

B A I K I

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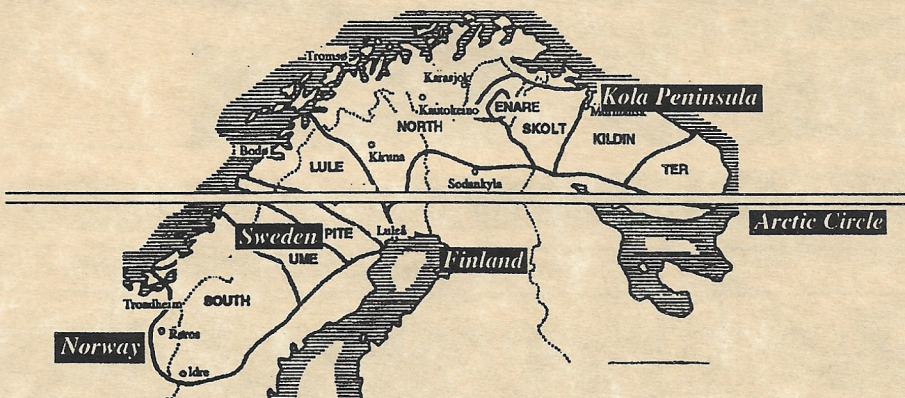
the Home That Lives in the Heart

Issue #15, 1996

the North American Sami Journal



WHO ARE THE SAMI PEOPLE AND WHAT IS "BAIKI?"



The Sami ("Lapp") People are the indigenous inhabitants of Norway, Sweden, Finland and the Russian Kola Peninsula. About 100,000 Sami live in the Nordic countries today, half in Norway. "Sápmi" is the name given to the areas where Sami People live and where the nine versions of the Sami [Finno-Ugric] language are spoken. We estimate that at least 30,000 people of Sami ancestry also live in North America. They are the descendants of Sami people who, due to cultural persecution and the closing of the national borders in Sápmi, emigrated to the United States and Canada as Norwegians, Swedes, Finns and Russians. Until the appearance of this magazine, their story has been completely left out of immigration history. The descendants of these immigrants are now seeking to reconnect with their culture in a meaningful way.

Báiki is the international quarterly cultural magazine that has grown out of the North American search for Sami identity. "*Báiki*" ["ba-hee-kee"] is the nomadic reindeer-herding society's word for cultural survival. It means "the home that lives in the heart" as one travels from place to place, the invisible bond that transcends linear time and physical space. *Báiki* was begun in 1991 by Faith Fjeld as a simple eight - page publication. In four years *Báiki* has expanded to a twenty-eight page magazine. With little publicity other than word of mouth, our first fourteen issues have generated a worldwide readership of over 1000, and a loyal circle of creative support. With the help of a growing staff of volunteers, we have also facilitated a host of cultural outreach projects and our two offices serve as the grass roots Sami communications center between North America and Sápmi.

The success of this magazine is a sign of growing interest in Sami history and culture. *Báiki* is recognized as the major source of Sami information in North America. It is read and quoted by members of the academic community as well as by those who are seeking to reconnect with their Sami roots. To subscribe to *Báiki*, or for information about ordering back issues, please see the insert.

This issue was designed and produced by Faith Fjeld, editor and publisher, and Nathan Muus, associate editor, with Marilyn Jackson, Catherine Azora-Minda, Jean Brown, Mark Iddings, Martiga Lohn, Mel Olsen, Chris Pesklo, Kurt Seaberg, Chris Sexton, Barbara Esko Tan and Jeanne Tweet. © *Báiki* 1996. Material published in *Báiki* cannot be reproduced, except for class room use, without written permission. Opinions expressed in articles and columns are those of the authors and not necessarily those of the staff and / or editors.

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BAIKI

Issue #15, 1996

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Carta Marina Descriptio Septentrionalium Errarum, Olaus Magnus, 1539. From the collection of Mel Olsen, Wentworth, Wisconsin.

A PRACTICAL MOVE MINNEAPOLIS- SAN FRANCISCO VERDDEVUOHTA

Báiki now has two homes, one in Minneapolis (the circulation office) and the other in San Francisco (the editorial office). These are "*verddes*" in the time-honored Sami tradition, drawing on the strengths and energies that are unique to the Midwest and the West Coast. "*Verddevuohta*" means cooperation and interdependence between two places to assure the survival of both in case one comes upon hard times. The two offices will give a healthy boost to *Báiki* and its expanding community.

Moving the editorial office back to San Francisco completes a personal migration that reflects the Sami tradition of the nomad who establishes camps along the way. During our first four years of life, the *Báiki* office has migrated from its birthplace in my San Francisco apartment, to a cabin in northern Minnesota, to the old house in south Minneapolis that now serves as our circulation office, and back again to The City where it started. Without these moves and without these "camps," we would never have gotten to know each other as relatives.

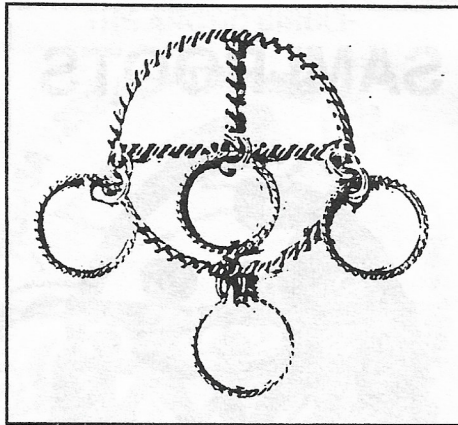
Báiki's circulation address is: P.O. Box 7431, Minneapolis, MN, USA, 55407, tel: (612) 722-3844, fax: (612) 722-0040. My temporary editorial address is: Faith Fjeld, 1201 Dolores #3, San Francisco, CA 94110.
Faith Fjeld, editor

THE 1996 SIIDASTALLAN

The 1996 Siiddastallan was held in Palo, Minnesota February 2nd to 4th, the coldest weekend all winter. Despite the 60 degree below zero weather, there was a turnout of several thousand to this small Iron Range town and due to the extreme cold, it took heroism just to get there.

Mel Mattson did a fine job of coordinating the Finnish Laskiainen, which served as host to the Siiddastallan. A large room for Sami exhibits, videos and information also contained Sami *duodji* [crafts], and hands-on activities such as band weaving (Anja Kittí), the making of baskets from roots and the crafting of articles from birch (Charlie Mayo).

Special guest Ellen Binder, who came all the way from Inuvik, Northwest



Brad Nelson:
Silver Medicine Wheel with Sun Catchers
commemorating the
Third North American Siiddastallan

Territories via Sápmi, taught and demonstrated hide scraping and preparation, as well as other Sami traditions.

Johan Mikkel Sara, a member of the *Sámediggi* [Norwegian Sami Parliament], shared information on Sami culture and politics with folks in the school gym, where a *goahhti* [curved-pole Sami tent] was set up. He joked, as did others. Reindeer rides and storytelling around the fires in the *lavvus* [forked-pole Sami tents] - that were set up outside - warmed the people. There were many unsung heroes who won't be listed here - you know who you are. Thanks again. And thanks to Nick Randall, of the Minnesota Zoo, Kathy Matalamaki, for technical assistance and to the *Báiki* office telephone and fax machine. The 1996 winter Siiddastallan was a memorable success.

Nathan Muus

A POSITIVE AND SUCCESSFUL NORTH AMERICAN SAMI SIIDDA MEETING

Anja Kittí, originally from Inari, Finland, arrived from Toronto for the Siiddastallan. Besides her band weaving demonstration, she served as chairperson for the annual North American Sami Siidda community meeting. Sami from eleven different areas of North America were represented and the cooperative, open spirit of the meeting was refreshing. Gone was the excessive formality, competitive atmosphere and secrecy that has plagued some recent Sami organizational meetings. Every participant voted and expressed their desire to move on as a unified community.
Nathan Muus

SAMI HOUSING AT FINNFEST

Finnfest registration is moving ahead and for participants from the Sami community there is an important deadline to note. A block of rooms has been reserved for the Sami camp in nearby campus housing at Northern Michigan University.

The campus is the site of Finnfest activities throughout the week. The cost of this campus housing is \$19.75 single, \$14.75 per person double. Children under 17 in the same room are free. To utilize this housing arrangement reservations must be made by individuals directly with Finnfest Housing. Mention the reserved Sami block.

Registration must be made by June 1st or the rooms will become available to others.

The necessary registration kits are available from Faith Fjeld, San Francisco *Báiki* office, Barbara Tan, Minneapolis *Báiki* office, or Mel Olsen, 8605 East Sage Road, Wentworth, WI 54874. Please include two 32-cent stamps with your request. *Mel Olsen*

SAMI OVER-LAPP MIDSUMMER WEEKEND

This year's Midsummer will see a gathering of Sami People from Sápmi and North America in northern Minnesota. Two Sami Days are

[*Siidda* column continued on page 22.]

UPCOMING EVENTS

San Francisco, CA: Norway Days, May 4-5, Ft. Mason

Chicago, IL: People of the Sun and Wind, May 17-July 28

Chisholm, MN: Sami Days, June 22-23, Iron World

Moorhead, MN: Hjemkomst Festival, June 27-30

Fargo, ND: Nordlandslaget Stevne, June 27-30, the River Inn

Duluth, MN: Folk Festival, Aug 3-4

Marquette, MI: Finnfest, August 7-11

Libby, MT: Nordic Fest, Sept. 13-15

Turlock, CA: Skandi-fest, Sept. 27-29

LETTERS TO BÁIKI

OVERLAPPING HEADINGS

The Library of Congress is catching up with the outside world and has finally added "Sami" to its list of subject headings. The older term "Lapp" is still useful for finding older materials in our manual and automated card catalogues, but the cross referencing is imperfect. Anyone who is coming here to do research should use both headings. There is much overlapping, and neither heading will produce everything our catalogue has to offer. Please refer to me as well.

Our copies of *Báiki* are carefully stored in a folder labeled "SAMI" in our reading room and are freely available to the public for research.

Internet access to the Library's automated catalogue is provided by direct telnet to marvel.loc.gov. Log in as **marvel**. The preferred method of access is through a local gopher client or via another gopher server pointing to marvel.loc.gov, port 70.

Lee V. Douglas

Humanities and Social Sciences
Library of Congress
Washington, D.C. 20540

DIRT TIMES

I think your publication is wonderful, both for the content and the dedication it conveys toward preserving and promoting the Sami culture. My wife and I have travelled twice to Finland; however the language barrier and the fact that we were outsiders limited our ability to learn. So when I learned of *Báiki* I jumped at the chance to subscribe. The enclosed will give you an idea about my newsletter [*Dirt Times*], and my school [Earth Skills]. We find that many "non-indigenous" people crave this missing connection with nature and the landscape. With the "Earth people" section of my newsletter I try to plant some ideas about how this connection plays out with different cultures and people - not so that customs are imitated, but so that a seed of possibility is planted.

Jim Lowery

1113 Cougar Ct., HC2 Box 8132
Frazier Park, CA 93225

[See advertisement page to order his magazine.]

SAMI ROOTS



Kevisellie: Hans Ragnar Mathisen

ANCIENT MEDICINE

I remember stories about the elderly going into a state of semi-hibernation during times of famine. I'd like to hear information on ancient medicine. What plants were medicinal? I love *Báiki*'s line drawings of reindeer, people, etc.

Kathy Kilponen

3711 L.15 Lane, Ford River
Escanaba, MI 49829

[Angelica, juniper, lingonberry and birch are Sami medicinal plants, see *Báiki* Issue #12, Elina Helander, Ph.D. "Sami Medical Concepts and Healing Methods," pg. 6 ff.]

SNOWSHOES AND CHICKENS



There are no chickens in Sápmi...no snowshoes either. Sami folk have just never developed a taste for either.

Knut

[We beg to differ. Our source for the snowshoe tracks on the back cover of Issue #14 was Knut Helskog, "Helleristningene i Alta, 1988," p. 70 and p. 82. Moreover, Sami historian Odd Mathis Haetta captions a drawing, page 21, "The Sami: Indigenous People of the Arctic:" "...on the left, a footprint. The person is wearing snowshoes. Rock carvings have been found showing people using both snowshoes and skis."]

HO-WAH!

Congratulations on a great issue! I enjoyed the Sami-Anishinaabeg Connections comparison, although I'm not certain about the word "odaynah-waynsun." My husband and I celebrated the issue by watching "The Pathfinder" video the same evening we received *Báiki*.

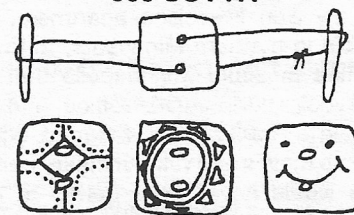
Anne M. Dunn

HCR 84 Box 1405

Walker, MN 56484

[Traditional storyteller Anne Dunn (Ojibwe) is a columnist for *The Circle* and the editor of the Beaver Tail Journal. To order a one year subscription to her journal send \$10.00 to Little Bay Arts and Crafts at the above address. Her book, *When Beaver Was Very Great: Stories to Live By*, was published in 1995 by Midwest Traditions, Inc, Mt. Horeb, Wisconsin, and is available in bookstores.]

300 SUVVA



Suvva became the "must have" article of the summer for Concordia Language Villagers. Introduced by Maret Sára in *Báiki* Issue #13, over 300 versions of the Sami spinning toy made from wood and string were created during International Day!

This was the second Sami Market at CLV's Swedish and Norwegian camps. It included petroglyph printmaking, flag making, displays of gakti, pocket bread roasting and a wealth of photographs, books and posters which helped bring the Sami culture to life.

The evening belonged to storyteller Maren Hinderlie who told stories inside the jam-packed lavvu. The quick-thinking Maren eased everyone's mosquito swatting with a Sami story about how those pesky insects came into being.

The event will be held again this August. Contact CLV 1-800-247-1044.

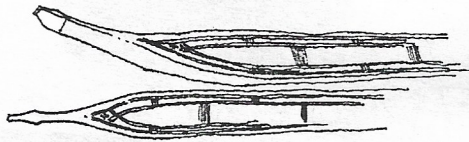
Christopher Sexton

3548 14th Ave. So.

Minneapolis, MN 55407

LETTERS TO BÁIKI

SAMI SKI DISCOVERY IN MINNESOTA



One of the highlights of 1995 was discovering an old Sami ski, warped but well preserved, between the uprights of an old barn wall on the J.O. Kalstrom place, Big Bend Township, Chippewa County, Minnesota, east of Milan. There was only one of the pair, beautifully formed with extended tip, double groove on bottom and single leather strap binding.

The inscribed decoration on the front of the ski is attractive and distinctive, a simple line with a small cross in the diamond-shaped area at the head of the design.

The Kalstoms were Norwegian. The farm site has retained its historic Norwegian-American character. House, barn, granary, hog house, pump house, and summer kitchen all remain intact and create a wonderful complex with a very special feeling. The old Kalstrom place was recently purchased by Gary Tentz, RRI, Esko, Minnesota.

The ski is currently in my possession and is possibly on its way to the permanent Sami collection at the Vesterheim Museum, Decorah, Iowa.

Franz Albert Richter
RR 2 Box 95
Clarkfield, MN 56223

THE VESTERHEIM SAMI CONNECTION

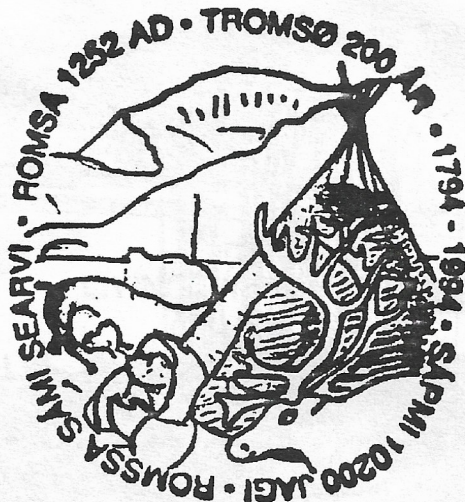
The Vesterheim Norwegian American Museum, Decorah, Iowa, is planning a Sami exhibit to run from mid-November 1996 through May 1997. We are looking for folks who might consider loaning Sami *duodji*, *gakti* and other cultural objects to be part of this exhibit.

Also we are looking for Sami craftspeople who would be available to participate during our special Christmas festival the first weekend in December, and the Velkommen celebration in early May 1997.

Please phone me at: (319) 382-9681, or fax: (319) 382-8828.

Carol Hasvold
Vesterheim Museum
502 West Water St.
Decorah, Iowa, 52101

THE ARCTIC CIRCLE



Keviselie:
Tromsø Sami Association
logo for 200th year celebration

Greetings to you from Arctic Sápmi! I just came back from Copenhagen where I have an exhibition together with Nils Aslak Valkeapää and an Icelandic artist. Valkeapää was supposed to open it on March 1st, but had a bad car accident and was hospitalized with a broken leg, yet should be glad to be alive after colliding with a huge truck.

A couple days ago, Rigoberta Menchu Tum became an Honorary Doctor of the University of Tromsø. In addition to the formal document she was given a framed print of mine, "Indigenous Village." An honor for me too.

Keviselie / Hans Ragnar Mathisen
Romssavárdu Varden 193
N-9018 Tromsø
Sápmi via Norway

THE TSCHUDE - ONI CONNECTION

I enjoy reading *Báiki*, which introduced me to the rich traditions of the Sami people. Two weeks ago I had a chance to see "The Pathfinder," which was very interesting and powerful. Who were the Tschudes? Why did they attack the Sami village for no reason?

Takeshi Kimura
5425 So. Dorchester #2B
Chicago, IL 60615

[The Tschudes represent the "evil giant" that can take many forms. They are similar to "Oni" in Japanese mythology.]

LEARNING PREJUDICE

It's so fine to have found someone who realizes there was a life in Scandinavia before Christianity. My Mother equates "Lapps" with the same negativity towards witches and Indians. I wonder how that prejudice was learned?

Her Grandmother was a mid-wife for fifty babies and a multitude of livestock. Their farm near Hinkley was too poor to live on. Her grandfather was a race horse vet from Helsinki. Her Hautala-Haiju family came from Nuomo in Vaasan Laani, Nein Seinjoki and Ilyomaky in Finland. My Dad says he's gone back 20 generations into Norway, to Lars Hansen Froseth and Ana Froseth from Vineset and Bergen, and to Glassoya Island and Valdres.

It's so hard to get information. The people who had the stories were dead before I was born. Those folk in Sápmi don't know how fortunate they are. They have a tradition.

Faun Bonewits
333 Cedar Ave. So. #4
Minneapolis, MN 55407

NOT JUST "BÁIKI-ISH"

One Native American artist was upset because he wasn't accepted as an artist unless he did Native American themes. How about a few stories once in awhile from a Sami author that aren't Báiki-ish?

David Salmela
5871 Covington Lane
Minnetonka, MN 55345

[A great new adjective and a suggestion for our staff to discuss. But first, how do you define "Báiki-ish?"]

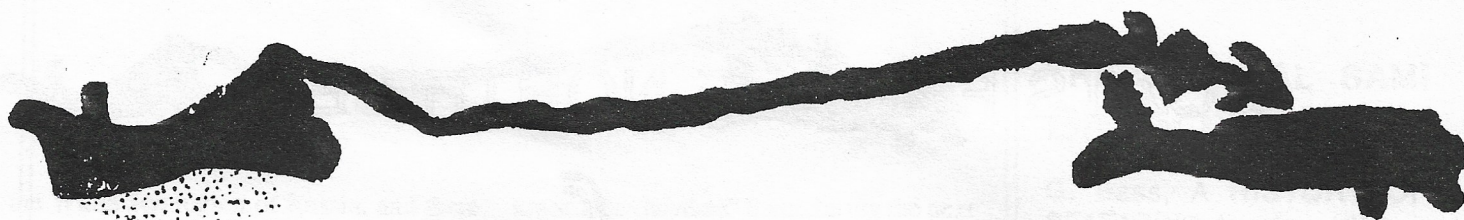
MORE SIIDDASTALLANS

I would like to connect with folks a little more often - or at least have more opportunities to do so - perhaps a more formalized summer gathering to compliment the winter reindeer fest.

Eric J. Seaberg
1705 Henry St.
Middleton, WI 53562

[We agree. Tom and Elli Scheib, reindeer breeders from Finland, Minnesota, have started a Sami weekend event during the summer, but we need folks to start "Sami Pow Wows" in other areas too.]





THE COASTAL SAMI

part one: LIVING WITH NATURE

Mel Olsen



Many historians believe that the Sami People began to occupy the coastal regions of Fenno Scandinavia around the time of Christ, but today archaeologists are finding evidence of much earlier settlement. Artifacts clearly show that Sami tools for deep-sea fishing were in use well before.

Sami existence has been based on harmony with Nature's resources and a lifestyle in keeping with the earth's cycles and seasonal provisions. From their initial movement north, Sami groups took their places in a land that most Europeans considered marginal. But for those skilled in the indigenous hunting and gathering lifestyle, there was abundance from the forests and water.

For several hundred years, the largest of the Sami groups found their way through the western mountains and along the northern coast, because the rocky margins of the North Sea offered the richest resources to be found in the Polar region.

By the Third Century, *siiddas* or self-

sufficient extended-family Sami communities were established. Recent finds by Swedish archaeologists help to reconstruct a very balanced way of life: "There the coast Lapps had their summer sites; they harpooned seal, maybe even walrus. There they fished cod, haddock, coalfish and other fish using hooks, lines and nets. There they caught seabirds, and gathered down, and even took salmon in the rivers and lakes. And there, inland, they had their winter sites. There was wood for fuel and timber for boat building, and above all else there were wild reindeer, bears and other game." (Solberg)

The people roamed freely. With little



competition they found suitable sites along the coastline and in the mouths of fjords. Aware of the migration of cod, whales and birds, they fashioned the tools needed to take advantage of what Nature provided. Fish hooks and harpoons were of bone and slate, and strategically-placed nest boxes provided eggs in season. Berries were plentiful and most families acquired a few reindeer to use as decoys in the hunt.

Between the Fifth and Sixth Centuries a few hardy Norse also began to establish encampments in the north. For decades this

tentative Norse presence existed along with the Sami, but the sparse population meant little contact. As an awareness of the rich Sami resources developed, the number of southerners venturing north began to increase. The motivation was trade. Furs, down and dried fish were bartered for tools, cloth and cereals.

Because the sea was the only access to the north, coastal Sami soon became the trade intermediaries. Goods began to find their way to the coast from the mountain Sami of the interior, as well as from northern Sweden and Russia. Thus a major change took place in the Sami lifestyle because trade introduced the concept of profit beyond mere subsistence.

In these years of change, Norse traders and fishermen gradually began to occupy the islands, while the Sami continued to maintain their patterns of life along the coast. The relationship continued to be mutually beneficial. While the Norse found conditions difficult - many attempts at building settlements were abandoned - some did learn Sami ways, so trade connections were maintained.

By the early Viking period, a few southerners had well-established footholds in the Sami areas. In 880 AD, according to Snor Sturlusson, the North Norse Viking Othere "lived further north than anybody else [sic]...among Finns [Sami] who fished in summer and hunted in winter. The Viking traded with the Sami for reindeer hides, bear, martin, otter, bird down, walrus tusks and rope made from skin."

The walrus tusks came to the coast from

[Olsen continued on page 9]

BOATS FOR THE NORTH SEA

Mel Olsen

Embedded in the various theories of the immigration of the Sami People to Fenno Scandia is the problem of the mountainous topography of the coastal regions. Land travel is not an option.

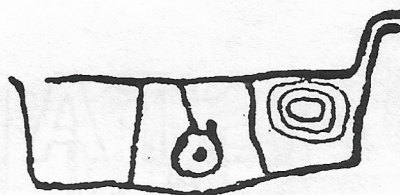
There are those who believe that when the Sami People reached western Finnmark - perhaps as early as 6000 BCE - they brought the awl, the bone needle and the knowledge of how to make seaworthy boats from skins with them. With these boat-building skills, survival along the North Sea became a viable option because fishing and migrating with the cycles of the seasons depended on seaworthy craft.

Further to the east, other Sami groups moved into vastly different environmental circumstances. These included clans that came to be known as "Fisher Sami" and "River Sami." Here too, the development of watercraft was an integral part of economic survival.

With forest resources and waterways far different from the North Sea, bark or dugout boats were the common solution.

But for the coastal Sami, boats made from skins provided the basis for a way of life that followed the rocky coast and eventually found its way far out to sea. Archaeology has confirmed that by 2000 BCE, the Sami were accustomed to deep sea fishing and whaling.

Their skin boats were sewn to conform to a minimal frame. Square or rectangular in shape, the boats were



fitted with a strong keelboard to absorb North Sea pounding and they could be drawn up onto the beach without damage. Sami boats enjoyed a wide reputation for their seaworthiness and their flexibility without taking on water. Each was built to suit the size of the family or the siidda that made up the crew. (Sometimes husband and wife alone made up the crew in isolated areas.)

Eventually, government land

holds eight sets of oars. Six planks on either side of the keel are held in place in the lower strakes by iron nails, but in the gunnels, they are held in place by sewing. While this boat may be a Norse-Sami hybrid, it is known that the Sami way of shipbuilding was lapping and sewing, as in the old skin boats.

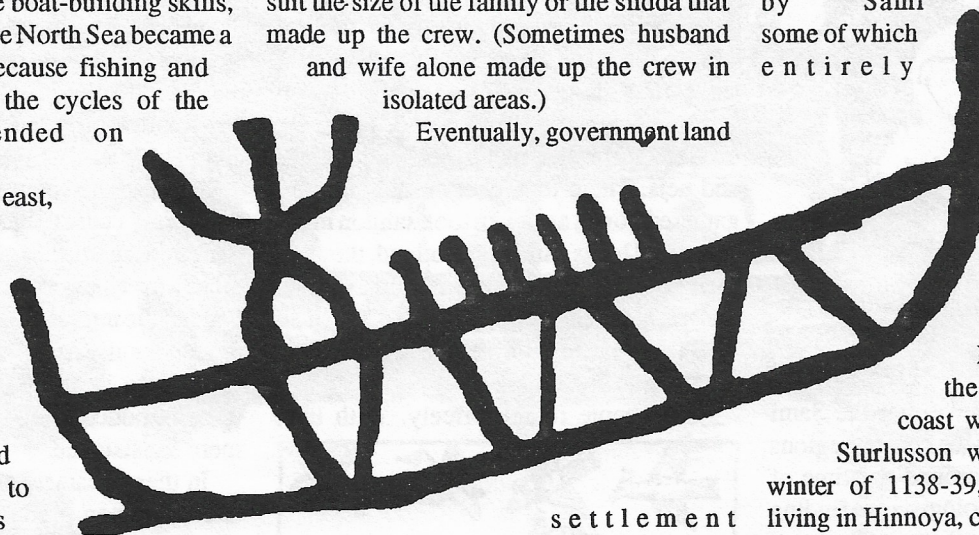
By the Viking Period the entire boat building industry was taken over by Sami villages, some of which existed entirely because of shipbuilding.

From pre-medieval times to the Eighteenth Century, Salten and Tysfjord, Norway supplied the islands and the coast with vessels. Snor

Sturlusson writes that in the winter of 1138-39, Sigurd Slembe, living in Hinnoya, commissioned two boats from Sami craftsmen. They were sewn entirely with sinew, with willow frames, and were designed for a rowing crew of twenty four.

Sails were never a design factor in Sami boats, which evolved with a flat keel that was ideal for beaching, but inadequate for supporting the pressure of a mast. Within the confines of a fjord and close coastal navigation, rowing was far more practical than endless tacking to gain a little distance.

And so, coastal Sami life, from fishing to seafaring, was dependant on the evolution of the only practical form of transportation. The Sami boat governed the economy and reinforced the social structure of a People closely related to the fjord and the sea.



settlement programs and trade potential

brought Norse neighbors. Throughout the Viking period, people from the south intermittently occupied the coastal islands. The islands had never been forested, so boat building in the North Sea area was conducted in the fjords where the Sami knowledge of how to build seaworthy craft contributed heavily to the building of boats by Norwegians.

Sami shipbuilders commonly cut very thin planking which was lapped, then sewn with thong or spruce root. Wool and pitch was used for caulking. An Eighth Century vessel has been excavated near Tromsø, Norway which is made entirely of thin lapped pine plank, the bow and stern rising to a pointed configuration. Over 42 feet long and 8 feet broad at the beam, the craft

the White Sea region of Russia, and there was keen competition between the Russians and the Karelians for favored trade goods. The Viking Othere cultivated his land with a horse and his new European plow. He kept cattle and pigs, domesticated reindeer,



and hunted whales with the Sami.

Gradually other Viking chieftains developed similar domains across the polar region. Eventually, the complex trading system came under the control of the new kingdom. The north was overwhelmingly Sami and a major portion of the wealth of the kingdom depended on Sami resources. In 1115 the *Frostatingsloven* Code made trade with the Sami a royal privilege. Consequently, Norse-Sami relations remained good.

Then changes took place that had adverse effects on relationships in the polar north. In the Twelfth Century, state-sponsored churches were established at Trondenes and Vagan, and with them came the concept of domination. Priests, the first so-called "literate" population, formed the first centralized bureaucracy.

Moreover, Russia and Sweden established claims over Sami lands so that by the Thirteenth Century, fully half of the Norse, Russian and Swedish trade with the European continent came from Sami sources. Taxation increased and the Norse exerted a stronger foothold to ward off the Swedes and the Russians.

Up to this time, Viking expansion had been overseas, but reenforced by the presence of the church, their expansion turned north. The church encouraged increasingly negative attitudes toward

toward the "heathen" Sami during the next two centuries.

In 1250, King Haakon Haakonsson established a church in Tromsø and in return for Christianizing the Sami, received Papal exemption from participation in the Crusades. At the same time, Norwegian settlers were given the right to hereditary land ownership after four generations.

The pressure to convert the Sami to Christianity increased. In 1313 a decree by King Haakon V. Magnusson reduced by two-thirds the taxes of those Sami who became Christians. The king also took additional steps to control trade to the advantage of both the church and the state.

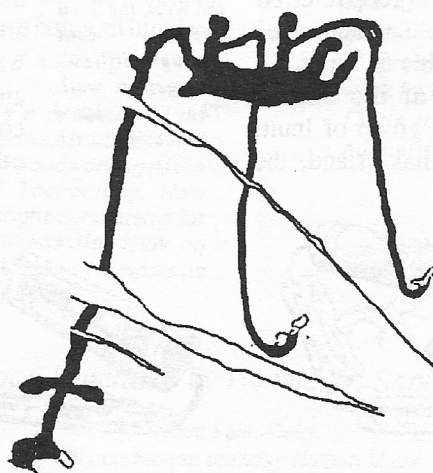
Deprived of their traditional land and trapped in a tightening system over which they had no control, the colonized coastal Sami became the victims of exploitation.

But during the last half of the Fourteenth Century, the conquerers were to be confronted by Nature, a force that neither the church nor the state could dominate.

Mel Olsen is professor of art and art history at the University of Wisconsin, Superior. He is a weaver, researcher and frequent contributor to BAIKI.

part two: THE GREAT PLAGUES

(continued in the next issue)



graphic design: Mel Olsen / Faith Fjeld ; computer work: Mary Lou Perham;
map and woodcuts: Olaus Magnus; pictographs: traditional Sami

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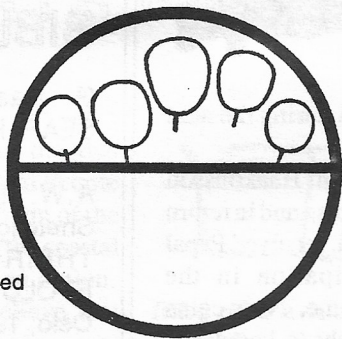
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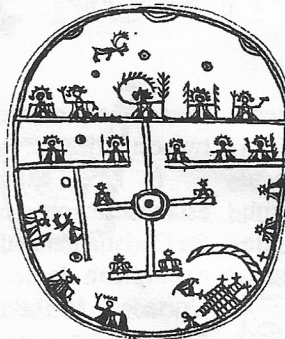
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SAMI INUIT



Drawing: Ron Senungetuk, "Five Inuit Drums" symbolizing five Inuit regions. Drums are used for ceremonial purposes.



Drawing: Sami Drum from the Finnmark region. Drums are used for ceremonial purposes.

SAMI INUIT SAMI INUIT

The term "Lapp" is also the invention of academics and outsiders. It has been replaced by "Sami," thanks to cultural activists.

The term "Sami" is also problematic. Sámiigiella has nine dialects, some of which are mutually unintelligible.

The Sami are also called "Sámi," "Saami," "Same," and "Samieh" depending on the country of origin and the Sami language being spoken. See map, page 2, for the location of Sami cultural groups.

We are known as "Eskimos." This long standing term is the invention of outsiders. It prevails because scholarly work makes it persist even as our political movements begin to insist that we are "Inuit."

The term "Inuit" is problematic in Alaska. We have linguistic differences which are comparable to those of Norwegian, Swedish and Danish languages.

To the west of the Yukon River, primarily inland near coastal waters, we have a group of people who are bonafide "Inuit." This group extends from Unalakleet at Norton Sound, westward to the Bering Strait, northeast to Barrow, eastward via Kaktovik to Northwest Territories, Canada, Baffin Island and then down to Labrador. This group is related to the Greenland Inuit. Linguistically we are Inuit. Certain members of this group are also known as "Nunamet" or inland people.

From east of the Yukon River to the Alaska Peninsula is another group referred to as "Yupik" by scholars. To themselves they are "Yuiit," comparable to "Inuit."

On the Pacific side of the Alaska Peninsula there is a third group of Inuit. Their location is on Kodiak Island, the

Kenai Peninsula and coastal lands at Prince William Sound as far as Cordova. They refer to themselves as "Aleuts," again, comparable to "Inuit" and "Yuiit."

My birthplace is Wales, Alaska, fifty-seven miles from mainland Siberia. Our tradition recognizes classes of people from the poor, to the rich who own skin boats. The Wales culture has stayed put for at least 3000 years because game animals, birds and fish migrated annually through the Bering Strait.

The following is a simplified terminology of my Wales dialect on the Bering Strait:

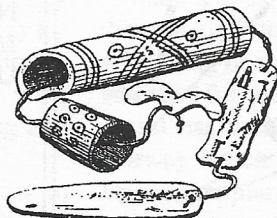
1. "Inuk" means human
2. "Inupiaq" means one real human, or my kind
3. "Inupiak" are two
4. "Inupiat," more than two
5. "Inuit" means "the People"

After Western contact, our culture went through difficult changes. The powerful and deeply rooted ceremonial dance masks which were used for whaling celebrations and the dramatic expression of the spiritual continuation of food sources gave way to other images which today are apt to be

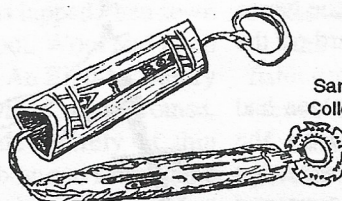
"Sami" means human, or "the People."

After contact with the West, the Sami culture went through difficult changes as well. The spiritual connection with

Inuit ivory needle case, 3000 years old. Source: H. Müller-Beck.



Sami reindeer bone needle case. Collection of Rudolph and Solveig Johnson.



CONNECTIONS

SAMI INUIT

food sources, and the sacred cultural ceremonies that guaranteed the survival of the People and the land were superimposed by christian rituals. Natural implements have often been replaced by manufactured goods and Sami foods are now supplemented by commercial foods.

The cloudberryes of Sápmi are said to be very similar to the salmonberryes of Alaska.

likenesses of a blond and bearded Jesus Christ on a wall.

The beautiful ivory whale hunting implements are no longer used and whales are hunted in aluminum boats. Supplementary food comes in cans that are delivered by small airlines from Nome.

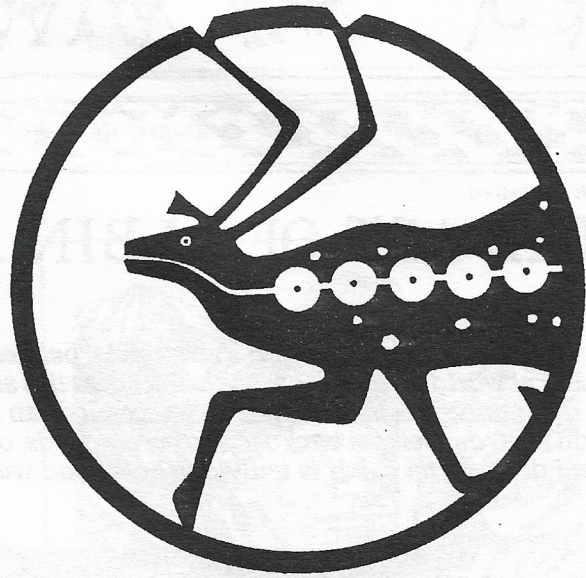
Walrus ivory, whale bone and caribou horn were plentiful in Wales. Today the same materials exist but reindeer horn has replaced caribou horn. Since Samis came here a hundred years ago to introduce reindeer herding, there is comparable bone surface work on Wales native art. And some 19th century ivory art resembles Sami art on horn and wood.

Very fine needle work on fur is very much like Sami work too.

In Karasjok I have seen berries and edible plants that are common in Wales. Wales fish are also practically the same as over there.

At least spiritually, there are not too many differences between being an Inupiaq in Wales and a Sami in Kautokeino.

Ronald W. Senungetuk is a professor of art emeritus, University of Alaska, Fairbanks. He studied silversmithing and woodworking at the Rochester Institutue of Technology, New York, and received a Fulbright Scholarship for one year study at the Statens Handverk og Kunstindustriskole, Oslo, Norway. He works as a museum consultant and artist.



Drawing: Ron Senungetuk "Arts from the Arctic" logo representing the five participating indigenous nations: Sápmi, Greenland, Canada, Alaska, Russia.

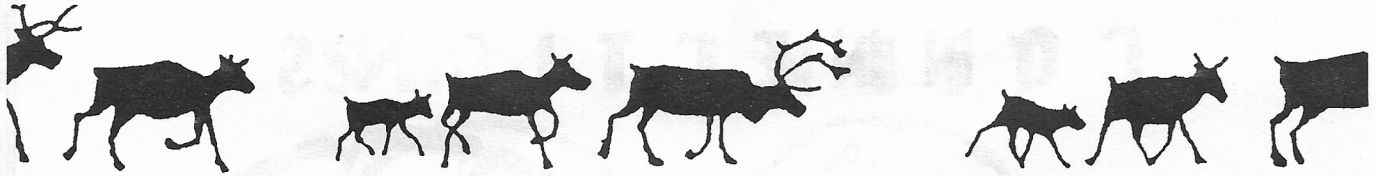
In Issue #14, Báiki began a series of articles comparing aspects of the Sami culture with those of other indigenous Peoples. In this second in our series, Inuit artist and spokesperson Ron Senungetuk writes about his People, who are indigenous to Alaska. Both the Sami and the Inuit are Circumpolar People.

Since the coming of Sami reindeer herders to Alaska in the 1890's as part of the U.S. government's Reindeer Project, the two Peoples have worked together in reindeer husbandry and in the exchange of ideas, creative arts and technology. They have often intermarried and these families have now shared the same environment for five generations.

Recently Sami and Inuit art - including work by Ron Senungetuk - toured the Arctic Circle in an exhibit from five Circumpolar nations called "Arts from the Arctic."

written and illustrated by Ronald W. Senungetuk

layout: Faith Fjeld
Sami needlecase drawing: Nathan Muus



THE ART OF ALBIN AND KURT SEABERG

Nathan Muus

"My aim is to break down the artificial barriers between ourselves and the natural world, to show that the wilderness lies as much in a child's face as in a mountain stream, and that a tree or bird can feel as familiar as a brother, and far from being a backdrop to heroic deeds, or a dead resource to be mined and drilled, the earth is truly our home and we a part of its family."

Kurt Seaberg



"Father and Son: Art from the 1930's to the 1990's," an art exhibit by Albin Seaberg and his son Kurt, spanned more than sixty years. It was held this year at the Swedish Institute in Minneapolis, Minnesota from February 7th to April 30th.

The Seabergs are no strangers to the North American Sami community. Their work has frequently appeared in *Báiki* over the past four years and on many occasions they both have exhibited at Sami, Scandinavian and Finnish events.

Much of their work is inspired by their Sami and Swedish heritage and the Sami people and culture are portrayed in a refreshingly authentic way. Their "1996 Saami Spirit Calendar" has been acclaimed in Sápmi as well as North America.

But their work extends beyond Sami themes and includes sensitive landscapes, animals, portraits of well known people and views of American life reflecting the North American experience.

Albin Seaberg works in intaglio, pastels, oils, watercolor, wash and mixed media, often showing the influence of Cubism, Cezanne and the Art Deco style. He studied at the Minneapolis School of Art and the University of Minnesota and for many

years he was an advertising art director in Chicago.

Kurt's intaglio work is reminiscent of his father's, although their styles are quite different in other media. Kurt studied art at the University of Washington in Seattle, and lithography and etching at the University of Minnesota in Minneapolis where he now lives. His illustrations have appeared in *The Circle*, the American Indian newspaper published in Minneapolis, and in several textbooks. I asked Kurt about his family's origins.

Kurt Seaberg [KS]: My Mother's family came to the U.S. around 1910 from southern Sweden. My grandfather on my Dad's side also came from southern Sweden, but moved north to Gallivare to work in the iron mines. There he met my grandmother, Gerda Anderson, who was born in Råneå, Lappland in 1889 as an "illegitimate" child. Her family name is not Sami, but my family has always regarded her as Sami. The two emigrated from northern Sweden in 1914.

Nathan Muus [NM]: Have you been to Sápmi?

KS: In 1974 when my brother Eric was studying at the University of Stockholm we went up to Samiland and spent a



border: Kurt Seaberg



left: Albin Seaberg pen and ink drawing
right: Kurt Seaberg pen and ink drawing

couple of weeks, meeting people, including Sami speakers. The landscape I will never forget and that journey changed my life.

NM: Had you grown up around others with Sami heritage?

KS: No, in Highland Park, Illinois there weren't even any people with Swedish background. When I connected with *Báiki* I was pretty excited to find other people with Sami descent and I started working with the *Báiki* staff.

NM: Your "Saami Spirit Calendar" features full size pen and ink drawings as well as petroglyphs, drum symbols, Sami traditional patterns and information about the Sami culture with month and day names in northern Sámiigiella. No one in North America has ever done this before. How did it get started?

KS: I was talking with Chris Orloski during the first Sami spiritual retreat [*Somerset, Wisconsin, October 1993, during the visit of Elina Helander*] and he agreed to help with the layout. Our first calendar didn't have much information on special Sami dates, so I did more research, talked with other Sami, and the second and third calendar had a lot more

information.

NM: Can you comment on your personal philosophy of art?

KS: My personal philosophy is to not separate nature from the world of humans, but to see them both as interconnecting. And I also try to put myself into it too, so a lot of my subjects are people I've met or places from my travels. And I'm trying to develop a relationship to a sense of place. I'm still struggling with what it means to be indigenous. I see a lot of us involved in a struggle to get back to a connection to nature and a more natural life, not just indigenous people, but many other people as well.

NM: I can see that reflected in your art and that of your father. Did your father influence your art?

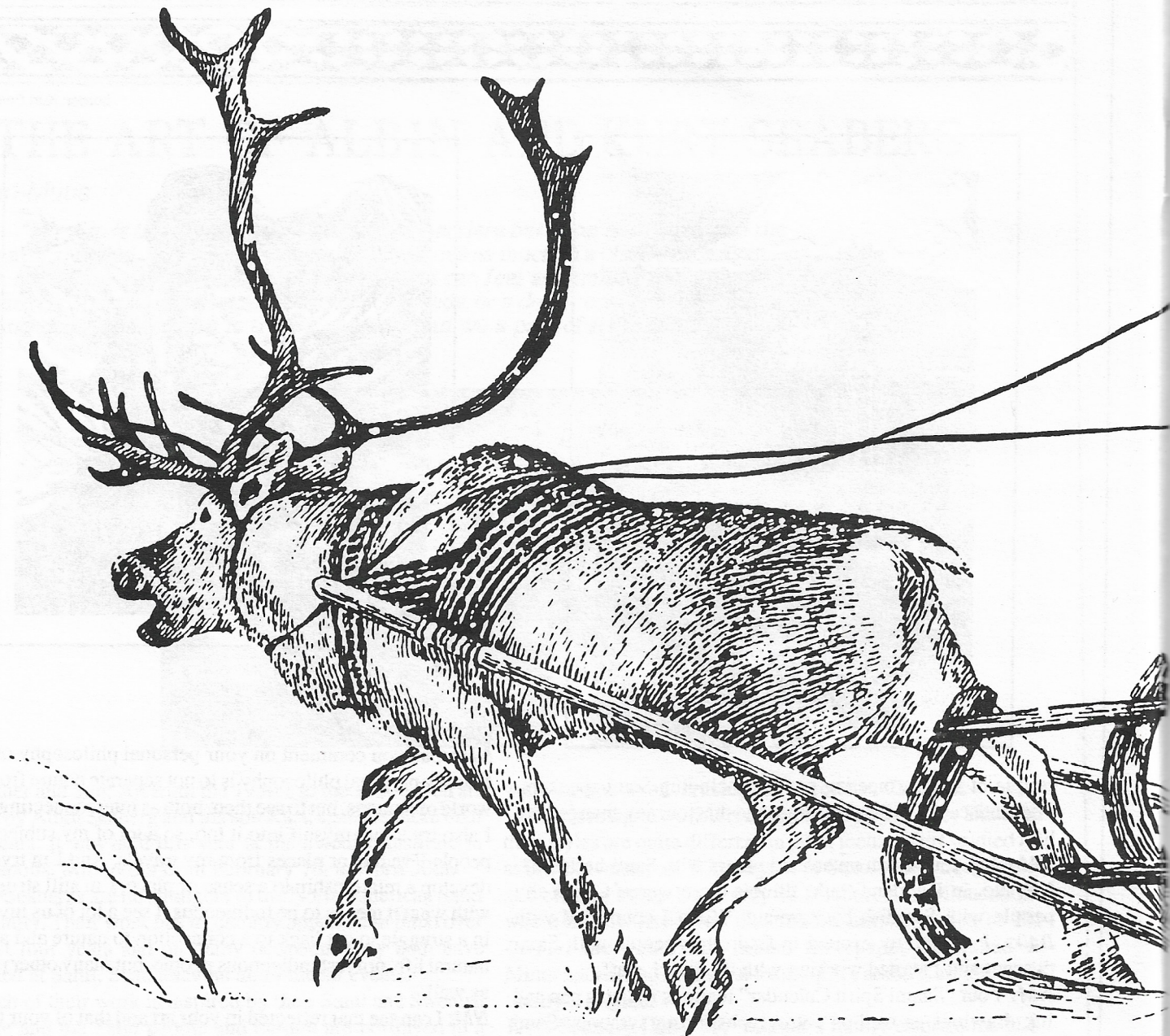
KS: He was always drawing. And he gave me my first sketchbook when I was eight years old. He encouraged me.

NM: Have you been influenced by Sami artists?

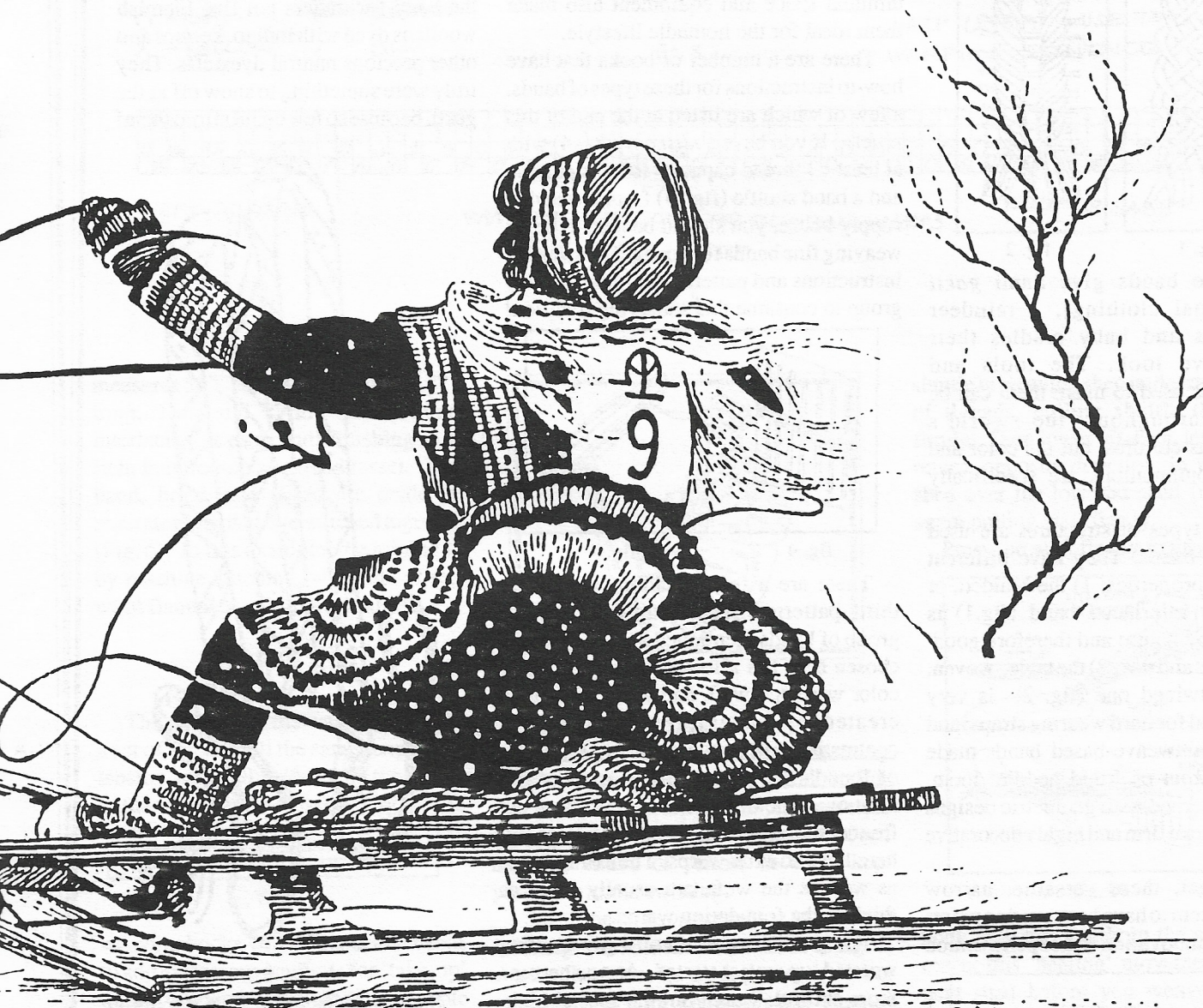
KS: Yes, certainly Johan Savio, Johan Turi, Nils Skum and Hans Ragnar Mathisen, to name a few.

NM: Where will we see your artwork next?

KS: We'll be at Finnfest, Hancock, Michigan, in August, and Høstfest, Minot, North Dakota, in October.



*Kurt Seaberg: ink drawing, "Reindeer Racing" from the cover of
many Sami communities have social gatherings to renew friendships
people come together to participate in lasso competition*



1996 Kurt and Albin Seaberg Sami Calendar. In the spring, and family ties. It is a time when many weddings take place and sled races and reindeer pulling skiers competition.

A SAMI SHOE BAND

Desiree Koslin

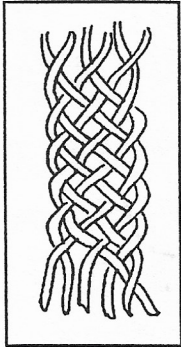


fig. 1

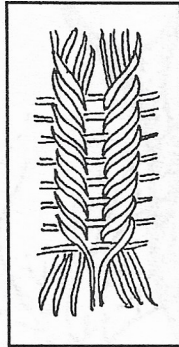


fig. 2

Textile bands give Sami *gakti* [traditional clothing], reindeer harnesses and baby cradles their distinctive look. The tools and techniques used to make them can be found throughout the world's indigenous cultures, but the color and design combinations are specifically Sami.

Three types of structures are used for Sami bands. They have different uses and properties: 1) the braided, or obliquely interlaced band (fig.1) is 'elastic' by nature and therefore good for lacings and ties; 2) the tablet-woven, or warp-twined one (fig. 2) is very rigid, good for hard wearing straps; and 3) the plainweave-based bands made on a *nijskom* or 'rigid heddle' loom, often patterned with geometric designs (fig. 3), make firm and highly decorative ribbons.

In fact, these versatile, narrow weaves seem to have been starting points for much innovation and experimentation

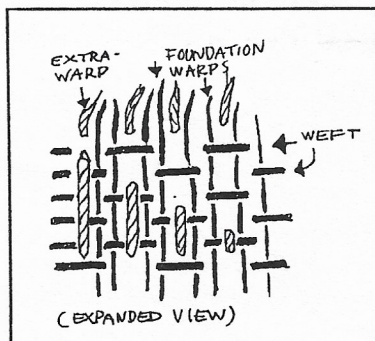


fig. 3

in early textile history, setting precedents for later, full-width fabrics. That they require minimal space and equipment also make them ideal for the nomadic lifestyle.

There are a number of books that have how-to instructions for these types of bands, a few of which are listed at the end of this article. If you have a *nijskom* (fig. 4) with at least 63 thread capacity for this project, and a band shuttle (fig. 5) from a weaving supply house, you should be able to begin weaving fine bands for your *gakti*, using the instructions and pattern here. Start a study group to continue this satisfying tradition!

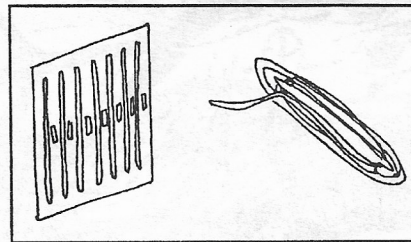


fig. 4

fig. 5

There are a few variations within the third pattern-woven, plainweave-based group of bands mentioned above. The one chosen here has a foundation in the same color warp and weft, and with the designs created by an extra-warp thread in contrasting color accompanying each pair of foundation warps. These extra warps float over one or more wefts on either the front or the back of the band. The selvages, here have no extra warps. The extra-warps, as well as the weft, are usually twice as thick as the foundation warps.

For yarn, use standard 4-ply knitting worsted type to get started. As you become more skillful, search out the special high-twist, roundspun, finer size worsteds of the 'fingering' type. Sami weavers today often use natural dyes for the bands, which tend to give soft, low-key colors.

It is also important to remember that the bright red, green, yellow and blue which the Sami traditionally have preferred, were originally the most coveted of trade goods. The dyes came from India, North Africa, and the Near East to the medieval cloth

fairs, where equally sought-after Sami pelts and furs were sold. In exchange, the Sami fur traders got fine Flemish woollens dyed with indigo, kermes and other precious natural dyestuffs. They truly were something to show off in the *gakti*, because so few could afford them!

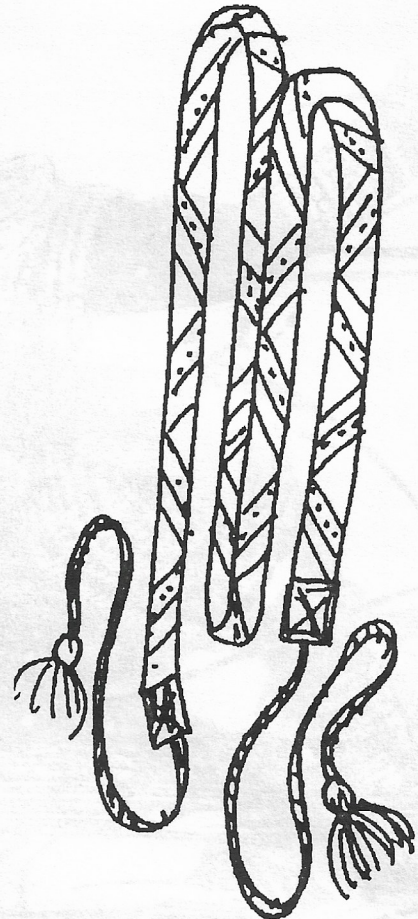
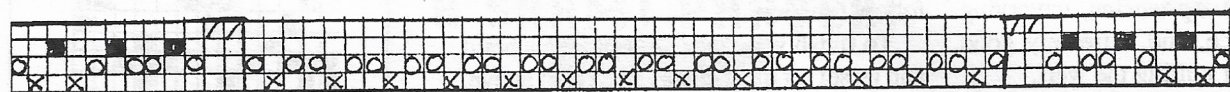


fig. 6

Sami shoe bands have an important function; they are wrapped tightly several times around boot tops and trouser legs to keep snow out. Beautiful, geometric patterns using yellow and red with green and blue accents are often seen, and the same weaving techniques are used for belts, hat and cap bindings, and cradle bands.

The shoe band used as a model here (and of course you need to make two)

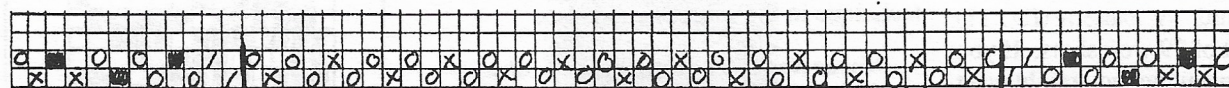
WEAVING PROJECT



O - RED ■ - GREEN
X - YELLOW / - BLUE

WARP LAYOUT - USE FOR
WARPING SEQUENCE

fig. 8



LEFT SELVAGE

PATTERN SECTION, FOUNDATION WARPS
WITH EXTRA-WARP

RIGHT SELVAGE

fig. 9

measures 54", and continues with a 27" long, 16-strand "braid" of oblique interlacing at each end, finishing in a rich, hundred-some thread tassel. The band, braid, and tassel are made as separate parts, and then stitched together (Fig. 6). In this example, the joining is by machine stitching, with bits of red wool flannel as reinforcements.

WARPING

The purpose of the warping is to get a set of threads, all the same length and tension, internally ordered by the means of the figure-eight crossing (fig. 7). As



fig. 7

weaving books will tell you, one needs to add extra warp amounts for 'take-up' during weaving, as well as the inevitable waste at the beginning and the end - 'thrums' that can be used for tassels and pompoms.

For the warp yarn, use wool or worsted (acrylic if you must;) four-ply knitting-type yarn in bright red, yellow, blue and green. Warp length: four yards.

For the warp layout see fig. 8. Follow this sequence also for *nijskom* entry, (fig. 9), one thread in heddle, the next in



drawing: Nathan Muus

slot. Total warp threads: 63.

Prepare the warp (any basic weaving book's warping instruction will do). For the center extra-warp section, it saves time if warping is done with two strands of red and one strand of yellow at once, kept parallel without twisting.

Set up the *nijskom* according to standard inkle/rigid heddle instructions, as in fig. 9. A suitable anchor for the end of warp during weaving is a door knob or other support placed slightly higher than the weaver. The other end is body-tensioned, attached to the seated weaver by a belt or back-strap.

WEAVING

Fill the shuttle with same color wool as the foundation warp (red). Practice weaving plainweave by raising the *nijskom*, inserting

shuttle in weaving shed under raised set of threads, pulling shuttle through, firmly. Then lower *nijskom*, let shuttle return, opposite direction, in weaving shed over the lowered shed (fig. 10), again pulling weft firmly.

Press the weft firmly towards your

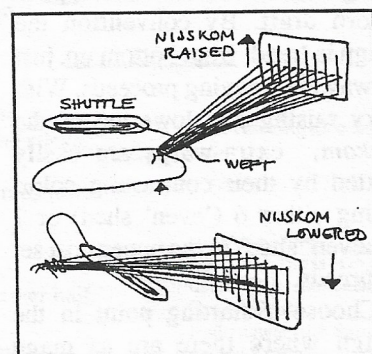


fig. 10

body with the shuttle in the shed, and repeat this 'beating' movement in the next shed before you weave. In the North Sami weaving tradition in Sweden, weaving is carried out away from the body with the *nijskom* between the weaver and the band. South Sami weavers use the methods given here.

The width of the woven band will vary depending on your weaving, controlled by how firmly you pull the weft. In fingering-type yarn, this band

diagrams: Desiree Koslin

[Koslin continued on page 18]

would be a little over an inch wide, in 4-ply type, two inches at least. Perfectly even edges will come after considerable practice, the result of very even warp-tension, unvarying beating force, and extremely good control over pulling the weft.

PATTERN PICK UP

Our project's variation of the beloved Sami 'A' pattern (fig. 11) has a repeat of 79 weft shots. If you are new to weaving, you might want to practice a shorter pattern repeat from the book you use before you begin the full one. Even large patterns like these are easy to learn because of the diagonal step-by-step progressions, and symmetrical reversals.

On the graphed pattern, each square stands for 3 warp threads (a pair of foundation threads and an extra-warp) intersecting with one weft. Each filled square indicates that extra-warp should be raised. The selvages are not shown in this type of pattern draft. By convention the design is 'read' from bottom up, just the way the weaving proceeds. With every raising and lowering of the *nijskom*, extra-warps are easily spotted by their contrasting color, having either 6 ('even' shed) or 7 ('uneven' shed) in the uppermost set of threads.

Choose a starting point in the design where there are as many 'given' extra-warps as possible. As required by the pattern, and for each weft inserted, you need to pick up extra-warps from the lower set onto the shuttle's tip, and/or depress extra-warps from the upper set also with the aid of the shuttle. This, and a lot of reinforcing by doing, is all there is to it! The shuttle will dip and rise ever more confidently as you learn to memorize the pattern.

There is also a logic to the traditional patterns beyond the symmetry of the design which will guide you in composing your own

designs. Study the 'stitching' lines and small design motifs and you will see that they have been added wherever the floats otherwise would be too long. Form will follow function.

To finish your shoebands, make a braid and tassel for each end as described above. In the original, an over-two, under-two braiding has been used, with red and yellow yarns divided into groups of four strands each. You will find sections on this technique in the sources cited also.

Desiree Koslin is a textile historian. She teaches textile design at the Fashion Institute of Technology, New York. Her article "A Sami Drawstring Purse Out of Reindeer Leather appeared in BAIKI Issue #10, 1994.

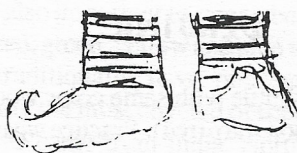
A SAMI SHOE BAND WEAVING PROJECT BIBLIOGRAPHY

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Harold and Sylvia Tacker.. Bandweaving: The Techniques, Looms and Uses for Woven Bands, Van Nostrand Reinhold, New York, 1974.

Liv and Astrid Axelsson Trotzig. Weaving Bands, Tr. from Swedish 1972 ed., Van Nostrand Reinhold, New York, 1974. Easy steps described under "Patterned bands, type 2," p.45.



Espen Abrahamson

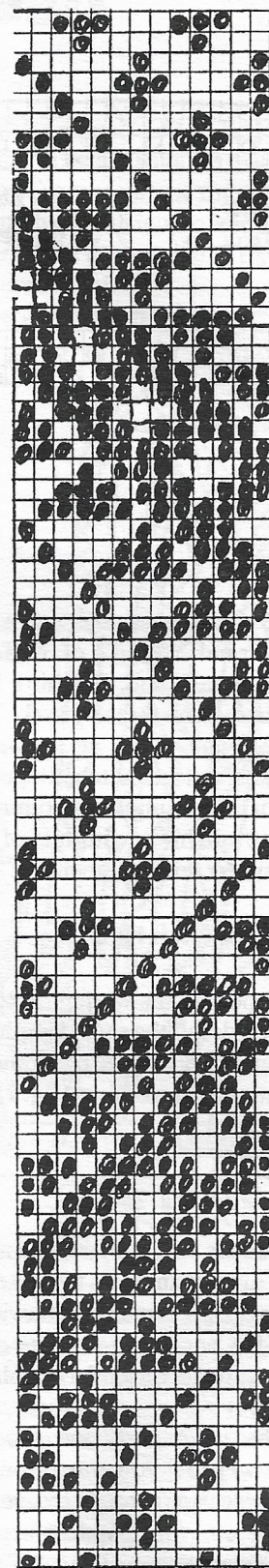


fig. 11

Bob Esko of South St. Paul, Minnesota dedicated the following prayer to his sister and in his words - "fellow Báiker" - Barbara Esko Tan. Inspired by reading Hugh Beach's definitive book on Sami culture *A Year in Lapland*, Bob composed "A Saami Prayer," which we reprint as a way of honoring her. Barb is no stranger to the Báiki community. Without her faithful efforts, our Minneapolis office could not have survived. This strong and loving Sami-American woman touches the lives of many people on a daily basis. [Note: Bob uses Finnish-Saami spellings.]

A SAAMI PRAYER:

Faith Fjeld, editor

right: Barbara Esko Tan,
Minneapolis, Minnesota, at
Skandi-fest, Turlock, California,
September 1995.



May the trail rise up to meet you; may the sun be in your face, the wind at your back
and the cloud of mosquitos be a mile behind you.

May your *goahttieh* always be on a lake; may the smoke hole always be open
and the stone hearth produce perfect *glödkakor*.

May your *seine* produce abundant *char* and your wood pile never disappear.

May your boots always be lined with perfect shoe grass.

May all the wood sticks you lay on the fire always be the same direction.

May all the silences around the crackling flames be golden.

May your birch bark always be dry.

May your generosity and friendliness be exceeded only by
your supply of coffee, oil-tar repellent, *snus*, cognac and whittling sticks.

May your bookmarks always be the page with the last squashed mosquito.

May your *puukko* never get dull.

May the *arpa* on your *trolltrumma* always come to rest on the summer half.

May your calves be born healthy and their ears marked clearly;
may your *sarvs* be big and may you never lose your *härks*.

May your castrations always be done cleanly with a good set of teeth and a perfect bite.

May your migrations be fruitful and productive and may you survive them.

May you always see more moose than you have to carry.

May your skis always have the right wax and your scooter never run out of gas.

May your separations always go well and the wolves be kept at bay.

May the 51 days of continuous darkness be filled with work, activity and festivals;
and when the sun returns at last, may your herd be ready for the spring migration.

May you never meet an *äparis* on the trail, but if you do, may you have the strength of a shaman.
And when, one day, you come to the end of the trail: may your *joik* be truly joyful!

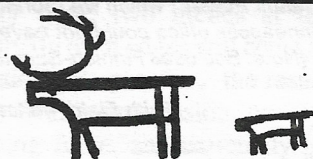
goahttieh: a Sami tent
glödkakor: flat "ember
bread" baked on a
hearth stone
seine: a fish net
char: a troutlike fish
nicknamed "Sami
summer food"

snus: chewing tobacco

puukko: a knife
arpa: the brass ring
used with the Sami
Sacred Drum
trolltrumma: the Sami
Sacred Drum
sarvs: the wild male
reindeer slaughtered
for their meat
härks: castrated male
reindeer used to pull
sleds and lead
migrations

äparis: the spirit of an
unwanted child killed
by its mother
joik: traditional Sami
chanting.

BÁIKI SPONSORS



pen drawing: Elli Scheib, "Birthing: Our First Reindeer Doe, Born on Easter."

A special thanks to
Dee Arris
San Francisco, CA
for temporarily
providing *Báiki*
with
its first Bay Area home
in three years
and
putting up with
a zillion phonecalls.

Thanks also to
the following people
whose sponsorships
have helped our office
stay afloat yet another season.
Your support helped us
produce this issue.

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San Francisco, CA

Aina Wiklund
Rosemount, MN

BÁIKI REVIEWS

BOOKS

POWER ANIMALS AND SPIRIT GUIDES

Linda Schierse Leonard, Ph.D.
**Creation's Heartbeat: Following the
Reindeer Spirit.** New York: Bantam
Books, 1995.

Reviewed by Kim Johnson

My comments relate as much to my own journey as to the journey described in this book. I am a woman whose ancestors sailed the coasts of what is now northern Norway demanding taxes from the Sami people who lived there. I am the descendant of people who took possession of the grazing lands, blocked the migratory paths with development, dammed rivers and depleted the salmon. Now in my 50's, I am coming in to consciousness about what my responsibilities are without having a clear sense of how to meet them.

If you've read anything pertaining to New Age shamanism, you'll have a good idea what's here: "spiritual journeys" to far-off lands, generalizations and insights gained from these experiences, a return to the safe, warm privileged fire side and the inevitable writing of a book meant to bring the "nobility" of the loving gentle people and animals (*"the peaceful nomads and the migrating reindeer"*) to the Western world, followed by talk shows, royalties and more exotic trips.

Over the past twenty five years or so, first hippies, and now, affluent Euro-Americans, have been searching for power animals, spirit guides and creation myths. The search has focused primarily on Native American cultures, but in this book we are faced with the latest wave of colonization: Euro-Americans bent on "following the reindeer spirit." I find it painful to come face to face with the writing of a woman who speaks of the migration of the reindeer as a spirit healing journey for the New Age. She participates in what I see as appropriation, another form of colonization.

Linda Leonard, a Jungian analyst, is a member of the dominant society and a woman of privilege. She wanders the globe seeking the next peak experience. She takes us from Thailand to Maui to Siberia to Paris to Finnmark as she searches for herself and material for this book. While Leonard borrows freely from the sacred stories of tribal peoples from Ireland to Alaska to Siberia, the "Reindeer People" of Sápmi seem to be her "tribe of choice."

Referring to the Sami as "Laplanders," her "Lapland" is a place where she can project the dissociative hallucinations of Western society onto reindeer: *"I began to see [reindeer] as symbolically related to the mystics who explore the Dark Night of the Soul. Like spiritual questers who, when lost in the soul's wilderness find their path anew, the reindeer move through the ever-shifting winter snowdrifts that suggest the 'clouds of unknowing' described by mystics."* (p. 4),

...onto their antlers: *"In the nurturing cradle of the antlers, she knew she would receive the vision that she needed in order to live purposefully...she was inspired by the reindeer's ability to survive the dark night."* (p. 86),

...onto hooves: *"The reindeer's spreading hooves and dew claws are comparable to the different stances, standpoints, and grounding by which humans adjust to different conditions along life's way."* (p. 69)

....and onto the reindeer dreams that permeate the book.

Leonard does acknowledge the suffering and destruction by the attempted Christianization of the Sami people, but nowhere does she tell the history of these lands, of this People. Nor does she identify herself as a privileged member of a society that historically has tried to destroy aboriginal Peoples the world over. To accept responsibility for this means to take a stand against cultural appropriation, no matter how well intended.

I believe that the internalized colonizer in myself, Linda Leonard, and our Euro-American brothers and sisters is so strong

BAIKI REVIEWS

that most of us never see ourselves with any clarity. When we do, the shock is great and the pain intense. The mirror is all around. This book is a mirror for those who dwell on their personal search rather than on the cultural survival of the Sami or the Huichols or the Dineh...or the reindeer.

Kim Johnson is completing her doctoral work in a program called Recovery of Indigenous Mind at the California Institute of Integral Studies (CIIS) in San Francisco.

PERIODICALS

NEW NORTH AMERICAN SAMI NEWSLETTER FINDS A NEED AND FILLS IT

Reviewed by Faith Fjeld

As we head toward the completion of our fourth year of publication, a much-needed *Sami Siida Newsletter* has finally appeared to complement *Báiki*, the *North American Sami Journal*. Finally we can read about Sami community events before - as well as after - they happen!

The smaller number of pages (8 to 12), and a casual layout that uses articles and announcements in their original form enables this newsletter to meet publication deadlines that *Báiki* cannot.

The co-editors are Mel Olsen, Wentworth, Wisconsin, a frequent contributor to *Báiki*, (including the lead article in this issue), and Arden Johnson, Minneapolis, Minnesota, one of our earliest contributors and translators. Mel produced the first "Winter" issue and Arden produced the current "Spring."

There are always kinks to be ironed out when you start a 'zine. Still, there is a nice comfortable feeling to this little tan community publication that should leave *Báiki* readers with the impression they have been visited by dear old friends who have dropped by with a packet of interesting Sami goodies to share. Even the corny American-style cartoons using old Sami "clip art" work.

In the future you will see *Báiki* and

the *Sami Siida Newsletter* sharing the same table at festivals and events because we're the same folks.

Please note: *Báiki* and the *Sami Siida Newsletter* are not connected in any way with a splinter group that calls itself "The Sami Association of North America" (SANA, Inc.).

Copies of the *Sami Siida Newsletter* can be ordered by sending a 32-cent stamp to Mel Olsen, 8605 East Sage Road, Wentworth, WI, 54874. For a one-year subscription send \$5.00.

Faith Fjeld is publisher and editor of Báiki, the North American Sami Journal

FILM & VIDEO

"BALTO": JUST SAY "NO"

Reviewed by Rudolph Johnson

There is a recent American movie called "Balto," an animated feature film about an Alaskan sled dog produced by Steven Spielberg for six- to ten-year olds. And yes, there was a dog named "Balto" and this dog has been memorialized in a sculpture located in Central Park in New York City ["*Balto's Dog*" is the only public statue in America to honor a specific dog.].

Balto is said to have been the lead dog in a sled dog expedition through six hundred miles of Arctic terrain in Alaska that delivered the anti toxins needed to save the residents of Nome during the 1925 diphtheria epidemic. The driver of the seven-dog team, Samuel Balto, was blinded by snow en route. He had to place his trust in his lead dog Balto, who died upon arriving in Nome after successfully completing the mission.

Samuel Johannesen Balto, a Sami from Karasjok (Norway), was born in 1865. He was engaged in forest work when he first met Fridtjof Nansen, a Norwegian arctic explorer who had plans to cross the Greenland Ice Pack and was in northern Norway looking for assistants who knew how to travel under arctic conditions. The story of Samuel Balto's subsequent role in the crossing of Greenland is described in Nansen's book "The First Crossing of Greenland" published in 1893.

After the crossing of Greenland, Balto returned to Norway. Some years later he

took part in the Alaska Reindeer Project.

Expert help was needed to introduce reindeer into Alaska and to teach reindeer husbandry to the indigenous Inuit. Balto took part in the Reindeer Project and stayed on to prospect for gold. [See *Báiki* Issue #3, Faith Fjeld, "The Sami in America," p.3, ff.]

Then Samuel Balto lived for many years in Washington State, where he farmed his own land. He has many descendants who live in Poulsbo, Washington today, along with other descendants of the Sami reindeer herders who came to Alaska.

Oh yes, that movie called "Balto": I'd say skip it!

Rudy Johnson is Senior Editorial Advisor of Báiki.

ART

THE PEOPLE OF THE SUN AND THE WIND

Reviewed by Nathan Muus

"The People of the Sun and the Wind" will open May 17 at the Swedish American Museum Center in Chicago, to run through July 28. This exhibit is produced by the Ajtte Swedish Mountain and Sami Museum in Jokkmokk and has had rave reviews from all its U.S. appearances - Seattle, Anchorage, Santa Fe and San Francisco.

This amazing collection of Saami culture and crafts (the Swedish spelling is used) will be augmented by a number of connected activities and events including a cross-cultural panel discussion with Sami people and the Native American Cultural Committee the week of June 3rd. Children's activities are also planned.

The Museum is located at 5211 North Clark Street, Chicago, Illinois, (312) 728-8111. The Museum Center is open Tuesdays through Saturdays 10 to 4, Saturdays and Sundays, 10 to 3.

Nathan Muus is Associate Editor of Báiki

BAIKI'S "SIIDDA" PAGE (CONTINUED)

scheduled at Iron World, Chisholm, the weekend of June 22 and 23. We will be especially honored by the visit of Ilmari Mattus and his son from the Inari region of Finland, here to construct a goahtti [Sami sod hut] at Iron World. Lavvus (Sami tents), story tellers, and the possible appearance of the reindeer, are in the planning stage.

Due to its proximity to Iron World (10 miles away) many Sami people are expected to stay at Mesaba Park where the annual Midsummer Festival will be taking place the same weekend. This year's Mesaba Park Midsummer theme is "Festival of Cooperation." Camping will cost only \$5.00 per person for the whole weekend and there will be a dance as usual on Midsummer night, June 22, and there is always a big bonfire after, with singing. The food is inexpensive and plentiful, but if you'd rather, cooking is allowed at all camping sites during the weekend.

A Siida ("clan") meeting will take place on Sunday, June 23, at Mesaba Park. Anja Kitti (Inari Sami) of Toronto, our Siida chair, will lead the meeting.

For further information contact me, Jean Brown, at (612) 729-5385.

Jean Brown

HJEMKOMST - NORDLANSLAGET UPDATE

Make plans now to attend the 19th Annual Hjemkomst Festival in Fargo / Moorhead June 27th to 30th in conjunction with the Nordlanslaget Stevne, which includes the Sami Báiki Lag. A "stevne" is an annual social gathering of the descendants of immigrants from North Norway. This one will be held at the River Inn, across from the Civic Center, in Fargo, North Dakota. Remember, Sami people are known as "The People Without Borders;" everyone interested in the Sami culture is welcome - not just those with North Norwegian heritage.

Send family names / dates / towns / parishes etc. before June 1st, if possible, to Mel Olsen, 8605 E. Sage Road, Wentworth, WI 54874. Also, those reserving rooms at the River Inn should mention Nordlanslaget for the special negotiated room rate.

Mel Olsen / Nathan Muus

BAIKI TO FORM NON-PROFIT

The newly-formed *Báiki* Task Force met in San Francisco on May 5th to brainstorm and exchange ideas about our pending non-profit status. Different areas of expertise were represented and specific tasks were delegated. The future of *Báiki* as a continuing cultural, community and educational publication looks very good indeed.

Nathan Muus

BAIKI READERS SURVEY

The response to our Readers Survey insert in Issue #13 could best be considered a random sample since most of our 700 readers did not receive their summer issue until after the published deadline. It is unfortunate that there was a deadline on the insert! We are planning another insert that will not have one.

The 34 responses that came in before the deadline revealed a desire to learn more about Sami culture in a realistic way and to connect it with their roots.

Articles on Sami history were the most popular, followed by mythology-folklore, traditional stories, North Sami subjects, arts and crafts, spirituality, oral history, joik and genealogy. Of least interest to those who responded were environmental issues, reindeer herding, travel and youth issues.

Since environmental issues are central to the survival of the Sami as an indigenous People - and youth are the future - these subjects will continue to be covered in *Báiki*.

Thanks to Chris Sexton for tabulating the results.

Nathan Muus



drawing: Kimberley Oliver

WE GOOFED

Marilyn Jackson, Berkeley, CA, arranged for the poles used to support our first West Coast lavvu put up at Skandi-fest '95, a fact ignored by *Báiki* in our last issue. We apologize and honor Marilyn - a leader in the traditional sense who gets things done for her community while staying out of the limelight. She has quietly connected *Báiki* with both Scandinavian and indigenous events in the Bay Area.

SAMI



ROOTS

"Oktavuohta-Unity-Unidad" was designed by Elle-Hansa/Hans Ragnar Mathisen in 1978. It expresses the importance of the Sami family: A Sami family, or a few together, form a siida, and because the siidas have to agree among themselves, unity and harmony in the family is a must."

OKTAVUOHTA LOGO SELECTED

The Kveiselie symbol which we have been allowed to use as a logo for *Báiki*'s "Sami Roots" column has been selected as the official logo for the International Indigenous Cultural Festival in Tromsø, Norway, August 21-31, 1997. Look for a new "Sami Roots" logo in our next issue.

Faith Fjeld

THE THIRD ANNUAL 7TH GENERATION TRADITIONAL SUN DANCE

The *Báiki* community is invited to the Sun Dance on the Wind River Reservation, Ft. Washakie, Wyoming, July 11 - 14, 1996. Tree Day is July 10. Special events include a Horse Ceremony, Name Giving and a Give-away. There will be Sweat Lodge ceremonies. Evening meals will be provided, camping is available, and youth activities are planned. For information, call: (307) 332-5851, 332-3971, or 332-7194.

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Q. How much does an issue cost to produce?

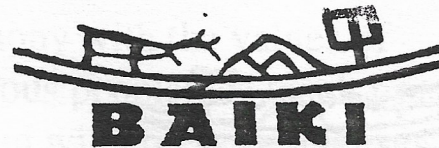
A. 1000 copies of a 28-page issue cost \$2000.00. Each copy costs \$2.00 to produce, package and mail. We need 100 new subscriptions, renewals, and / or sponsors per issue to balance the books.

Q. How is each issue produced?

A. We use a Macintosh Classic II computer, the Aldous 4.0 Pagemaker program and Microsoft Word 5.1. Our staff of volunteers all work other jobs.

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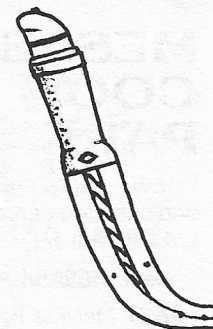
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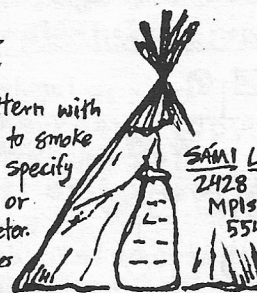
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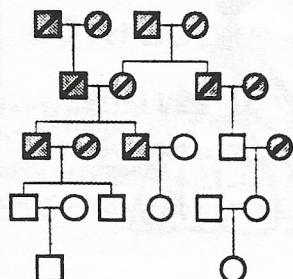


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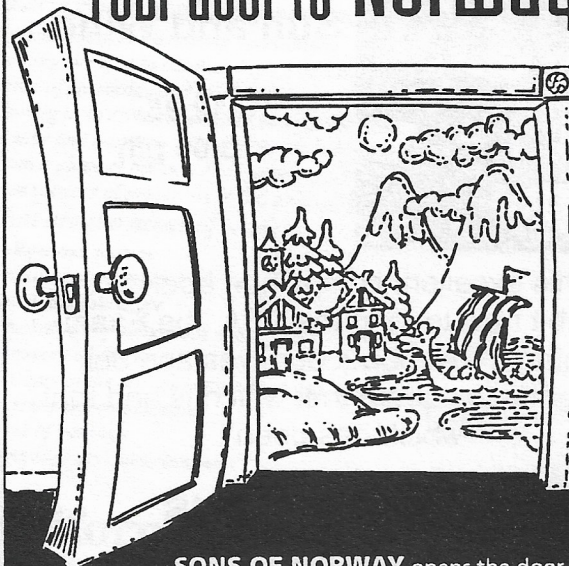


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