULPTURES

Drawing: Nicolaus Skum: "Levande landskap," from Ernst Manker, *Samefolkets konst*, Askild & Kärnekull, 1953

While the history of Sámi visual art is contained in images carved on rock and painted on drums, the history of Sámi sculpture is found in sieidis: sacred sites and figures made of stone and wood. Sieidis are regarded as the incarnations of deities where offerings can be made. A sieidi can take different forms — an unusual rock formation, a stone with a special shape, a sacred mountain or *fell* — that in many cases have been shaped by Nature. Stone and wooden sieidis have also been given human or animal features and are sometimes inscribed with symbols.

Some scholars believe that a sieidi is the actual deity, while others claim that it is the representation of one. Sieidis can be the abode of a spirit or the concentration of spiritual energy in a particular location. Offerings to sieidis were still being made in our area a century ago. There is a sacred *fell* at Áhkavárri in Mellanby where my forefathers made offerings when they passed by each autumn and spring.

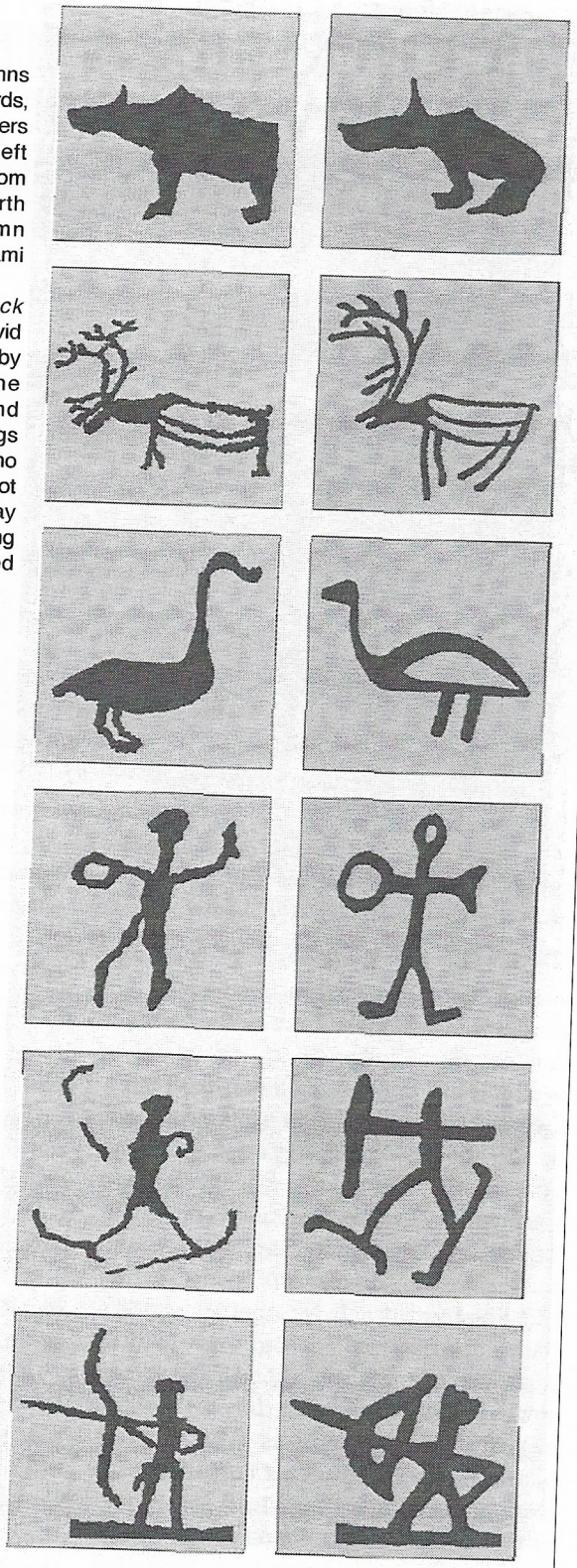
One time, when my great-grandfather was crossing the lower end of Lake Sitasjaure, the ice-floe on which he was standing began to drift downstream towards some dangerous rapids. He offered to sacrifice his family's best draught reindeer to the spirits if they would help him make it back to shore. The spirits saved him. He asked my great-grandmother not to grieve for the reindeer because it had helped to save his life and had been pledged to the spirits.

I do not know if the sacrifice took place at Áhkavárri *fell* or elsewhere, but my great-grandfather may have been among the last persons to offer a reindeer there in this manner because, whenever possible, sieidis were ruthlessly destroyed or vandalized by the missionaries, and those made of wood were burned.

Even if I have not presented anything here that could be called "Art with a capital 'A'," I found out during my journey that Sámi art history can be found in ancient expressions of spiritual belief that connect our People with Nature. Perhaps this is the reason why we have been able to keep our culture alive despite the many attempts to destroy it.

The figures in the two columns depict bears, reindeer, aquatic birds, men with drums, skiers and hunters with bows and arrows. The left column contains petroglyphs from Jiepmaluokta near Alta in North Norway and the right column contains pictographs from a Sami drum.

The figures are from *Rock Carvings, Jiepmaluokta, Alta,* Arvid Sveen, 1996. They were chosen by the author to point out the similarities in both form and language between rock carvings and drum figures. The person who made the drums had probably not seen the rock carvings, which may inidate that the figures had very long traditions. They are reproduced here by permission of the author.



Maj Lis Skaltje was born in 1940 in Gällivare, Sweden. She is a graduate of the University of Upsala (MSc-pol.), Nordic Art School, Kokkola, Finland and the Finnish Academy of Fine Arts, Helsinki. She has worked as an editor and producer in the Saami-language service of Swedish Radio. She is a prolific artist who has participated in solo and group exhibitions in Sweden, Norway, Finland, Great Britain, Australia and Japan. She is currently living and working at Puoltsa in Kiruna, Sweden.

BÁIKI HONORS

FILM MAKER/ARTIST
JAN NIEMEYER HEALY
Juneau, AK

We are grateful to Jan Niemeyer for screening her documentary video at the gala opening of "The Sámi Reindeer People of Alaska" exhibit at the Alaska Native Heritage Center. It was a powerful and loving tribute to her ancestors that truly expressed the spiritual essence of the Alaska Reindeer Project.

THE SPONSORS OF OUR SPRING ISSUE # 26:

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***A special thanks to MAYA McCLELLAND for sending her wonderful collection of *Inuit Art Quarterlys* to *Báiki*.**

Thanks also to HELEN and ACEY NIEMEYER for the summer *gakti* and to DIANE NIEMEYER for sewing it.

NIILLAS A. SOMBY:

SÁMI INDIGENOUS IDENTITY: THE RELATIONSHIP WITH THE LAND

photo source Hommát website: Participants at a Hommát Sami Spirit Camp.

"The North is the place of purification, of remembering, of beginning and ending. Of total darkness in winter and endless light in summer. Those who live here know that there is much light in the darkness and much darkness in the light. In the winter there are starry skies and Northern lights. The white bright snow reflects the colors of the sky. In the summer the trees and plants are growing and flowering day and night. Here live wild animals like bear, raven, fox, eagle, wolves, wild salmon, moose and reindeer. The northern wilderness is a perfect place to deepen a listening to the spirits and for clarifying thoughts — to let go and re-begin."

— www.hommat.org

A special relationship to the land is the main distinctive characteristic of Indigenous Peoples worldwide. This has been described in many texts. Indigenous peoples themselves repeat again and again that they "walk on the lands of their ancestors" and wish to preserve their lands for future generations.

Those Sámi who have consciously lived the traditional nomadic way of life are now over seventy years old. The details of their traditional knowledge and value systems have not been recorded and are not understood. Some of these Elders are saying that the younger generations do not know and often do not want to hear about their knowledge and values. This is particularly true of spiritual knowledge.

Values like the need to take care of future generations, the profound respect for animals and plants, the necessity to keep a balance with nature and how to use the tools that spirituality can offer are part of the Sámi culture. However, little documentation and practical information is available. In the past, authors have often focussed on external manifestations and not on the underlying thought systems. Some aspects — in particular the ones related to spirituality — were often taboo.

Traditionally there were many rules and habits pertaining to respect for the Creation and its physical and spiritual forms. The Sámi took great pride and joy in experiencing the harmony and balance they achieved with nature. Carl von Linnaeus talked about the Sámi as "the happiest people he ever met" in his book about his journey to Lapland in 1732.

One often misunderstood aspect of this traditional value system is its so-called "dark side" where punishment and misfortune are the ultimate consequences of breaking the rules that ensure respect for all living beings. Good and bad do not have the same meaning in the Indigenous world-view as in Christianity. The traditional cultural system links concrete actions directly to their real-life consequences. It makes everyone fully responsible for their deeds.

The traditional Indigenous worldview has often been discredited as being evil and "of the devil" when in reality the traditional rules have often been the tools passed down from one generation to the next to avoid overfishing, overhunting, and exploiting tree and plant resources.

The traditional Sámi subsistence lifestyle of depending on nature and physical strength — on living a life in balance with nature — has been disappearing. The increased power of the nation-states in southern Scandinavia began 350 years ago when reindeer herding replaced reindeer hunting, and the Nature religion was made illegal.

During the last 50 years the changes have been more rapid with the introduction of modern infrastructures, transportation and communication

technology. The regulation of reindeer herding, fishing and hunting, the privatization of lands, the subsidizing of agriculture and the use of permanent housing has made the Sápmi of today a part of the nation-states. Now Sámi lifestyles are not very different from those of Norwegians, Finns, Swedes or Russians. We live in the same houses, use the same technology and have the same education and professions.

The Sámi culture must ask how to express itself today and how to develop in the changing conditions of this globalized society. There is a need to become more aware of the mechanisms and the value systems that guided the Sami culture in the past in order to make the best choices for the future.

PROJECT HOMMÁT
www.hommat.org

"In ancient times the Sámi relied on their spirituality to survive in the harsh arctic climate. They lived in permanent contact with the world of the spirits and consulted them for every important decision as well as all aspects of everyday life. The spiritual self-reliance of each individual was crucial. So at our camps a lot of the teaching is non-verbal. As in the past, it is based on experiencing what happens when you connect with sacred surroundings." — *www.hommat.org*

Niillas A. Somby bases his company Hommát ["doing things"] on the theme of the Sámi relationship with nature. In public discussions he often takes the floor to raise awareness about the need for strengthening traditional values and cultural expression. Recently he called for the adoption of a Sámi national yoik instead of the existing Sámi "national anthem" that uses a non-Sámi melody. And he frequently reminds people that they do not own the tundra and that dwellings should be made from materials that can return to nature without leaving tracks so that future generations can also enjoy the land.

Hommát has already produced two videos on the subject. In 2002 they brought out *Soagis Sállenii* [*Birch The Provider*] with Maria Sofe Aikio. It explains the ways the Sámi use birch trees and was made for an international scientific research project.

Gádde Ganddat [*Beach Boys*], a video made the following year, is about Sámi traditional salmon fishing and fishing rights in the Tana River. It raises awareness about

photo source Hommát website: Niillas A. Somby

the River Sámi culture and helps to clarify the River Sámi demands for their fishing rights. The videos / DVDs are in Sámigiella with English subtitles and can be ordered from the Hommát website.

Somby's Hommát also organizes classes and workshops to transmit traditional Sámi skills — for example, fish skin preparation and the making of food.

In the old days, fish skins were often used to make hats, to decorate clothes and to fashion small useful objects like bags. The skin of every fish can be made into strong and beautiful leather, whether it is from the sea, such as cod, salmon, or halibut, or from a lake, such as pike. Since fish skin preparation is no longer taught in Norwegian handicraft schools — and few people know how to make fish leather in the natural, traditional way — this is taught in some of the Hommát camps.

As for the making of traditional foods, a lot of the knowledge about how to use herbs and berries has almost been forgotten, even though, like all Indigenous People, the Sámi once knew how to use every root, bark and herb that grows in the wild.

However, Laila Spik from Jokkmokk, Sweden is one person whose family has retained a lot of that knowledge. She is a distinguished cook who is frequently invited to serve traditional meals at Sámi events and Swedish state dinners. Her knowledge about the uses of tree bark and how to prepare delicious meals from roots and herbs gives a new and previously unknown dimension to modern Sámi food and this, too, is being taught at some of the Hommát camps.

Other Hommát Sámi Spirit Camps emphasize traditional spiritual knowledge. While fish skin preparation and food making are aimed at local audiences, the Sámi Spirit Camps address a more diverse group of people who want to become better acquainted with Sámi spirituality. These camps have taken place in Western Europe as well as in Sápmi.

The Spirit Camps provide a place to learn and practice rituals, exchange healing, learn to yoik, use the drum and discuss traditional values and Sámi ways of doing things. One can hear Sámi stories and get a taste of life in a *lavvu* with the cold Sámiland winds blowing over your smokehole and reindeer fur keeping you warm while you drink your own hand-gathered herbal tea.

Beach Boys and *Birch the Provider* can be seen at the *Báiki* table at the Sámi Reunion Siiddastallen during Finn Grand Fest 2005, Marquette, MI. See page 25.

Homm@

Niillas A.Somby, a respected journalist and photographer, is the oldest son of a traditional Sámi nomadic reindeer herding family. He was one of the leading activists in the protests of 1978-1982 to save the Alta River and the Sámi reindeer grounds from the building of a hydroelectric dam. He lost an arm and an eye in a failed dynamite attack on a bridge that was carrying supplies to the construction site. He and his family received political asylum from the Bella Coola Nation in British Columbia. When he returned to Sápmi he co-founded the first Sámi newspaper Sámi Áigi *and helped found the* Sámidáiddarráddi *[the Sámi Artists' Council].*

His article on the colonization of Sápmi appeared in the first issue of Báiki *and he has contributed several articles since then. He lives and works in Tana, East Finnmark.*

THE SÁMI: REINDEER PEOPLE OF ALASKA
see exhibit schedule page 24 or visit www.baiki.org

photo: faith fjeld

"THE ONES WHO DISAPPEARED."

The photo that straddles these two pages was taken in the Unaluk/Malemiut/Kawerak village of Unalakleet, Alaska in the summer of 2003. Eaton Reindeer Station, Unalakleet, was the destination of most of the Sámi Reindeer Project herders who left Norway in 1898 on the *Manitoba* bound for Alaska. Eaton Station became the center of reindeer herding activity throughout a good part of western Alaska from then on and Unalakleet was where many of the Sámi herders eventually settled.

The empty space between the two houses was once a point of land where the herders and their families made their homes. But now the waters of Norton Sound have eaten away the point and washed away the houses of the Sámi along with their fish racks, storage huts and *lapstrake* boats.

The people who lived on this point have all too often been called "The Last of the Lapps" by journalists in Alaska — and back in Norway these Sámi people are sometimes referred to as "The Ones Who Disappeared." And so we hope that the Reindeer People of Alaska exhibits will fill in the empty space where the herding families' stories should be. In this way we will preserve the names and the memories of the Sámi who lived and worked side by side with their Inupiaq and Yup'ik neighbors.

"THIS IS HISTORY AND IT IS BEING LIVED!"

It has not been that long ago that the Sámi reindeer herders were brought over by the U.S. government to help our people. My parents and grandmothers knew them well, as they were friends and neighbors. They all spoke the local Native language, along with English in school. Now all these beautiful people are gone. They were peace loving and industrious and they made their life work where they were placed. Most of the Sámi Elders are buried in our local graveyard. A few descendants live here but most have dispersed years ago for economic opportunity.

My father had this saying: "This is history and it is being lived." That is so very true. It bothers me that the Western culture is forever searching through all the ruins trying to fashion the origin stories to their viewpoint and don't give much credence to the Indigenous viewpoint. We have to pass on our own oral histories to the young. Both viewpoints need to be taught in the schools. As for myself what I learned in school about our people was not correct and was just brushed over. But we are still here and they are still arguing over where we originated and we know the only place we came from was here.

My mother Ada had a fondness for all and just loved her life here in Unalakleet. Mom had several good photos of some of the Sámis who were here when she was a child, so she knew them well. She told me that they were wonderful people and so talented. I grew up knowing their descendants and I am glad for that.

— Frances Degnan (Unaluk/Kawerak), Unalakleet, Alaska, spring 2005.
Frances is the author of *Under the Arctic Sun: The Life and Times of Frank and Ada Degnan*

Martha Agostini: The Festival of Sámi Identity

RIDDU RIĐĐU

The joik is the musical symbol of Sámi identity. Joik goes beyond the concept of music. It engages the individual in a dialogue with the outside world (the community and nature) and with an inner one. It is fundamental in Sámi every day life.
— Martha Agostini

Banner from the Riddu Riddu website

This is an excerpt from Martha Agostini's dissertation "The Joik, a Certainty: Shaping Identities in the 'Post-Globalization' Era" for her degree in music at the University of Southhampton, England, 2003-2004. It is published here with the author's permission.

It is almost one thirty in the morning; the sky is still clear and blue although the sun has disappeared behind the surrounding mountains. People are dancing on the grass in front of the stage; some are sitting on reindeer skins on the ground at the sides of the stage. Others are simply listening to the music, sitting on the hillside. There is a great sense of sharing and belonging, the mountains echoing the joiking of the crowd; children are running; the bright colors of Sápmi are shining. Joik is all this.

The Riddu Riđđu Festival is a big cultural event for the Sámi people. It has taken place in Manndalen, Kåfjord, Norway every July since 1991. Its name means "storm [riđđu] on the coast [riddu]" as explained by Henrik Olsen, the Festival's producer. The name indicates the place that the Festival has taken in the revitalization of the Sámi culture as a whole. "The idea is to create a kind of cultural storm — an identity storm," he says.

On one level, Sámi identity has been harshly repressed by Scandinavian domination, consequently many Sámi have learned to shun their Sáminess in order to share in the prosperity of their Scandinavian neighbors. Especially in the South and in the coastal areas, the Sámi do not speak their native language any more. According to Lene Hansen, the director of *Ája*, the Sámi Cultural Center in Manndalen, the majority of the people who live in Manndalen are Sámi, but most of them speak Norwegian and see themselves as being Norwegian — not Sámi.

But on another level, a uniform Sámi identity has never existed. The Sámi are a scattered population with significant regional differences. Nowadays the traditional Sámi reindeer herding lifestyle only exists in small areas. Otherwise the Sámi community contains the same diversity as Scandinavian society.

The joik tradition also reflects regional differentiation and the same is true of the Sámi language, which is not just one, but several. At Riddu Riđđu I shared a room with young Sámi girls who communicated

Evening concert crowd at the Riddu Riddu Festival.

in English, as some of them came from the Finnish side and others from the Swedish side of Sápmi, and they probably did not know Sámi well enough — if at all — to use it.

This diversity complicates the definition of Sápmi on a political level. The full recognition of egalitarian rights for the Sámi requires a strong definition of Sáminess among the Sámi people first of all, but the idea of a common identity which every Sámi can refer to is lacking.

The Riddu Riđđu Festival plays an important role in this debate. Its aim is twofold: to reinforce the sense of Sáminess and to construct a national Sámi identity. This is reflected in the Festival's programming, which represents a balance between traditional and modern joiks. Workshops and seminars discuss traditional joik going back to the roots of the culture, while the public events — especially the evening concerts — present modern joik, which transcends all barriers of dialect and region.

The Sámi come from all over Sápmi to share and celebrate their identity and their culture at Riddu Riđđu. They still have to face the fact that they are not in possession of their own culture, and that they often must learn their culture in specific "niches" extrapolated from daily life. Riddu Riđđu is one of these cultural niches. All the activities organized at the Festival — including seminars and workshops — are primarily addressed to a Sámi, rather than a non-Sámi, audience.

Riđđu Riddu started as a Sámi youth organization thirteen years ago. "In the beginning it was political," Olsen says, "but quite soon we realized that a festival would be an excellent way to attract the youth." He points out that the medium of music is fundamental to the question of identity as perceived by Sámi youth today. In the 1970s, the ČSV generation fought to make Sámi traditional idioms legally recognized by the dominant society (ČSV standing for Čájehehkot Sámi Vuoinna — "Show Sámi Spirit"). In the 1980s, joiking was connected to political action, and people were labeled as radicals when they joiked.

But the Sámi people have rapidly moved from being unrecognized as Sámi in Sámiland to the place where they are seen as Sámi in a globalized world. We are living in a world that tends to level out the differences between cultures by the commodification of cultural emblems.

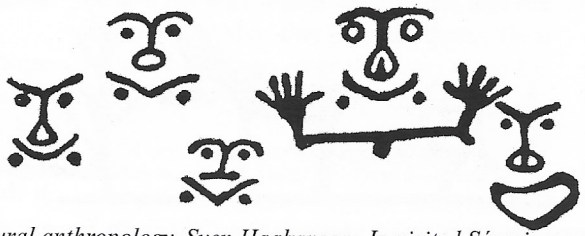
The ČSV generation not only expresses worries concerning Sámi identity but also the commodification of the joik. "Nowadays it is very difficult to involve people in idealistic organizations," a Sámi artist who was active in ČSV confessed to me. "In a rich country like Norway, you have everything. People are lazy and bored. In the late sixties it was really stimulating." In Sámi politics, this situation is reflected

(**AGOSTINI** *continued on page 25*)

Sven Haakanson, Jr.

BALANCING CULTURAL TOURISM

"As an Alutiiq growing up in a remote village on Kodiak Island, Alaska, I have seen cultural tourism start and stop there."
— Sven Haakanson, Jr.

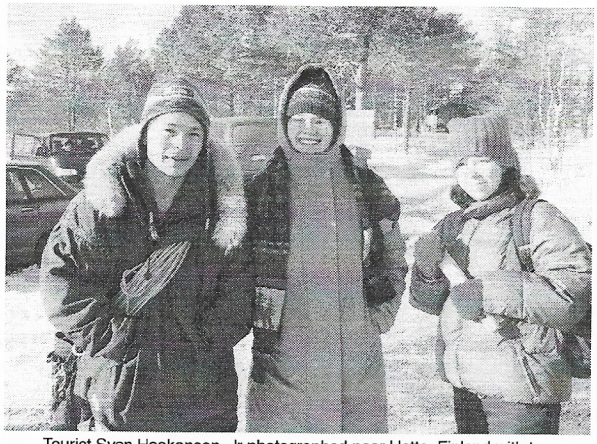


Sugpiaq petroglyphs: Cape Alitak, Kodiak Island, Alaska

While working on his Ph.D. in cultural anthropology, Sven Haakanson, Jr. visited Sápmi on an ecology tour sponsored by Harvard University. As he traveled, Sven, with eight years of experience and research among Arctic reindeer herding cultures, became a tourist. His group visited museums — including the prestigious Arcticum Arctic Research Center and Museum in Rovaniemi, Finland — stayed in ice hotels, ate in igloo restaurants, made trips to reindeer farms, and admired the work of Sámi artists and crafts persons. They went snowmobiling and dog sledding and even went out on an ice breaker for a day, dressed in survival suits that eventually got wet, he says.

For generations Indigenous cultures like the Alutiiqs and the Saami have been told by their colonizers to forget the past, move into the present and live in a modern fashion. Now we are being told the opposite: embrace your heritage, history and knowledge. But in doing this we still have to live in two worlds in order to survive. How can the Alutiiqs, the Saami and other Indigenous Peoples then balance traditional values with the Western way of life?

One possibility is combining appropriate cultural information with tourism to make a living. It is a balance that does not come easy, especially if it works. When Natives are successful, they are envied by their peers and seen as selling out and "becoming white." When they fail, they are pitied and shunned by outsiders and seen as "being Native." This double standard is perpetuated by the dominant society definitions of "success" and "failure." We need to acknowledge that there are two ways of learning — Indigenous and European — and that they are vastly different from each other. We also need to think about what we will share with the general public and what we will teach our children.



Tourist Sven Haakanson, Jr photographed near Hetta, Finland with two young Sámi women from Inari.

In rural communities across Alaska many adults and young people have attended college or taken other types of specialized training. As increasing numbers of Outsiders come into Native lands, these students are better equipped to meet this challenge. But the downside of their increased awareness and understanding of the dominant society can be the loss of knowing about their own culture and language and the traditional ways of living in and seeing the world. Our children come back to their home villages without the sense of place that once was common knowledge.

For thousands of years, Native cultures like the Alutiiq and the Saami utilized everything they harvested from local resources without exploitation. They learned to live *with* the land and not *off* the land. This is how Natives can and should protect their regions and their cultures, and this knowledge is what we should teach to our visitors.

The concept of "cultural tourism" brings up a multitude of questions for Indigenous communities, however. How can Indigenous Peoples balance and maintain their cultural heritage while earning an income from tourism? How can Indigenous Peoples share their heritage with others while maintaining their traditional way of life?

As tourism becomes more prevalent across the Arctic, should Natives be aware of how this industry will impact their regions or should we let things continue as they are, because tourism can either work for the benefit or for the demise of a culture.

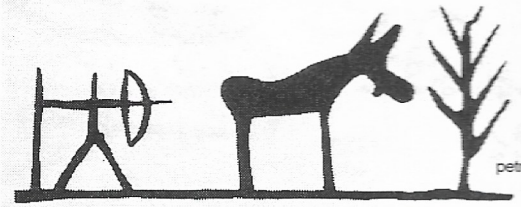
Conduct a web search to see, for example, how the Hawaiian and the Saami cultures are used by the travel industry to attract tourists to their area. Yes, the main attraction of Hawaii is the climate, but the image of Native dancers is almost always used in promoting tourism there. The Saami fall under a similar category. You can take a winter tour and experience riding on a Saami sled, sitting in a *lavvu*, etc. yet never meet a person of Saami heritage. Both groups become voiceless actors in an industry that is looking at production and not the actual product and outside investors often influence what is shown, shared and used from a culture to attract tourists.

Numerous examples show how balancing finance and heritage doesn't work unless a community has complete control over what is said, shown and shared with outsiders. When Indigenous groups become involved with the tourist industry, they need to be aware of how money changes both the expectations and understanding of what is acceptable.

(**HAAKANSON, jr.** *continued on page 19*)

a Genealogy Column by Donna Matson

OUR GATEWAY ANCESTORS



petroglyph: the hunter

WHERE TO START LOOKING WHEN THE NAMES ARE CONFUSING

Thanks for your emails regarding Sami and Nordic genealogy. There is a definite theme running through them. You don't know where to start, or you're mystified that members of the same family appear to have completely different surnames. It's been said that the best genealogical records in the world are Nordic, so we have to be grateful for that against such a confusing backdrop.

MY GRANDMOTHER SAID SHE WAS A "LAPP"

"There is mystery surrounding my grandmother, who had a strong spiritual side and said she was 'Lapp.' She grew up on the island of Rogla [in the Troms region of Norway], and though her parents' and siblings' name was HANSSEN, my grandmother had a different name on her birth certificate — ANDREASSEN. What do you make of this, and do these names have any connection to Sámi heritage?"

— J. in British Columbia

The system of naming children after their parents' first names causes Nordic genealogists more than their share of headaches. I did some preliminary searching on the Internet and found that J. is related to a Norwegian man who has an excellent genealogy website, so J. now has a family tree for her grandmother that goes back to the early 1700s with the possibility of taking it back further herself.*

Her grandmother's father was named Andreas and so she wound up as ANDREASSEN, but her siblings and parents were HANSSENS because Andreas' father was named Hans. This is the patronymic or matronymic system of naming children after their father's or mother's first names.

Fixed surnames were not required in Scandinavia until the turn of the 20th century, and in Finland even later. In earlier times, women's first names became "surnames" if the child did not have an acknowledged father or if the mother came from a more prestigious or famous family than the father. So, for example, you can encounter an INGRIDSSON or a BIRGITSDOTTER.

On the other hand, if the family was noble, royal, bourgeois, merchant-class, clergy, or connected with the government, fixed surnames could go back centuries.

Unfortunately most of us are left scratching our heads over great-grandfathers named Per JONSSON, son of Jons PERSSON, son of Per JONSSON, son of Anders ANDERSSON, son of Anders PERSSON, *ad infinitum*. This caused so much confusion in the Swedish army, with companies comprised of 10 PERSSONS, 13 JONSSONS, 8 JOHANSSONS and 16 OLAFSSONS, that soldiers were given new names having to do with physical attributes, such as strength (STARK); trees (EK or oak) or birds (FALK or falcon). Since Finland was ruled by Sweden for centuries, this gave many Finnish families Swedish surnames since the soldiers tended to keep the names and pass them down.

There was also the custom of naming people after their dwelling places. The only way to keep track of families in these cases is by dates of birth, which thankfully in Scandinavia were meticulously kept.

As for J.'s question about whether HANSSEN, and ANDREASSEN are Sámi names — they're not, they're common patronymics. It's where her family came from that's so telling. Rogla is not only very far north in Sápmi, it also has an ancient Sámi name: *Roavvalak*, which pinpoints her origins as being in Sámi territory for a long period of time. It seems that J. has Sami ancestry, but I will do some more research and report my findings in a future column.

MY FINNISH GRANDFATHER SPOKE A LANGUAGE THAT WAS NOT FINNISH

*"I don't know where our family came from. We think we're of Sámi ancestry; my great-grandfather John 'MAKI'** spoke a language other than Finnish. There's a family story that his son, also named John MAKI, was born in northern Michigan, then moved to Minnesota before settling in Idaho where he and his wife died in their 30s. We've tried to research but came up with dead ends."*

— R. in Los Angeles, CA

Not only does R.'s family have a frustratingly common name, they don't have a clue where their family came from, not to mention the fact that "John" could have originally been Juho, Juhani, Johan, or Johannes — even Tapani or Urho — back in Finland. This problem can be tackled by starting with what you know and working your way backwards.

First, download a genealogy chart from the Internet, or draw your own, or use a genealogy computer program — whatever you're comfortable with. Then put down everything you know about your parents, then their parents, until you're back as far as you can go.

Next jot down the stories you heard as a kid, identify and label as many people in the photos in your attic as you can, and ask family members to corroborate your memories. Start

gathering other information from Bible entries, birth certificates, death records, naturalization papers, census records and ships' passenger manifests. Almost any legal or clerical record can be found via the Internet or a library.

I believe R.'s reference to a language other than Finnish, holds the key to his family's origins. In researching his ancestors, *Roots* author Alex Haley remembered African words that made it possible for him to trace his family back to the Mandinka tribe in the village of Juffure, Gambia, West Africa after more than 200 years. At first glance, R.'s language clues indicate some dialect of Sami or Russian, but further research is needed using specific examples from the language his grandfather spoke.

From the census I learned that John Jr. and his wife immigrated to America in 1887 and I was able to find out that R.'s family lived in Otter Tail County, Minnesota in 1900. (Otter Tail County still has a high concentration of people of Sámi descent). Later they went to Idaho, which backs up his family's story.

Apparently what had been causing such difficulty in tracing his family roots was the varied spellings found in the usual documented sources. ("MAKI," could also be spelled MOKI, MAKEE, MOCKY, MAGGIE and McKEE.)

However, anyone who has waded into census microfilms in libraries is familiar with the Soundex System created in the 1930s to offset spelling mistakes in the Federal Census regarding the names of immigrants from over 100 nations. Thanks to Soundex, irregularities in spelling can be overcome. Alternate spelling tools in the search engines of such Internet genealogy websites as www.familysearch.org, and www.ancestry.com also take such irregularities into consideration.

Most of the 1890 Federal Census records were destroyed in a fire, so I couldn't find the MAKI family in Michigan at that time. I also searched for John Jr.'s birth record, but at this writing Michigan doesn't offer an online database. He can, however, send for the record by mail.

Happily, I located John MAKI Sr.'s naturalization papers in the database at the Iron Range Research and Genealogy Center, Chisholm, Minnesota. It can be ordered online for $10, and in it will be John MAKI'S place of birth in Finland, the day he and his wife anded in America, and the name of the ship that brought them. Then R. will be able to enter the gateway to his family in the Old World.

**A word of caution regarding genealogy websites. Finding members of your family on a website in one click of the mouse is thrilling, but check the sources of information contained in them until you can substantiate them yourself.*

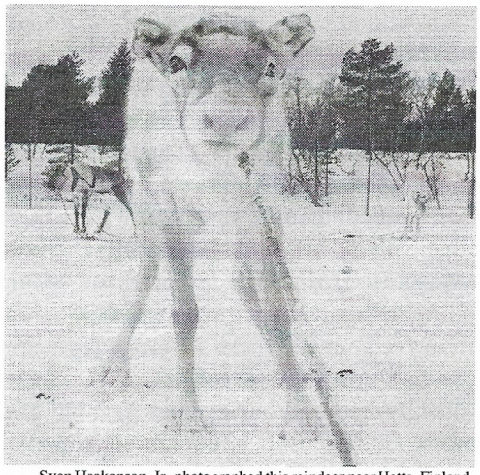
***Name changed for privacy.*

UPCOMING TOPICS:

Genealogical DNA, and a comparison of Internet and traditional family research techniques. Due to problems I've encountered in exchanging e-mails with people in Scandinavia, please send all your genealogy questions to this new address:

<dmvortex@hotmail.com>

(**HAAKANSON, Jr.** *continued from page 17)*



Sven Haakanson, Jr. photographed this reindeer near Hetta, Finland. He says that the reindeer was thinking, "This damn ugly tourist is scaring me."

As an Alutiiq growing up in a remote village on Kodiak Island, Alaska, I have seen cultural tourism start and stop there. I worked for a camp that began with the intent of providing visitors with a hands-on experience in living, camping and learning about our Alutiiq culture. The camp failed because there wasn't a tie to our community or to local individuals who felt strongly about sharing their heritage. Nor was there an awareness of who the Alutiiq People actually were. Our camp was established with the belief that our culture would draw tourists, but at the time very little information was available about the Alutiiqs. This was the camp's downfall. Why would anyone want to spend money to come to a place whose culture they had never heard of?

Other reasons why our camp failed were the costs, the lack of comfort for tourists, and the lack of experience by those designing and implementing it. Most Alutiiqs who live in rural settings can do without all the amenities that tourists expect. If you need to go to the bathroom you go out in the woods and watch out for bugs and bears.

Our camp did not fit into the tourists' expectations of an expensive stay in an exotic locale. They wanted to have fun, relax, sleep in a warm bed, and not work very hard while they learned something new. They wanted a birds-eye view of Native life, but were not interested in living this way themselves. Most of them expected a bedroom — not a room full of bunks — a limited number of bugs, nothing dead to see, and no strange foods to look at and then eat.

So the Alutiiq culture and the dominant society have different expectations and understandings of what is accepted and acceptable. It is very important to understand and clarify the expectations on both sides.

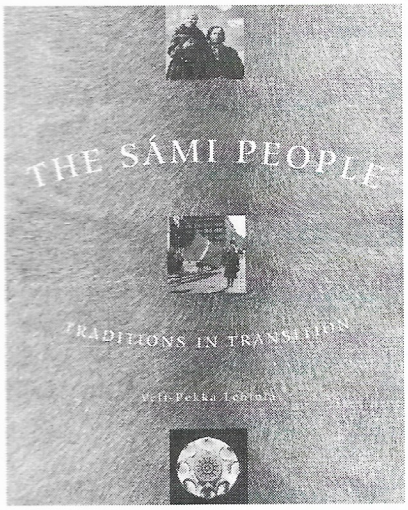
The problem Indigenous Peoples like the Alutiiqs have is that we don't always agree as a group. We need to decide what we want to protect and when to censure those who step out of line — both Native and non-Native alike. When we are dealing with cultural knowledge and intellectual property rights, these issues must become part of our discussions. Sadly — ironically — the cultural camps that are successful are usually the ones that have been taken over by non-Natives who are able to understand the cross-cultural challenges that come up.

After four years of trying to make cultural tourism work, we became a cultural camp for the local Natives that provided a venue for our Elders to pass on traditional Alutiiq science, language, dance and stories to our youth.

Sven Haakanson, Jr., Ph.D., is of Alutiiq, Norwegian and Danish ancestry. He grew up in Old Harbor, Kodiak Island, Alaska, attended the University of Alaska — Fairbanks, and did his doctoral work at Harvard on how the Nenet reindeer herders live and what this means in archaeological records. He is Executive Director of the Alutiiq Museum and Archaeological Repository, Kodiak, Alaska.

BÁIKI BOOK REVIEWS

THE ONLY COMPREHENSIVE CONTEMPORARY SURVEY OF THE SÁMI IN ENGLISH:



Veli-Pekka Lehtola. *The Sámi People – Traditions in Transition.* Tr. Linna Weber Müller-Wille. Aanaar – Inari, Finland: Kustannus-Puntsi 2004, 139 pp including 95 pictures, drawings and maps (17 in color).

The Sámi People is the only comprehensive, contemporary survey of Sámi history, culture and society in English. The Sámi multimedia artist Nils-AslakValkeapää once said "a culture is not a museum artifact, but must change according to its needs and possibilities." Throughout his book Veli-Pekka Lehtola stresses the unity of an ever evolving Sámi culture as well as its heterogeneity.

It is divided into five sections: Multifaceted Sápmi; Milestones of Sámi History; Participants in Modern Society; Sámi Art – New and Old Limits; and Nils-Aslak Valkeapää's Two Lives (the book is dedicated to Áillohaš, or Áilu, as Valkeapää was familiarly known and who died in 2001).

A nod to Sámi storytelling tradition can be seen in sixteen "digressions" or stories within the overall narrative, e.g. "The Sámi and the Laestadian faith;" "Guovdageaidnu's fanatics — religious fervour or folk uprising?" and "A culture linked with nature." Thus one might skip them at a first reading, returning later for more details on particular topics.

There is an emphasis on the Eastern Sámi groups. Three of the digressions are "The Aanaar Sámi – a minority within a minority;" "The Skolt Sámi of Finland;" and "The Kola Sámi: a century of history." Lehtola himself is an Aanaar Sámi. Moreover, the Eastern Sámi peoples and languages are threatened with extinction, so additional knowledge about their history and tribulations is welcome.

There is ample information available elsewhere on the more populous Western Sámi groups. The illustrations are especially useful. They include old drawings and maps, photos past and present, samples of Sámi works of art, pictures of politicians, yoikers and actors and more. There is also a glossary of Sámi place names and their Finnish, Norwegian, Russian or Swedish equivalents. Do not let the 139 pages fool you, for the book is in large format, somewhere in the quarto range, and the digressions are in a smaller font.

The Sámi People lowers two significant barriers for anyone wishing to learn more about the Sámi but are not able to read Sámi or the Nordic languages. The Sámi are the most studied Indigenous people; Tacitus wrote about them in 109 CE and there have been many others such as Ottar, Olaus Magnus, Johannes Schefferus, Carl Linnaeus and Christian missionaries; however, none of these authors were Sámi. Their "outsider" accounts of the Sámi usually had another agenda in mind and were far from unbiased. One of the better ones was Schefferus' *Lapponia* from 1673, in part an effort to counter claims by the Germans that Swedish forces were using Sámi black magic on the battlefield.

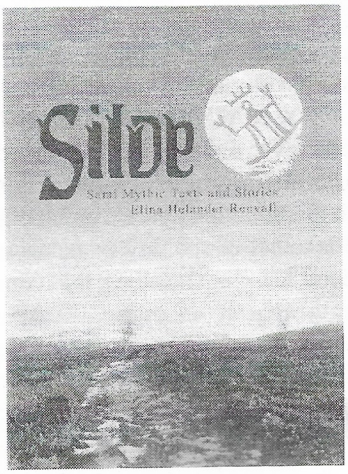
Since Sámi culture was primarily an oral one until the 20th century, books about the Sámi written by Sámi are a relatively recent phenomenon. One of the first was Johan Turi's *Muittalus samid birra* from 1910, translated into English and published in 1931 as *Turi's Book of Lappland*. Lehtola, senior research fellow in the Giellagas Institute at the University of Oulu in Finland, is a Sámi from Aanaar in Finnish Sápmi.

The second barrier is that many of the other resources on Sámi culture and society are either out of print or difficult to obtain. Lehtola lists sixteen items by Sámi authors (including *Báiki*) and twenty-five others in English; many of the former can only be found second-hand at steep prices, many of the latter are dated and of little use. This problem is exacerbated by an Anglo-American publishers' hegemony hostile to translations.

Of the books by Sámi authors in Lehtola's bibliography only Helander and Kailo's *No beginning, no end* was published in the English-speaking world (Canada in 1998). *The Sámi People* first appeared in 2002 and was reprinted with minor changes in 2004, an indication that Kustannus-Puntsi is willing to keep this fine book available.

— reviewed by John Weinstock, Ph.D. He is Professor of Germanic Studies at the University of Texas where he has introduced classes in the Sámi culture. His publications include Skis and Skiing: From the Stone Age to the Birth of the Sport; The Hero in Scandinavian Literature; The Nordic Mind; Linnaeus: Contemporary Perspectives; Contemporary Nordic Literature *and a score of articles. He lives in Dripping Springs, Texas.*

EMBRACING MAGIC AND CAPTURING THE WIND



Elina Helander-Renvall. *Silde: Sami Mythic Texts and Stories.* Nelita Oy 2004, 33 pages, including 17 full color illustrations by the author.

"The Sami move often from one place to another, migrating with the reindeer herds and fishing in other places. Their center of the world moves with them, their home is dwelling in their hearts. And in the air or on the ground, the sacred spirits follow the Sami wherever they go."

—Elina Helander-Renvall, Silde

BÁIKI BOOK REVIEWS

Following in the line of *Dreamscapes*, the Sami spirit continues to move through the words and images of Elina Helander-Renvall's new work *Silde*. Spiraling across the oceans of time, this booklet comes to the Sami descendants of North America in our adopted tongue of English. Sent out to those who are particularly interested in Sami culture and mythology, this small but powerful collection of pictures, stories and mythic teachings carries with it the oral history of our ancestors, awakening the sounds and images that run so often through our dreams.

Like stories told around the fire, Elina's voice emerges as the ancient storyteller in the familiar presentation of the text. "*Listen carefully*," she admonishes, encouraging us to remember the sacred that is living around us. "*Who are the dwellers of your goahti?*" she asks us. And through the unfolding of the dreamscape of stories, the host of characters that comprise Sami mythology magically rise, reminding us of the time when we also understood the sun, wind, stars, and all of life around us to be sacred and divine.

In the tradition of the booklet's namesake *silde* — a powerful and double-sided spirit — not all of what the Sami have found in the intersecting worlds of nature, spirit and man is considered to be good.

Through the story of *Beaivvaš*, we see how the challenges of life, love and survival are borne out on a cosmic level with the eternal competition of the Sun and the Northern Lights for the love of *Niekija*, the Daughter of the Moon.

In the *Elk Hunt* we see how the forces of nature are also precariously arranged. And just when we think that the sky is going to fall down around our ears, this story reminds us to orient our lives to the Pole that is keeping the balance in the center of it all.

Weaving meaning through the stories and texts, Elina interprets the mystical language of glyphs that has carried the thread of Sami oral history on rock carvings and Drum art and it is through the subtle interpretation of these symbols that the characters of Sami mythic history come to life. "*Mighty Diermmes, the Thunder, controls the skies — in one hand Diermmes grasps a rainbow, and in the other, the bow and arrows of lightning. Space is filled with lightning when he travels and shoots his bow wildly in all directions.*"

Ancient glyphs and images also emerge through the lightness of the artist's illustrations, hovering on a backdrop of multi-colored smoke. A true Daughter of the Sun, the spirit of *Akanidi* moves through Elina's artwork sharing with us her songs and stories, bringing a sense of balance to the heavier content that underlies the mythic struggles of the gods.

More than an academic interpretation, this booklet is an open invitation to embrace what is magic in our own nature, to visit *sieidi* sites, to spend time with the moon ceremonies, to pass around trees in a certain direction, and attempt, at least once, to capture the wind.

In this way, these simple stories speak from a deeper understanding of Sámi mythology, connecting the personal, cultural, linguistic and environmental aspects of our existence.

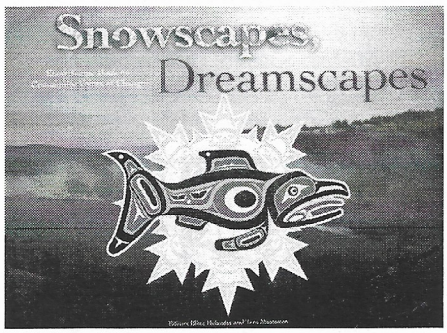
In her preface, Elina expresses the desire that these mythic stories and illustrations will "*be in the right place at the right time.*" For those of us who have longed to know more about our history and identity as Sami descendants, these stories have arrived at *exactly* the right place and time. And so it is true that the sacred spirits follow the Sami wherever they go. *Sami sogas, Sami sohkii, ley-ley-lo-ley-lo!*

— reviewed by Anno Nakai, MA. Anno is a community artist and health consultant working in the field of Indigenous health. She is currently working on an Elders Storytelling/Videography Project for the Native American Nursing Scholars Institute (NANSI). The granddaughter of Wilho Patena Hakari and the mother of Leo and Ursa Nakai, Anno is a yoiker and an active member of the Saami Báiki community. She lives in Camino, CA.

TO ORDER THESE BOOKS

SEE PAGE 22

TEK FOR THE SOUL



Elina Helander and Tero Mustonen, eds. *Snowscapes, Dreamscapes*: *Snowchange Book on Community Voices of Change*. Vaasa, Finland: Fram Oy 2004, 562 pp, including numerous full color illustrations by Elina Helander.

The Tampere Polytechnic Institute of Finland has recently published a unique book documenting climate change in the Arctic. Their project involves researchers who have recorded narrative dialogues by leaders of Indigenous Arctic communities. *Snowchange* is a record of their conversations.

The book gives traditional leaders a forum to speak directly on the issues of climate change. They are concerned with how global warming is affecting the traditional subsistence economy with regard to fishing, reindeer herding and whaling, and they discuss how their communities are dealing with these changes. Some call this awareness "Traditional Ecological Knowledge" (TEK).

Many communities all around the Arctic Circle are represented here — Alaska, Canada, Greenland, Sámiland (Sápmi) and Siberia — and not just Native Arctic peoples. There are also narratives from Iceland, the Faroe Islands, Finland and other Indigenous world cultures from Bolivia, Nepal, Hawai'i, Samoa and Ghana.

Among the communities represented in this book are the Inupiat of Unalakleet, Alaska where the elders are concerned about the warming of the waters and the decline in the number of fish being caught. The weather, too, is changing and warm spells now are part of the winter there.

(**BÁIKI BOOK REVIEWS** *continued overleaf*)

(BÁIKI BOOK REVIEWS continued from page 21)

BÁIKI BOOK REVIEWS

The Inuvialut of Sachs Harbour, NWT report thinning sea ice and an increase of severe winds in the fall, making hunting difficult. The Sámi of the Finnish Vuotso region talk about the "ice rain" that now falls in the autumn, making it difficult for the reindeer to eat the lichen that are frozen in this ice. These are but a few examples of the climate changes documented in this book.

One of the editors is Elina Helander (Sámi), director of the Arctic Indigenous and Sámi Research Office at the Arctic Centre, University of Lapland, Finland. She is a respected writer, artist, and researcher in the fields of linguistics, Indigenous biodiversity, traditional Indigenous knowledge and related subjects. She states: "The Sámi people's traditional ecological knowledge goes beyond observation and documentation because it is a precondition for their survival. It is re-formed in relation to new information at each moment relative to what happens in nature." The Sámi stories and traditions highlighted and illustrated by Elina Helander stand out.

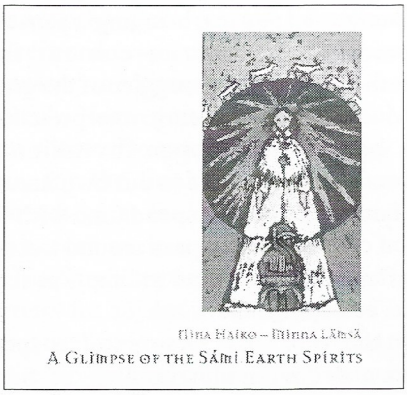
The other editor, Tero Mustonen, is an instructor in Circumpolar Studies at the University of Akureyri, Finland. He is known for chronicling folk traditions from his home region of Karelia in Finland. He wants to make sure that there is an Indigenous post-colonial voice represented at scientific meetings on the Arctic and states, "I was thinking, what can we do? We can do everything, by finding local solutions to the global changes and challenges poised by climate change."

What makes this book transcend the ordinary is the strong cultural web it weaves using stories, philosophies and cultural narratives from Indigenous tradition bearers about contemporary environmental concerns. The past, present and the future are in and of this cultural web. The questions of today cannot be fully considered unless solutions from each traditional community's cultural heritage are taken into account and from the questions raised, answers must come. They must be addressed by concerned individuals, communities, tribes, organizations and regions around the world.

One can become absorbed in this 562-page book for some time to come! For those who want more information, I urge you to seek out the organization's web site: www.SnowChange.org. There you will find links to information that relates to the collaboration of the academic, scientific and Indigenous communities.

— reviewed by Nathan Muus. He is a writer, researcher, artist, yoiker and frequent contributor to Báiki. *He is also co-curator of "The Sami: Reindeer People of Alaska" exhibits and maintains the Saami Báiki Library in Oakland.*

AN EXTRAORDINARY WORLD OF ORDINARY MAGIC



Nina Haiko and Minna Lämsä, translated by Kaija Anttonen. ***A Glimpse of the Sami Earth Spirits.*** Inari: Kustannus-Puntsi, 2002, 58 pages with 30 black and white and full color illustrations.

This beautifully illustrated book of six Sami folk tales is the "diploma work" of two young women in graphic design. The stories were collected in Sápmi in the early 1900s. They are short and printed in large type, thus allowing the illustrations to be the most prominent feature of the book.

The color illustrations by Nina Haiko contain the powerful and primordial energy of another world closely connected to ours that is revealed in the tales. The titles — "A Gufihtar Girl and a Sami Boy," "A Strong Cow" — lead us into the world of Sami superstition. The earth spirits are very much like people but they possess the power to grant riches, health and spiritual clarity. They often try to trick Samis into revealing their less than admirable qualities that lead to a spiritual awakening.

A nearly invisible line separates spirits from humans and many times they enter into each other's realm to marry, or to gain access to talents they seek. Earth and sky spirits, nature spirits and animals are not considered to be greater or lesser than humans — only different in the qualities they possess.

These tales touch on the Sami Nature Religion where nature is alive with powerful spiritual elements. Harmony rests on living in balance with the natural world and abstaining from harming it. Time is cyclical, as seen in the heavens and in the seasons, not linear, as in the idea of progress based on the exploitation of nature.

Information from parallel worlds is made available by reading nature's signs: rays of light coming out from behind a cloud, the turning of a single leaf in a light breeze, the appearance of a significant animal. Every aspect of nature is an energy point where heaven and earth come together to reveal beauty, harmony, and danger.

It is here where vision, knowledge and dreams create a spiritual journey through an environment that cares for its denizens and teaches the lessons that allow all beings to live and grow in an extraordinary world of ordinary magic.

Dawn Morgan is the president of the Hjemkomst Scandinavian Festival and director of the Spirit Room, a non-profit organization dedicated to creative, contemplative and healing arts in Fargo, North Dakota. She can be reached at spirit@ideaone.net

TO ORDER THESE BOOKS

Veli-Pekka Lehtola. ***The Sámi People***
$27.95 from the University of Alaska Press
Toll free: 888-252-6657 • Tel: 907-474-5832
Fax: 907-474-5502 • email: <fypress@uaf.edu>
Secure online ordering: www.uaf.edu/uapress

Elina Helander-Renvall. ***Silde***
$15.00 from the Báiki Office in Alaska
after May 1st: 1110 West 6th Ave. #1
Anchorage, AK 99501
Tel: 907-277-4373 • email:<faithfjeld@alaska.net>
Make check to: "Baiki - CEED"

Helander, Mustonen. ***Snowscapes***
$25.00* (plus shipping) from Helena Kokko
Tel: 358 3 264 7286 • Fax: 358 3 2647 2676
email: <helena.kokko@tamk.fi>

Haiko, Lämsä. ***Sami Earth Spirits***
$16.00* (plus shipping) from
www.puntsi.fi

*Prices flunctuate with the US dollar exchange rate.

FROM SÁPMI: INDIGENOUS RIGHTS AND NATURAL RESOURCES VIOLATIONS

FINNMARK BILL UPDATE: Sámi Land and Water Rights Threatened in Northern Norway

by Nathan Muus

Johan Mikkel Sara, member of the *Samediggi* [the Norwegian Sámi Parliament] has given us an update on the status of "*The Finnmark Bill.*" As reported in the last issue of *Báiki*, the Norwegian government has introduced a bill in the *Storting* [the Norwegian National Parliament] to reorganize Finnmark County, the northernmost province of Norway. Also called "Sápmi," the area is the ancient homeland of many Indigenous Sami people.

While the bill states that the Sámi would be represented, they would not have a decision-making role in the use of Sápmi's natural resources. This is contrary to the promises made to Sámi organizations over the past 25 years. A delegation of Sámi from Norway, including members of the *Samediggi,* attended meetings at the United Nations Permanent Forum on Indigenous Issues last June, 2004, to express their opposition to this bill. The bill was to have been voted on in February of this year.

Nathan Muus: *"What is the current status of the Finnmark Bill?"*
Johan Mikkel Sara: " The bill is still in the *Storting* and most likely will now be voted on in May or June. We [the *Samediggi*] have had three meetings so far with the *Storting*, and will have yet another two before the final vote. In all these meetings, we have defined Sámi rights according to international law F. Ex. ILO 169, and how this applies to the Norwegian legislation."

ILO 169, adopted by the International Labor Organization in 1989, outlines the basic rights of Indigenous Peoples in independent countries and it was signed by the Norwegian government, among others.

NM: *"Has any progress been made?"*
JMS: "The bill is still not acceptable to the Sámi as it is today. However, the Norwegian government has agreed to identify Sami areas of Finnmark — in my opinion, this is most of the area — and previously they had not done this. This would be in accordance with international law. The *Samediggi* has prepared its own version of the bill, which will be presented to the *Storting*."

The basic difference between the Sámi and the Norwegian versions of the Finnmark Bill is this: The *Storting* would only grant the Sámi a "representative voice" regarding the future use of their natural resources. The *Samediggi* is demanding the recognition of their basic rights as the Indigenous people of Finnmark to make definitive decisions and to exercise veto power with regard to the use of their natural resources.

NM: *"Thank you and please keep us informed about this issue."*
JMS: "Certainly. Also, an historic meeting took place the week of February 21st in Jokkmokk, Sweden. It was the first joint conference of the Sami Parliaments of Norway, Sweden and Finland ever held."

GREENPEACE MOVES INTO SÁMI REINDEER FORESTS: Rescue Station Set Up in Finnish Lapland

Greenpeace has announced that it would be stepping up its campaign to protect the remaining ancient forests in Finland by establishing a Forest Rescue Station in the last Sámi reindeer forests of Arctic Lapland. This follows the Finnish government's decision to start new logging operations in important winter grazing pine forests, in defiance of urgent recommendations issued by the U.N. Human Rights Committee.

The Forest Rescue Station will act as a forward operating base from which to monitor logging operations and assist the Sámi reindeer herding cooperatives in mapping and demarcating important areas of forests. Activists will be living in a combination of insulated modular containers and *lavvus* [traditional Sámi tents].

"In the face of international human rights scrutiny, the Finnish government has chosen to take the business-as-usual approach," said Matti Liimatainen, Greenpeace forest campaigner. "As long as the government continues to log the last Sámi reindeer forests, Greenpeace will be active in these areas until their importance is recognized and the destruction is stopped."

In northern Lapland, many Sámi people still practice traditional reindeer herding, relying on remaining old-growth forests to provide vital food for their reindeer during the cold winter months. The reindeer herders have been fighting alone for their livelihood and have been calling on the government to protect important areas of the reindeer forests from industrial logging. The Finnish government has always prioritized forms of land use other than reindeer herding.

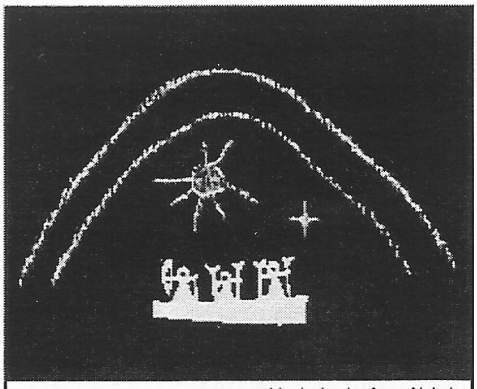
The forests where reindeer graze have been reduced piece by piece by the government's own logging company Metsähallitus, which carries out most of the logging in Lapland. About 70 percent of the wood logged by Metsähallitus is sold for pulp and paper production to the Finnish paper giant, StoraEnso. It ends up being sold to European consumers.

"Sadly we are fast approaching the point of no return. Metsähallitus is on the verge of logging some of the last tracts of old-growth forest that contain horsetail lichen, vital for reindeer winter grazing," said Liimatainen. "What's insane is that the Sámi reindeer herding livelihood is being destroyed to make cheap magazines, copy paper, envelopes, and even disposable tissue paper."

A coalition of reindeer herding cooperatives has recently sent a letter to the Finnish Minister of Forestry and Agriculture calling on the government to agree to a moratorium in the important reindeer forests that have been mapped.

Greenpeace and other Finnish environmental groups are supporting these demands and have written to the government urging them to take immediate action.

— Thanks to Rauna Kuokkanen for contributing this information.



graphic design by Anno Nakai

Three Grandmothers Saami Women's Spiritual Gathering

August 5th - 7th, 2005

A Special Gathering of Women's Wisdom

- Saami Arts, Crafts and Symbolism
- Special Creative Presentations
- Discussions from Elina Helander's Silde Stories
- Talking Circles on Spiritual Concerns
- Saunas and Herbs

This gathering precedes the Sami Reunion Siiddastallen at Finnfest, August 10th - 14th at Marquette, MI

Mesaba Coop Park Hibbing, MN

Camping in tents or cabins
http://mesabapark.us
Space for the gathering is limited and registration will be required.

For more information:
Faith Fjeld
faithfjeld@alaska.net
Dawn Morgan
spirit@ideaone.net
Anno Nakai
elkairiver@yahoo.com

NORTH AMERICAN SÁMI EVENTS

SÁMIT: ALASKA BOAZOÁLBMOT

THE SAMI

REINDEER PEOPLE OF ALASKA

A series of traveling exhibits to honor the Sami herders who came from Norway in 1894 and 1898 to teach reindeer herding skills to the Yup'ik and Inupiaq Peoples of Alaska.

Herder Ellen Sara and her baby sister Berit photographed near Nome.

FOR MORE INFORMATION ABOUT THE EXHIBITS VISIT www.baiki.org

CARRIE M. McLAIN MEMORIAL MUSEUM, NOME, AK
February 8 to September 16, 2005
NORDIC HERITAGE MUSEUM, SEATTLE, WA
October 7 to November 13, 2005
SHELDON MUSEUM, HAINES, AK
October 28, 2005 to December 2, 2005

The official website of "The Sami: Reindeer People of Alaska" exhibit, **www.baiki.org**, has been designed and contributed by webmaster **Randy Rhody**. Thank you, Randy!

NORTH AMERICAN SÁMI EVENTS

See old friends and meet long-lost relatives at the

SÁMI REUNION
SIIDASTALLEN
FINN GRAND FEST 2005
AUGUST 10 -14, MARQUETTE, MI

PLEASE VISIT THE *BÁIKI* TABLE

Check out the *lavvus* and the reindeer. See photos from "The Sami Reindeer People of Alaska" exhibits, learn about "Snowchange," Niillas A. Somby's *Hommát*, and buy copies and back issues of *Báiki: the International Sámi Journal,* plus Kurt Seaberg's Sámi-related wares, Sámi books, posters, postcards, stationery, CDs and DVDs. For free *Báiki* table space email: <faithfjeld@alaska.net>

ANCHORAGE MUSEUM OF HISTORY AND ART EXHIBIT
"FROST: Life and Culture of the Sami Reindeer People of Norway"

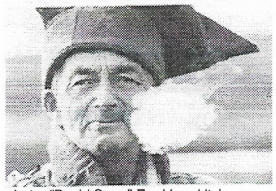


photo: "David Sara," Fred Ivar Utsi Klemetsen

The contemporary photographs of Fred Ivar Utsi Klemetsen will be on display from the 17th of May to mid-September. Stories from the Alaska Reindeer Project will be featured Thursdays in May and June at 3 pm, with a fully furnished *lavvu* as a backdrop. Call 907-277-4373, email: <faithfjeld@alaska.net> or visit www.baiki.org.

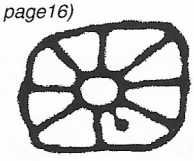
121 West 7th Ave. Anchorage, Alaska, tel: 907-343-4326

sponsored by the Royal Norwegian Embassy, Washington, D.C.

SÁMI FAMILY REUNION
TROLLHAUGEN LODGE
CASCADE MOUNTAINS
WASHINGTON STATE

Saturday, October 8th, the day after the Friday opening of "**THE SAMI: REINDEER PEOPLE OF ALASKA**" at the Nordic Heritage Museum, Seattle come and relax with relatives and friends from Sápmi and Alaska at Trollhaugen Lodge, a beautiful mountain resort nearby. Reservations $50. per person. For more information contact Lois Stover: tel: (907) 486-3842 / email: <shuyak@ptialaska.net>.

(***AGOSTINI*** *continued from page16)*



Riddu Riddu festival logo

in the new direction taken by the struggle. The reinforcement of Sámi collective self-understanding is asserted by the strengthening of solidarity with other Indigenous people. Today, the Sámi view themselves in a larger perspective as a nation in an inter-cultural global space.

The idea of partnership among Indigenous people was one of the main points of a UN conference held in Tromsø in 1993, two years after the start of the Riddu Riddu Festival. Since then the Festival has included more and more participants from other Indigenous cultures. The programs stress the principle of cooperation, with the creation of specific activities such as the Arctic Youth Camp, consisting of a series of workshops and performances especially addressed to young people of the whole Arctic area who are invited to exchange their music. In this regard joik has become a means of interaction and mediation between Indigenous cultures.

This year's Riddu Riddu Festival will take place from July 13th to July 17th. For more information visit www.riddu.com.

Martha Agostini was born in Milan, Italy. She is currently studying for a Master's degree in music composition at the University of Southampton, in southern England. She has done field work in Northern Norway, collecting material and discussing the joik with Sami academics and joikers at the University of Tromsø, the Sami Center of Tromsø and ,of course, at the Riddu Riddu Festival.

FINN GRAND FEST

HERITAGE POWERS THIS FUTURE

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NOTE: If you've already contacted the Marquette committee, forms are being mailed to you. But there won't be mass mailings of packets to earlier mailing lists.

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... read *The Heritage Express!*

- It's a 12-page tabloid containing lots of festival info.
- Look for the current issue at Finnish clubs, or
- Call or e-mail us to ask for a copy, or
- Download it at www.finngrandfest2005.com.

Finn Grand Fest 2005, 2342 U.S. 41 West, Marquette, MI 49855, USA. E-mail president@finngrandfest2005.com

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***THE BACK ISSUES OF BÁIKI* ARE AVAILABLE IN TWO XEROXED SPIRAL-BOUND VOLUMES OF NINE ISSUES EACH (#1 - #9 and #10 - #18) AND ONE SPIRAL-BOUND VOLUME OF ORIGINAL ISSUES (#19 - #24).**

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Each of the three volumes costs $37.50 plus $5.00 shipping and handling. The complete set costs $100.00 plus $10.00 shipping and handling.

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