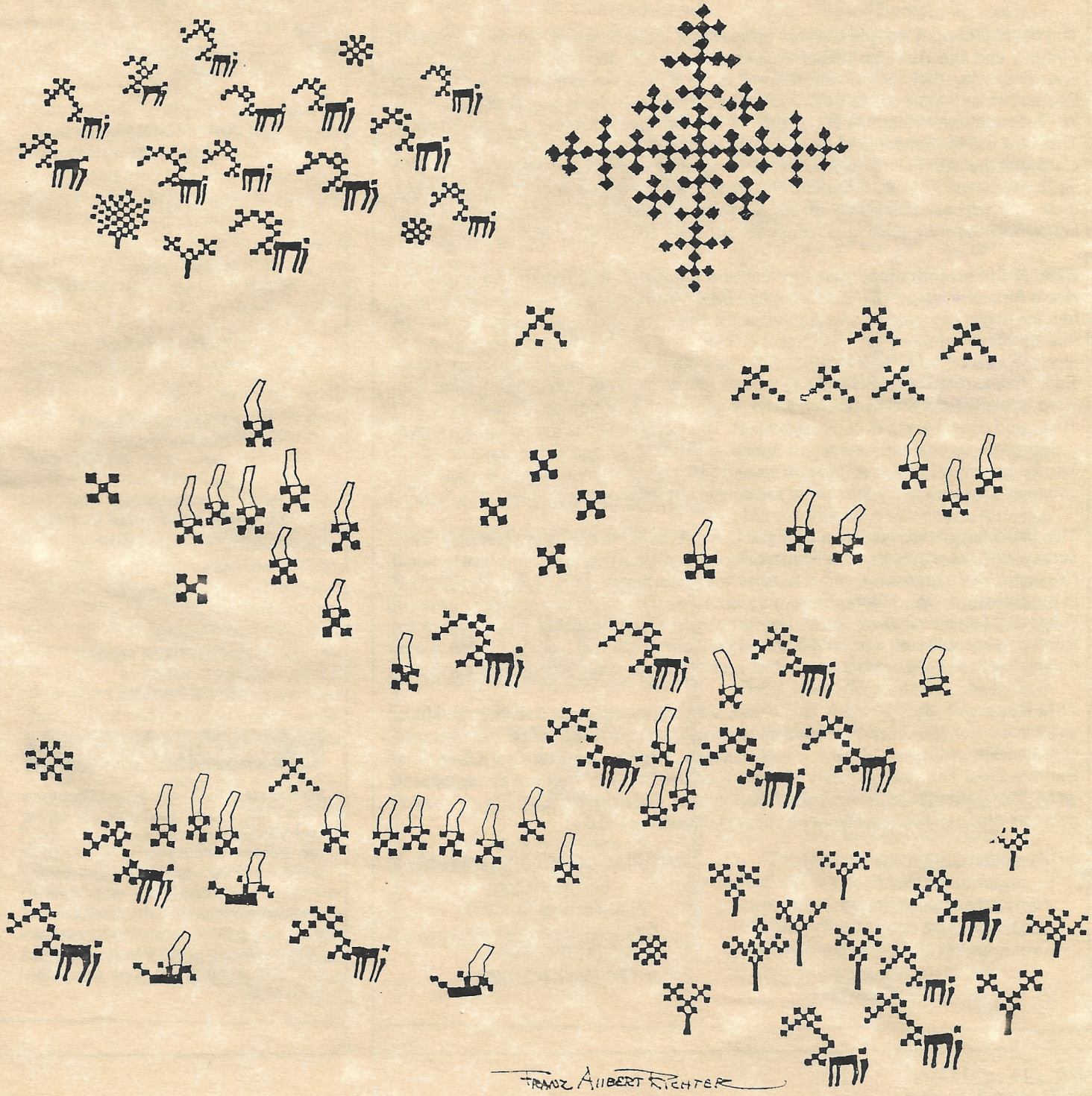
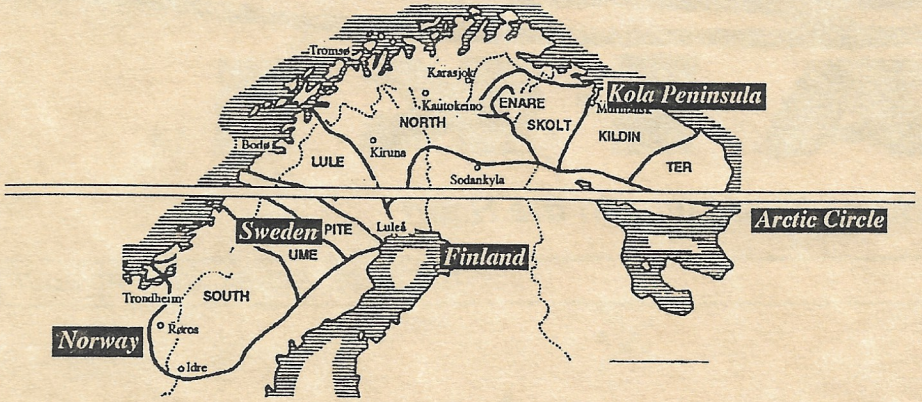
BAIKI

the Home That Lives in the Heart

Issue #16, 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 Samit 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 as a simple eight - page publication. Today *Báiki* has expanded to a twenty-eight page magazine. With little publicity other than word of mouth, our first fifteen issues have generated a worldwide readership of over 1000, and a loyal circle of creative support. 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.

The *Báiki* logo was designed by Faith Fjeld. A "báiki" is the basic traditional Sami survival unit, the reindeer nomad's cultural connection that migrates from place to place. Nils-Aslak Valkeapää referred to a báiki as "the home that lives the heart." The symbols in the *Báiki* logo are pictographs from Sami Drums: The reindeer symbolizes physical support. It faces east toward *lavvus* or Sami tents which symbolize home. These are located at the base of a mountain which symbolizes spiritual support. These are all connected to a *njalla* or storage shed which symbolizes group and cultural survival.

This issue was designed by Faith Fjeld, editor and publisher, with Nathan Muus, associate editor. **It was produced with the help of** Catherine Azora-Minda, Per Eidspjeld, Hollister Elkhart, Mark Iddings, Jolebe Jacobs, Marilyn Jackson, Mel Olsen, and Barbara Esko Tan.

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BAIKI
Issue #16, 1996

IN THIS ISSUE

ON OUR COVER

Minnesota artist Franz Allbert Richter's "Pixl Folk Series" starts on our cover and continues as our centerfold. "Pixels" are the tiny increments in a computer moniter. Each has an independant identity which, when combined with others, produces a picture (sort of like the folks who make up the reawakening North American Sami community). Look closely, these "pixl folk" are hand-drawn, not computer-generated!

BÁIKI'S "SIIDDA" PAGE

A "siidda" is a Sami extended family that shares goods and services in order to care for each other and the environment.

TWO SAMI - RELATED EXHIBITS AT THE THE VESTERHEIM MUSEUM:

"THE SAMI PEOPLE: LIVES OF ADVENTURE AND BEAUTY"

On December 7 a landmark exhibit, "The Sami People: Lives of Adventure and Beauty," opened in the Hauge Galleries of the Vesterheim Norwegian-American Museum in Decorah, Iowa. The Vesterheim is located at 502 Water St., Decorah, Iowa, 52101. Telephone: (319) 382-9681. It is the largest and most comprehensive American ethnic museum dedicated to a single immigrant group. This is its first major exhibit of Sami-related fine and folk art from North American collections.

According to Darrell Henning, the Vesterheim's director, "We had a small collection of Sami material but no plan or policy to interpret this story. We realized this was a gap that needed to be filled. We took it upon ourselves to act. We want the Sami People to feel that this is their museum and that this exhibit is just the beginning."

The exhibit was curated by the museum's registrar and librarian Carol Hasvold, with considerable input from *Báiki* associate editor Nathan Muus. Arts and crafts on loan from the North American Sami community joined Sami artifacts that have been preserved in the Museum's storage areas.

The material comes from a community that now spans North America. From coast to coast there are stories behind each piece: a Sami hat by the first artist to design North American *gakti* [Sami clothing] (Lorna Hanhy of Troutman, North Carolina); a knitted stocking cap with traditional Sami symbols from *Báiki* (Elaine Rasmus of Forest Grove, Oregon); a contemporary poster advertising the annual Jokkmokk Sami *Marnad* that has travelled from Sweden to Iowa (Chris Sexton of Minneapolis, Minnesota).

The pieces complement each other. Wisconsin weaver Mel Olsen's loden green *rad'no* [tent cloth] forms an earthy backdrop for the brilliant blue and red boiled wool Finnmark gakti of Duluth's Rudy and Sally Johnson, the respected Sami-American elders who provided encouragement and inspiration for this exhibit, which contains many artifacts from their personal collection. Old wooden reindeer herding equipment on loan from the Minnesota Zoo and reindeer breeders Tom and Elli Scheib fits in nicely with contemporary Sami baskets and herding paraphernalia by Marvin Salo and Charlie Mayo.

There are other items on display from Margaret Morton Creese, Gladys Espeland, Erika Honig, Anja Kitti, Cari and Charlie Mayo, Nathan Muus, and Barbara and Henry Tan. The result is a beautiful mix of the textures and colors of bone, antler, wood, wool, fur and metal.

The *duodji* [Sami arts and crafts] is organized in simple plexiglass display cases with accompanying information placards. The walls of the room are covered with dark brown carpet which creates a warm feeling of intimacy. The mood is further enhanced by the playing of *joik* [Sami music], and there is a *goahtti* [Sami tent] with authentic furnishings surrounded on the outside by birch branches and pine boughs.

The Vesterheim's Sami collection runs the gamut from rare 19th century silver and reindeer antler spoons to Odd Harrong's amusing 1950's prints of reindeer life. A large Ben Blessum mural, on display for the first time, dominates the room. Called "The Land of the Midnight Sun with Sami Encampment," it is a romantic depiction of Sami life. A rosey sunset that illuminates the majestic peaks and waters of a fjord forms the background for a reindeer who drinks at the water's edge. Nearby, a family group with baby in cradleboard poses beside a *lavvu* [forked pole Sami tent].

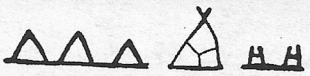
On the adjacent wall, three smaller but much more emotion-packed Solveig Arneng Johnson landscapes, also from the museum's collection, express the deeper side of Sápmi.

Decorah, tucked away in the hilly, woodsy northeast corner of Iowa, is a three hour drive from Minneapolis south on Hwy. 52 and about an hour from La Crosse. "The Sami People: Lives of Adventure and Beauty" is well worth the trip no matter where you are. The exhibit is free and the museum is open every day of the year except major holidays. This exhibit and the following one will run through April 15.

"ALASKAN CULTURAL INTERACTION: THE BREVIG FAMILY, SAMI AND INUPIAT STORY"

This smaller exhibit showcases Inupiat bone, leather and metal tools, bags and implements collected by the Tollef Brevig family at the time of the 1894 U.S. government Alaska Reindeer Project when Sami herders from Finnmark were hired to teach reindeer husbandry to the Inupiat. The Inupiat collection is therefore nicely linked physically, esthetically and spiritually to the Sami collection next door. The guest curator was Heather Schacht Reisinger and the artifacts are on loan from the Anthropology Department, Luther College.

reviewed by Faith Fjeld



SPECIAL THANKS TO THE SPONSORS OF THIS ISSUE:

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Suzette Wilson White Rock, BC

SAAMI BÁIKI FOUNDATION OPENS OFFICE

On January 15, 1997, the newly formed Sami Báiki Foundation is opening an office in the headquarters of the South and Meso American Indian Information Center (SAIIC) in downtown

["SIIDDA PAGE:" cont'd on p. 22]

LETTERS TO BÁIKI

A FAN LETTER

Thanks for the back issues of Báiki! I really enjoyed them and wish to thank the *Báiki* staff for such a good publication. I hope you keep up the good work despite obstacles that at times come along the way. I am sending you my renewal. Is the address on the last *Báiki* the most current for subscriptions?

Kathryn Dantzler-Olson
Rt. 2, Box 84
Dawson, MN 56232

[Subscriptions are handled by our Minneapolis staff. See p. 23 for that address. Kathy is a storyteller and musician who plays the langeleik, *a traditional Norwegian stringed instrument.]*

SAMI MAGAZINES

I am a west Norwegian woman who lives in Australia. I read about your magazine in *The Norseman*. I wonder if it is possible for me to subscribe. I grew up to love Sami joik and arts and crafts. Unfortunately I have never met Sami people but I hope to get to know more about them through *Báiki*. I would also like to get in touch with Sami journals in Norway. I am glad that the Samis now have their own parliament and that Sami children are now learning the Sami language, philosophy and way of life.

Ann Marie Thorsen
32B Westbury Crescent
Bicton WA6157 Australia

[To subscribe to Báiki, see page 23. For Sami journals in the Norwegian language please see our review of Gába, *the new Sami women's magazine, page 20. Here are two others:*

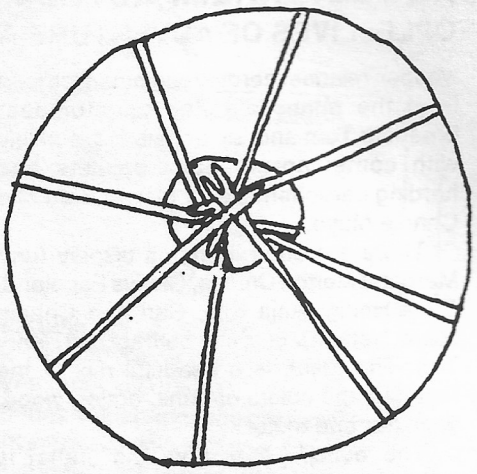
Ottar
Tromsø Museum
9000 Tromsø, Norway

[This excellent, informative publication of the Tromsø Museum specializes in topical issues which can be back ordered.]

Samefolket
Regementsgatan 32
831 35 Östersund, Sweden

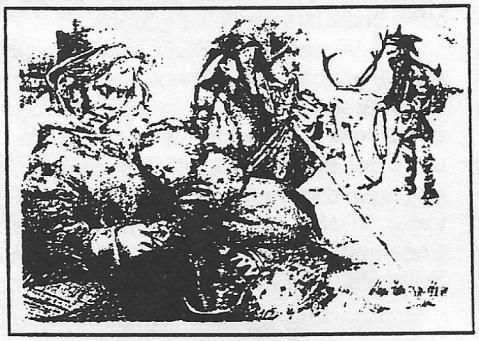
[Published in Swedish, but maybe you can read that too. A good-looking magazine with articles on cultural, educational and political affairs.]

S A M I



A SPECIAL GIFT

I am enclosing four photocopies of drawings done by a Sami artist. I was given these while visiting Norwegian relatives in the Hammerfest area in 1990 and it is my recollection that one of my relatives purchased them from a young



Sami woman who may have been the artist. While I admire the artwork, my wife and I have come to the conclusion that we simply do not have a place to display them in our home. Therefore I have decided to send them to *Báiki*. I am confident that you will find a proper place for them.

Stan Hultgren
263 Sterling Drive
Eugene, OR 97404

[Thank you so much for this gift. The four copies are of 11 1/2" by 16 1/2" pencil sketches which illustrate Sami life in the Kautokeino area. They appear to be signed "Maya Nella Rantilla-Maki," and they are dated 1984. Each of them will find a special home. The family group shown above is being given to Báiki *circulation manager Catherine Azora-Minda.]*

HAVE YOU EVER RECONCILED WITH THE NATIVE AMERICANS?

There is something I have been thinking about for a long time. Many Sami emigrated to America. Most of them were not regarded as Sami but rather as holders of passports of the countries from which they emigrated. Few, if any, were aware that they had come to a land stolen from other indigenous Peoples. I know there were Norwegians who came to the U.S. and took part in battles against the Native Americans. Hopefully no Sami did.

Today you, the descendants of Sami immigrants to America, have American passports. Have you ever reconciled with the Native Americans? Do they understand that you did not come as conquerors, but rather as a People fleeing the same fate at home? I think some kind of official declaration should be drawn up regarding the relationship between the indigenous Peoples native to the Americas and the descendants of Sami and other immigrant indigenous Peoples.

Such a declaration would be an acknowledgment of the Sami respect for the original owners of your land. It would decategorize the Sami People as aggressors and destructors of the Native American culture. And it would focus on the issue of indigenous Peoples worldwide who have been forceably alienated from their own lands and heritage.

I think it would be appropriate if you, as a body, took this up with representatives of the Native American nations.

Hans Ragnar Mathisen
Grøtsunveien 15
N-9020 Tromsdalen Sápmi Norway

[Hans Ragnar is a Sami artist, cartographer, poet and writer. (See Báiki *Issue #2 "Keviselie: Maps Without Borders.") He is co-author with Samuli Aikio and Anders Henriksen of "Sami Atlas" published in 1996.]*

KEVI SELIE

THE GREAT SAMI GAKTI DEBATE

The heart of the *gakti* [Sami traditional clothing] issue is about ethnic identity and cultural survival. Concepts of who am I? who are you? strike at our most vulnerable world, our personna. As I understand it, a gakti is recognizable by group, family and clan members. Patterns, colors, designs, decorations - all have significant messages. Thus gakti answers the question of identity. I am Sami, you are Sami, together we are Sami.

We may be able to better understand the passions when an individual wears an unauthorized uniform if we look closer at the military. It is a dishonorable act to wear and display any type of unearned combat decoration, or medal for bravery, not to mention insignia of rank and service.

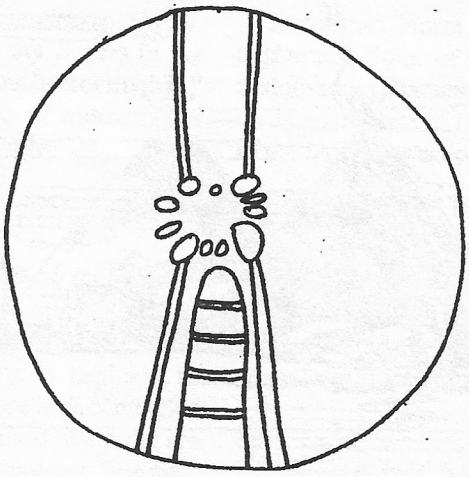
Perhaps it is difficult to retain a Sami identity when one lives in Norway, Sweden, Finland or Russia. There must be extraordinary pressures on a Sami who wants to fit in to any of these country's economic, social, and political systems. Gakti becomes a statement, a target, a protest, a hope for the future and even a way to keep warm in the Arctic north.

The main point of writing this is to ask how does an American wear gakti without giving offense to the Sami? I am not a Sami from the Old Country, as were some of my ancestors, but rather I am an American, born, raised and educated here. I have learned that when I've travelled outside of the U.S.A. the native populace views me as an American. How, in 1996, can I personally support the Sami and their culture and hopes for the future without appearing to be a faker or a pretender? Here is my solution:

The elected officials of the Sami Council - or the elders - could put on the agenda of a meeting the topic of "Approved Design of a Gakti Which Could Be Worn With Pride by a Non Sami, a Displaced Sami, a Person of Sami Heritage, or Anyone With Love for the Sami." Perhaps this group could also approve a badge which would be officially recognized by the Sami and designed by the Sami so they would be able to spot their friends worldwide.

The foregoing is offered in a spirit of kinship and support of Sápmi. I know that the Sami have many different names for snow and reindeer; perhaps there might be an acceptable name for the gakti that would be suitable for non Samis as well.

ROOTS



I would hope that if this came to pass and that I wore my non-Sami gakti in Sapmi that the Sami would reach out to me as their American brother.

Dennis Maxwell Helppie
P.O. Box 836
Freeland, WA xxxx

[Dennis is an educator and artist who, among other things, creates modern Sami drums.]

WALKING WITH SNOW SHOES

THE GREAT SAMI SNOWSHOE DEBATE

Snowshoes were a creation of Native Americans of North America. While they were never known in Europe, a variation - though quite different - was used among the Inuit and related Peoples. The term "snowshoe" was commonly used in Europe. It was the term use to denote skis. Travellers north to Sápmi often talked about their "snowshoes," but when illustrations were included they were always skis. French writers had brought the term into common usage. In each of the sources referenced in your defense of "snowshoes" no illustrations appear and in common-usage context the author is talking about skis - novel to Europeans at the time. The rock carving should not be used to establish a certainty. The illustration could have many magical explanations that we cannot even envision.

Native American snowshoes closely resemble the "bear paw" type. Snowshoes with tails to prevent snow-kicking were a variation developed by trappers in modern times.

Snowshoes were developed for travel in forested areas. Skis evolved for travel over open plains of snow. Snowshoes are slow for travel, mainly used in trapping. Skis are built for speed - for covering distance and keeing up with the herds. Snowshoes did not evolve in Fenno Scandinavia because the need was for the clearly different demands of Sami daily life.

I would challenge the *Báiki* researcher to find a direct reference description of snowshoes, not an oblique reference that clearly is talking about something else entirely. Sami snowshoes are skis.

Knut

[Knut is the "mystery scholar" who keeps us on our toes.]

SAMI SKI DISCOVERY IN MINNESOTA: *BÁIKI* GOOFS IN TRIPLICATE

I have learned that Jens Kalstrom was born in Jämtland, Sweden - not Norway. *[Jens was the former owner of the barn where a Sami ski was discovered. See "Sami Roots". p. 5, Issue #15.]* And it's Gary Lentz from Echo, not "Gary Tentz from Esko," who is the new owner of that Minnesota farm.

And if you would like to put an extra "l" in "Allbert," Mom would be pleased.

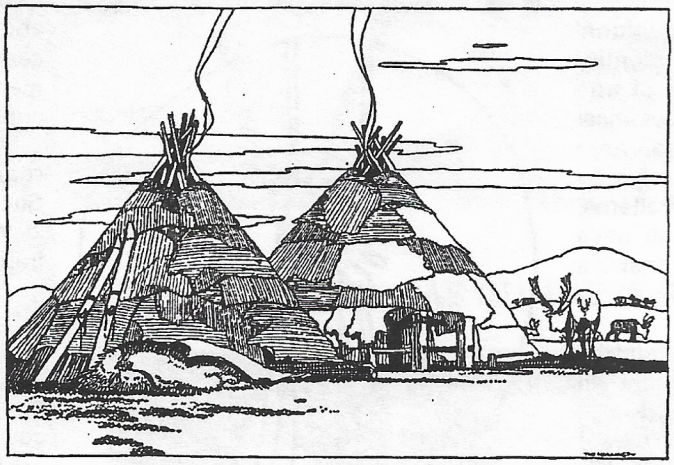
Franz Allbert Richter
RR2 Box 95
Clarkfield, MN 56223

[Sorry about that. Franz is an artist and writer who lives on a beautiful and ancient farm that is "alive and full of energy. Garden, birds, silence, grove (with trails) and three miniature goats. All is well. I am happy. The solar fencer works like a charm. A family of barn swallows has built a mud and stick nest in the brooder house. They come and go through a missing window. If they don't mind, I don't mind."]

*[**Sami Roots:** cont'd p. 13]*

THE SAMI AND THE JOIK

a brief introduction for our new subscribers and a review for our long time readers



by Wes Ludemann
with Carolyn Hunt

THE ORIGIN OF THE SAMI

The joik and the Sami culture are inseparable.

Thanks to the warmth of the Atlantic Gulf Stream, the northern edge of the Scandinavian Peninsula has been ice-free and continuously inhabited since before 3000 BC. The Sami People are descended from a Finno-Ugric speaking tribe who followed the retreating edge of the continental ice after the last European glaciation. They reached Finland and East Karelia in the last millenium BC, but the discovery in Finland of a 3500 year-old Sami wooden ski indicates an even earlier arrival.

The word "Sami," means "the People." It is also spelled "Saami," and "Sámi." The Sami have been called "Lapps," said to mean "outcasts," perhaps an indication of their situation as a colonized indigenous People. The name of the northernmost province of Finland is Lappi, and Lappland is the northernmost province in Sweden. In old Norse, the Sami were called "Finner," in old English, "Finders," and in Roman and Greek, "Fenni" and "Fennoi" respectively. "Finn" now refers to the inhabitants of Finland. In Sweden "Finnmark" refers to land settled in the last few centuries by immigrating Finns and in Norway "Finnmark" is the name of the northeast county where most of the Norwegian Sami live. This area is also called "Sápmi."

Today Sami people inhabit all of the Nordic countries, 50,000 to 75,000 in Norway, 17,000 in Sweden, 5000 in Finland and 3000 on the Russian Kola Peninsula.

In 550 AD the Greek historian Prokopios wrote of a far northern country called Thule, inhabited by "Skrithifinoi" ["skrid" - to slide - refers to their use of skis] who "... live like animals, wear neither clothing nor shoes, drink no wine and harvest no crops." This can be interpreted that they were not dressed in cloth, but rather in furs. He added that their newborn "get no milk to drink, nor suck at their mother's breast, but rather are nourished with marrow from game animals. As soon as the mother bears, she immediately wraps her child in skins, hangs it in a tree, stuffs a piece of marrow in its mouth, and herself goes out on the hunt." Clearly a hardy race.

THE JOIK

The joik is the communication between the Sami and nature.

Integral to the Sami culture, the joik [pronounced "yoik"] is a unique improvised vocal tribute to an event, a landscape, an emotion, or a person.

When does a person joik? Simply because he or she feels like it, as for example when a familiar fjell is seen again, or when he or she thinks about a good friend. It is quite common to joik while herding reindeer, and it has been said that the loneliness of the fjell is a reason to joik: "It is really a joy to joik in the wilderness where nothing is heard other than the howling of storm and wolf," wrote Per Hætta (1912-1967) a joiker from Karasjok. "We Sami have sung our tunes through time immemorial. With [joik] we have depicted the animals and birds with whom we are in close contact. We joik to each other, and each has our own tune."

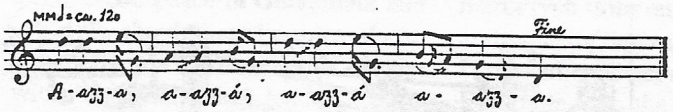
Joik is used in work situations, such as in herding reindeer to warn of the herder's arrival, so the animals are not startled. The tunes have a soothing effect upon them. At the same time the joik warns wolves that people are in the vicinity and it's best to keep their distance. Joik also helps keep the herder awake when he has to stand guard over his herd all night.

Illustrations: Lucille and H.C. Holling from "Children of Other Lands," Watty Piper, New York: Platt and Munk, 1929

Europeans have long tried to understand the joik. One of the earliest notations of joik melodies was by the Italian Guiseppe Acerbi during a 1798-99 trip to Nordkapp. While in Kautokeino, he tried to coax tunes out of his Sami companions, offering both money and cognac as rewards. "But the most that I was able to get from them was some unpleasant shreik, which sometimes compelled me to stick my fingers in my ears. Their song was meaningless and without beat or rhythm." Acerbi wrote down two melodies, the first of which can be interpreted as a pentatonic joik in ABAC form:

We have a contrasting opinion from 1920, by the Swedish women Anna and Ingerta Blind who wrote in a pamphlet to be used by students of nomadic life: "Lapps have joiked from the earliest times. In these songs everything is depicted so beautifully and in such a lively manner that one feels compelled to burst into tears or laughter. The words used in joiking are few but rich in content. They have such unusual, beautiful words, words which are very difficult to translate into another language and which are not used in ordinary conversation."

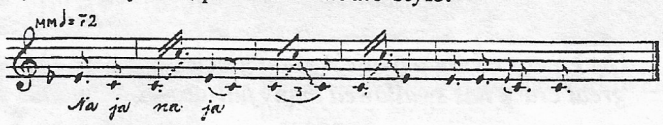
In the social milieu of the joik, the melody is so bound together with the person, place or event being joiked that a person does not joik *about* someone or something, but is said to directly joik the person or thing. The composer of the melody is unimportant; the point is to whom the melody belongs. The person lives in the melody and the remembrance of the person comes forth from the melody. Thus the joik melody is a symbol of the object joiked, as in this joik to the the long-tailed duck, *havella.* The melody is a representation of the havella's call, and the text "a-azz-a" a poetic imitation:



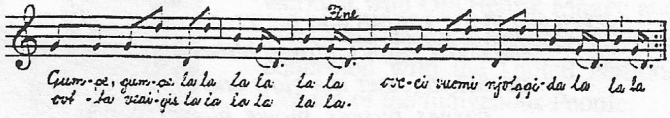
The joik has been classified by Western scholars in more ways than you want to know. The most common classification is by subject: the cosmos, geological features, Spirits, and emotions. Interesting subclassifications include the northern lights, glaciers, flies, mosquitos, reindeer and reindeer theft, trips and migrations, *hulder* [Spirits], prized possessions, satire and fortune-telling. Other researchers have organized their material by motif: lyric, demonic, epic, humorous, and tragic.

The joik uses two kinds of text, sound-text, using syllables such as *no, nu, lo, lu, vuo, la, jo, go,* and word-text, using simple words or sentences.

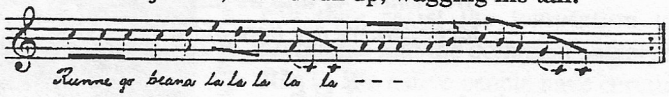
There is a marked difference between southern and northern joiking. The typical South Sami joik has a long glissando range and a few tones which lie at almost microtonal intervals apart, not easy to differentiate, often rising from a relatively low-lying tone, then going back to the original tone. The tonal range is sometimes small, but if the long glide is counted, the tonal range is quite large. Many South Sami melodies have a rhythmically free, *parlando-rubato* style:



In contrast, North Sami joiks are often pentatonic, with no half tones. Some of the melodies use scalar tones, and other melodies are characterized by an open melodic structure with an extensive use of fourth, fifth and octave jumps. This joik to the wolf uses only three tones, those of a major triad:

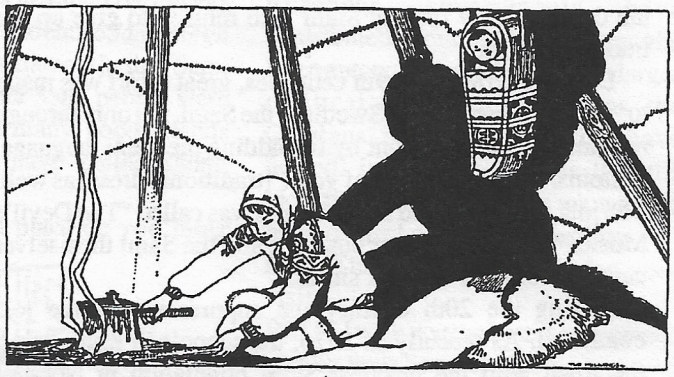


An example of a six-tone melody is found in this joik to Runne, an industrious herd dog, who recognized his joik, and when he was joiked, would run up, wagging his tail:



In 1953 and 1954, the Swedish Broadcasting Corporation, *Sveriges Radio Förlag,* organized two expeditions to record samples of joik from Frostviken in the south to Karesuando in the north. They produced the recordings as a series of seven LP's (RELP 1029). The accompanying book, "Jojk," contained transcriptions of the texts with commentaries by Israel Ruong, Matts Arnberg and Håkan Unsgard. I believe this series is out of print, but the Norwegian book "Fanitullen" has excerpted some of the material.

Here is a long joik, "The Reindeer Herd at Oulavuolie," by Nils Mattias Andersson of Tärnaby, made for the *Sveriges Radio* recordings. This is not a typical joik, but a recitation in joik form. It follows the traditional construction of all joik, based on a circle with no beginning and no end. The text is considered to be one of the most beautiful epic-poetic pieces in Samisk impressionistic poetry. I have translated here from Israel Ruong's Swedish. First Andersson describes his wife, Anna, who sits in the Sami tent occupied with the fire:



Anna sits in the goahtti, poking at the coals, poking and blowing, pushing them together. The fire blazes.

His thoughts turn to the great fjell Oulavuolie, and his reindeer come to mind. They are beautiful, but the fjell is dangerous:

*[**Ludemann** continued overleaf]*

On Oulavuolie's glacier
run the reindeer.
The great fjell Oulavuolie's giant glacier-crevasse, the great crack has swallowed many full-grown, beautiful reindeer,
swallowed to itself,
swallowed, swallowed.

Then he returns to his starting point:

Under Oulavuolie's glacier,
under Oulavuolie's glacier,
a person sits in the goahtti and blows, stirs the coals, stirs the coals, blows, blows, blows hard,
pushes together the glow and blows,
pushes, pushes, blows, blows.
And now we are two -
Our memory, the memory of us disappears, disappears.
We remember and we have
forgotten. We are both old."

THE NATURE RELIGION

The Sami joik the Spirits.

Like many other Peoples living in close contact with nature, the Sami have a worldview, "shamanism," which is sometimes called "the Nature Religion." Nature and its forces are of the greatest importance. Everything has a soul and the spiritual world is as real as the material one. The Sun [*Beaive*] and the Moon [*Mano*] are supreme Spirits. Next come the Spirits connected with thunderstorms, fertility, animals and the hunt, lakes and the fish. There are Spirits of illness and death as well. The Sami joik the beings of the spirit world and the *Noiade* [shamans] joik to step into the spiritaul realm. The joik and the sacred Drum are the means to contact the Spirits to ask for their help and advice.

During the period following the Lutheran Reformation, missionaries invading the Sami areas made every effort to stamp out the Nature Religion. In the 17th century, King Christian IV travelled to Finnmark, and in 1609 introduced the death penalty for any Sami who refused to give up the traditional faith.

During the18th and19th centuries, great effort was made to "Norwegianize" and "Swedify" the Sami, not only through religious conversion, but by forbidding the Sami language, customs, and the wearing of *gakti* [traditional dress] as well. The joik was classified as sinful and was called "The Devil's Music." Hymn singing replaced it and the Sami themselves came to consider the joik sinful.

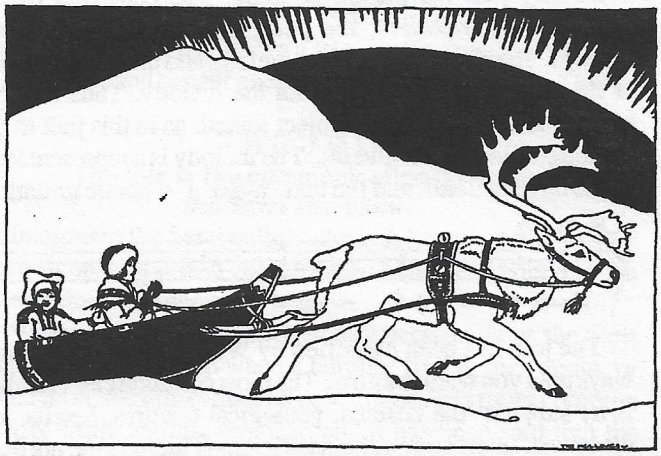
During the 20th century the suppression of the joik continued. As recently as 1976, the schools in Kautokeino, the town with the heaviest Sami population in Norway, forbid joik instruction. While Norwegian music was permitted and Sami children could listen to American pop music, their own joik was forbidden.

THE REAWAKENING

The joik is a weapon in the battle to strengthen Sami culture.

Parallels can be drawn between the late 20th century re-emergence of the joik and the Sami cultural reawakening as a whole. In regions where the joik was about to die out it has now begun to come back, often combined with modern rock, jazz, and other forms of music. Through the joik the Sami feel solidarity. It is a sign that one is Sami and that one has an identity and rights. Nils-Aslak Valkeapää from Karesuando, is an internationally-famous contemporary joiker. He joiked the opening ceremony of the 1994 Winter Olympics at Lillehammer, Norway. ""I am glad to say the joik lives! " he exclaims. "At first the notes can be fumbling and uncertain, but after awhile one finds them. Joik has always been firmly anchored in nature and in our life.

"When I began school [in Finland] we studied from a book that stated that the Sami were darkhaired and dwarfish, had crooked legs, and that their music, called "joik," was an ugly howling. I reacted strongly to this. I had begun to joik while I was young. The ministers condemned me to hell because I joiked. I was just a child and I lived in terror and dreaded dying. But today my fear has turned to anger. A religion should be forbidden that can threaten a person with hell's flames just for singing his ancestor's songs!"



Wes Ludemann came to his interest in the Sami culture through his involvement in Scandinavian folk dance. He and Caroyn Hunt have travelled extensively in Sweden and Finland, studying both music and language. He lives in Livermore, California. This article first appeared in the Northern California Spelmanslag News, *vol. 6, no. 2, summer 1995. For additional information on the joik, refer to these Báiki back issues:*

#2: Harald Gaski, "Like a Ski-Track Across the Open Plains: the Tenderness and Strength of Sami Literature."
#5: Richard Jones-Bamman, "The Sami Joik: Cultural Continuity Through Musical Expression"
#5: Erik van Lennep, "Ingor-Antte Ailu Gaup."
#6: Richard Jones-Bamman, "The Modern Sami Joik: Symbol of Cultural Revitalization."
#13: Nathan Muus with Kurt Seaberg, "Nils-Aslak Valkeapää Discusses His Work."
#14: Catherina Azora-Minda, "Mari Boine: Eagle Sister."

SAMI - MAYAN CONNECTIONS

photo: Barb Tan for Báiki

above: Rigoberta Menchu Tum in Minneapolis with Nathan Muus, Báiki *staff, and Don Irish, professor emeritus of Hamline University.*

RIGOBERTA

Nathan Muus

On the evening of July 13th I met Rigoberta Menchu Tum, the Queche Mayan woman who was awarded the 1992 Nobel Peace Prize for her efforts to negotiate peace in Guatemala and organize the Indian Peoples there. Rigoberta was in Minneapolis to meet with American Indian leaders and to address a meeting of The Women of the Evangelical Lutheran Church in America. Church representatives and social justice advocates mixed with Latino and American Indian leaders at the home of Phil Anderson, a long-time worker in solidarity with Latin American Native Peoples. Rigoberta spoke to the gathering in Spanish, her second language, and Anderson translated her remarks into English.

Barbara Tan and I greeted her on behalf of the Sami-American community. We gave her a "Saami Spirit" tee shirt, a Sami petroglyph stone engraved with a reindeer, and copies of *Báiki* and the Siida newsletter. I congratulated her on her recent Honorary Doctorate from the University of Tromsø.

Rigoberta Menchu Tum: Thank you for your gifts. Greetings to the Sami people in America and yes, I was in Sápmi two weeks ago. It was wonderful. The entire *Sámediggi* [Norwegian Sami Parliament], the Sami Council and many other Sami people were present there. I have many good friends among the Sami and have visited Sápmi any times.

Nathan Muus: What place do you think the Sami people have in the worldwide indigenous movement?

RMT: The Sami people are proof that there are indigenous Peoples of many colors all over the planet. We share the same values and we want to keep our traditional cultures strong. I've been working with Ole Henrik Magga and other Sami leaders to promote activities connected with the United Nations Decade of the Indigenous People.

NM: With the emigration of indigenous Peoples to other places right now, there is constant pressure to blend in. How can they resist the temptation to assimilate into the dominant society?

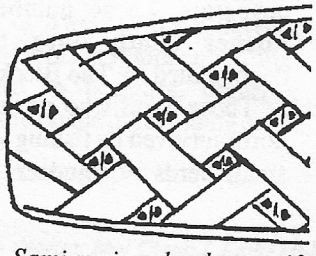
RMT: We native people have certain values and our cultural heritage is very important. We are not less because we drive cars or have decent houses. I use a computer. We use what helps us do our work. Education is the way by which we can maintain our traditional culture. By "education" I don't mean from the dominant society, I mean our own education, so we know who we are. When we cease to speak our own languages, we assimilate, because we no longer think the same.

NM: In what other ways have the Sami been working with you?

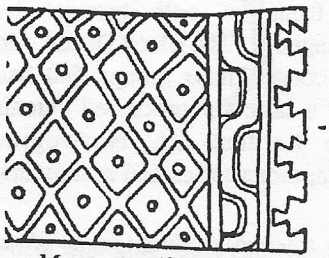
RMT: The Sami have helped the Rigoberta Menchu Foundation meet and work with the Nordic governments. This has been very useful. Many European governments have contributed to our work in Guatemala. Even autonomous nations within larger political boundaries, such as the Catalans in northern Spain, have helped. Indigenous Peoples like the idea of autonomy because we want to be in control of our own destiny.

NM: Thank you so much for your visit.

RMT: I wish you the best. I recognized you by your Sami clothing.

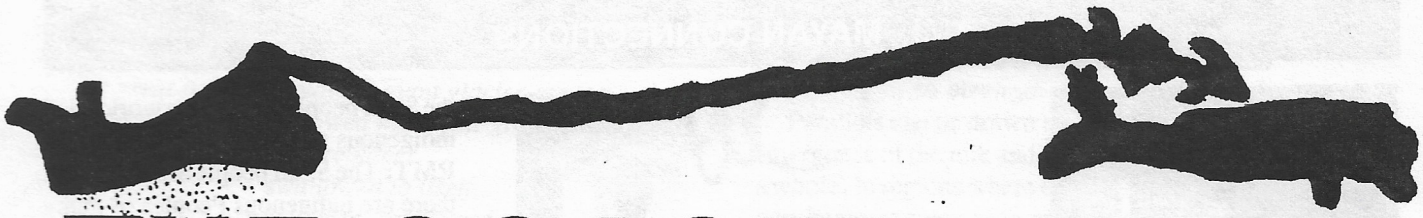


Sami runic calendar motif



Mayan textile motif

Nathan Muus is Associate Editor of Baiki. He has lived and worked as a bi-lingual translator in Mexico and Spanish Catelonia.



THE COASTAL SAMI

part two:
THE GREAT PLAGUES

Mel Olsen

The Coastal Sami live in Norway and represent the largest of the Sami groups. They occupy the Arctic coastal region, traditionally living in *goahtti* [turf huts], fishing and trapping as a livelihood. Most keep a few cattle and larger numbers of sheep.

Coastal Sami people have developed boat building into an art form and they are skillful weavers of wool blankets. The so-called River Sami are an associated group, having moved up-river from the fjords in order to freshwater fish and herd cattle and sheep. Originally, neither the Coastal nor the River Sami were involved in reindeer breeding or herding, although in early times they may have kept a few for decoy purposes to hunt them.

The Coastal Sami have had to adapt to many traumatic changes brought about by events beyond their control. The greatest damage was done by Christian zealots working in alliance with the political and economic forces of the northern European kingdoms. During the 13th and 14th centuries, government officials intensified their pressure to "civilize" Sapmi, partly to discourage Russian colonization and keep out Karelian immigrants. In 1326 the Treaty of Novgorod made Finnmark a part of Norway and by that time the first church in Vardø (built in 1307) was well enough established to assist in the attempt to colonize the Sami areas. The presence of Norwegian settlers along the north coast was erratic, however. Morale was dismal and most southerners did not stay long.

Then trade became a motivating force. There was a growing demand for the furs, eider down and fish of the north. These were exchanged for the commercial fabrics, manufactured goods and processed cereals of the south.

Around 1350, another outside force arrived. Infected rats, hiding in shipments of grains from the south, brought the bubonic plague - "The Black Death" - to the north coast. Those groups that had developed a taste for processed cereals were the hardest hit. Norwegian settlements, monastaries and assimilated Sami suffered enormous losses. The Black Death ultimately claimed 80% of the population in the north and by the end of the Middle Ages only 43% of the Norwegian farms and settlements remained. Although the Sami people suffered, the survivors readily took up the land and homesteads that the Norwegians had abandoned.

Fishing continued to be the economic base for the Coastal Sami and inland Sami moved to the coast to take up the vacancies in the work force. Although there was a period of peaceful coexistence, the church maintained its pressure for bureaucratic control. Tithes in the north were twice as high as those in the south. With 95% of these church taxes paid in fish, the Lutheran Church became the largest dried-cod dealer in Norway. By the second half of the 16th century, the price of fish began to fall and the economic plight of the Coastal Sami people became desperate. Large numbers moved farther south onto the lands depopulated by The Black Death.

Those Sami who remained in the north survived by fishing and keeping small herds of reindeer. Some also

above: Example of the bigotry directed against Sami spiritual tradition in the Middle Ages. A missionary´s sketch shows a noiade *during trance being clawed by a devil. From Schefferus, Johan, "Lapponia." Frankfurt: 1671.*

moved to Sweden to further develop the herding of reindeer. The tradition of driving growing numbers of animals back into Norway from Sweden for summer forage began. The land suffered as the herds ran roughshod over hunting and grazing areas.

The Coastal Sami also fell victim to poor trade arrangements with the south which meant that the commodities needed in the north were not forthcoming. But then a new trade opportunity presented itself from the East. While the people of the Russian Kola Peninsula were themselves living in poverty, Russia had many of the goods now needed in Sapmi. Dried halibut from the Norwegian coast, which brought needed protein to Russia, was exchanged for the grain, bark, hemp, linen, nails, tar and copper needed by the Coastal Sami. So resourcefulness once again revitalized life in Sapmi.

The 18th century brought more change to the northern coastal regions. Church pressure was again on the rise and a bleak period of vicious persecution of the Sami spiritual traditions fell over the land. The sacred Drums were confiscated and burned, sacred sites were desecrated and destroyed and traditional ceremonies were banned. A major Lutheran "enforcer" was the missionary Thomas Von Westen, who came to be known as "The Apostle to the Lapps." He describes two Sami areas, Snefjord and Revsbotnfjord, as "...holes where no Norwegian Christian has come...the Lapps alone have lived there and earlier have practised many abominations [sic] unhindered."

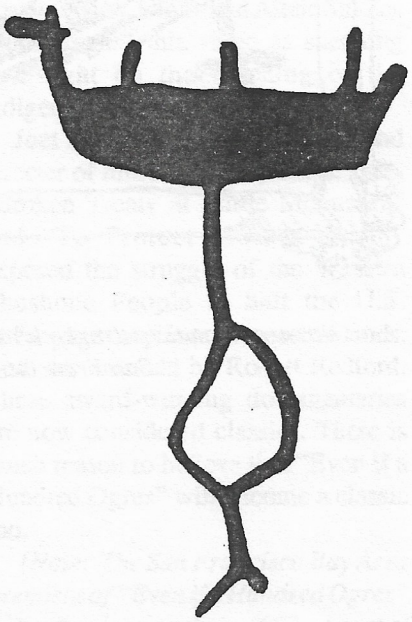
Von Westen wasn't the only news in the north. From 1751 to 1842 criminals were banished to Finnmark by the Danish Courts in lieu of a death sentence.

Immigrants from Finland began to move into Finnmark and the coastal areas - non-Sami people who came to be known as "Kvens." They adopted the Sami language and ways and developed the settlements known today as Kautokeino and Karasjok. Large numbers of Swedish Sami, having failed in their attempts at reindeer herding, began to return as beggars, creating additional pressure on the diminishing areas of open land. Alarmed at the influx of foreign groups, Norwegian authorities passed laws placing anyone who could not speak Norwegian at a disadvantage. Once again, the Coastal Sami were the victims of outside circumstances.

The traditional way of life in the homelands of Norway's Coastal Sami faded further with the introduction, in 1833, of regular coastal boat service (the earliest version of today's *Hurtig Rute).* Over the next few decades boat service was extended to eastern Finnmark.

By 1891, South Varanger in the heart of the Coastal Sami area had a population that was 38% Sami, 17% Norwegian, and 45% Finn. There was concern that "Finnish mindedness" would eventually alter the population. Forty years later, however, it was obvious that the Norwegians were to dominate. The 1930 census of Finnmark registered a population of 10,447 Sami (called "Lapps" in the census), 35,895 Norwegians and 5,538 Finns.

Mel Olsen is the co-editor of The North American Sami Siida Newsletter. *He is a professor of art and art history at the University of Wisconsin, Superior, as well as a weaver, researcher, and a frequent contributor to* Báiki. *A bibliography was included in Issue #15 with the first part of this article.*



graphic design: Mel Olsen / Faith Fjeld ; computer work: Mary Lou Perham; pictographs: traditional

SÁMIGIELLA

A SAMI-UGRIC LANGUAGE FAMILY

Some academics have maintained that the Finnish language developed from a "proto-Sami" language rather than the other way around. A recent rash of articles based on genetic and linguistic research have been published which affirm this, including the *Leicester Science Review*, *Arran* ("Origin of a Species"), *Discover Magazine* ("Sami I Am Not"), and the *Finnish-American Reporter* ("Why a European People Speak a Non Indo-European Language").

The conclusions indicate that some 2000 to 4000 years ago a mixed European People (ancestors of today's Finnish People) migrated north into what is now called "Finland," named for the native inhabitants, the Sami, often called "Finns" by the Norwegians.

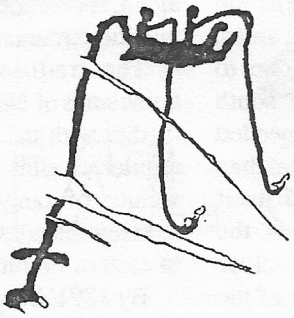
New archeological research indicates that a Finno-Ugric People (presumably the ancestors of the Sami) came to Finland perhaps before 3000 B.C. As they were slowly pushed further north by other, newer arriving groups, these people adopted a "proto-Sami language" from which Finnish later evolved.

These and other studies by molecular geneticists Antti Sajantila of the University of Helsinki and Svante Pääbo of Ludwig-Maximilians University in Munich indicate that the Finns have an approximate 10% Uralic component in their genetic heritage, while Sami are of nearly 50% Mongolian or Uralic stock.

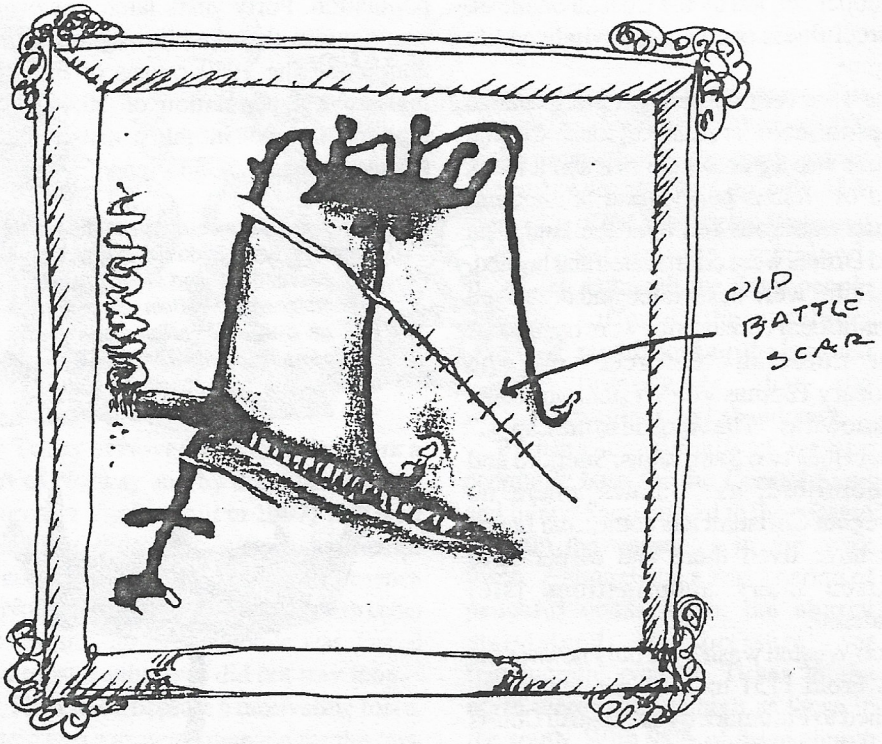
Finns share most of the same "micro-satellites" (sequences of repetitive DNA) with other Europeans, but have some traits not found elsewhere in Europe. However, their Uralic stock is thought to be from Peoples other than the Sami. Over one third of the Sami carry three specific genetic motifs that are shared by only 2% of the Finnish. Since it appears tbat the Sami at one time were in the majority in Finland, shouldn't the language family change

Compiled by Nathan Muus from the periodicals mentioned.

"PETROGLYPHS"



Traditional petroglyph used as illustration for Báiki *article on "The Coastal Sami," Mel Olsen, Issue #15, p. 9*



Non-traditional "petroglyph" with old battle scar, teeth and cigar, San Francisco artist Bill Shields

[*Sami Roots: cont'd from p. 5*]

BÁIKI REVIEW

NEW SAMI VIDEO: "EVEN IF A HUNDRED OGRES"

Produced and directed by Joel L. Freedman. Introduced and narrated by Joanne Woodward. Executive producers Joel L. Freedman and Alan Eisenberg. Drama written by Knut Walle and the *Beáivvas Sami Teáhter*. Directed by Knut Walle. 56 minutes, full color. In *Sámigiella* with English language subtitles. To order a copy see p. 26. © Cinnamon Productions, Inc., 19 Wild Rose Road, Westport, CT, 06880, (203) 221-0613.

Reviewed by Faith Fjeld

This is a landmark video whose time has come. "Even if a Hundred Ogres" grew from a theater piece by Knut Walle that was based on the legendary Sami figure of Stallo, the evil giant that appears in many forms to menace innocent people. The more familiar English word "ogre" is used in place of "Stallo," but the meaning is the same.

The work was performed at the 1994 Lillehammer Winter Olympics by the *Beáivvas Sami Teáhter* Company as part of the Sami Village events. Those who have seen "The Pathfinder," will recognize the cast, and Native Americans will recognize the ogres.

Actress Joanne Woodward introduces the video with background information about the Sami culture and history. This gives those with no prior knowledge of "Lapps," and / or Fenno-Scandinavian affairs, a better understanding of what is to follow. Woodward reappears from time to time to further clarify each segment.

Wonderful masks are used to represent the eight archetypal ogres of this piece. In the skillful hands of the director and the actors, each masked ogre becomes an amusing caricature - a buffoon that represents the often painful realities of Sami history. Thus the truth is exposed through the use of humour.

Beginning with the marauding and barbaric Tschudit (to whom we were introduced in the "The Pathfinder"), the Sami cleverly fend off a succession of enemies that are all too familiar to indigenous Peoples: the church, the state, alcoholism, foreign occupation (in this case the Nazis), and those "ogres" of the present, bureaucracy and welfare. The transition from one confrontation to the next is bridged by a skillful mix of joik, on-stage percussion and electronic sound effects.

The educational uses for this video will be many. Plans have already been made by NRK, the Norwegian Broadcasting Corporation, to air "Even if a Hundred Ogres" this fall, and it is hoped that the Norwegian school authorities will make it available for classroom use as well.

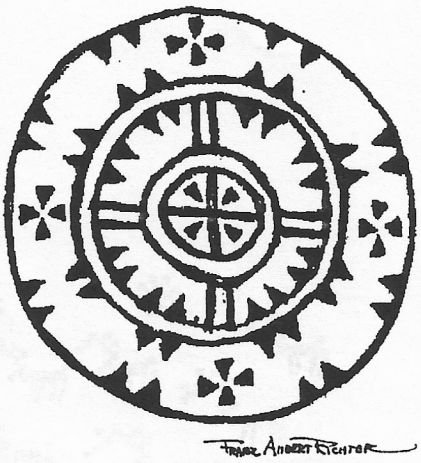
In the U.S. it is also a natural for public television. And because the Sami presence in Nordic and world indigenous history is either ignored completely here, or given a few paragraphs written from the Western perspective, American educators involved in the fields of Ethnic Studies, Scandinavian, Uralic and Altaic Studies should regard this video as shedding new light on the teaching of the indigenous worldview.

Joel Freedman is the producer and directer of more than fifty films. Two, "Broken Treaty at Battle Mountain," and "To Protect Mother Earth," exposed the struggle of the Western Shoshone People to halt the U.S. government's seizure of ancestral lands. Both are narrated by Robert Redford. These award-winning documentaries are now considered classics. There is much reason to believe that "Even if a Hundred Ogres" will become a classic too.

[Note: The San Francisco Bay Area premiere of "Even if a Hundred Ogres" will take place early in 1997 as part of a benefit event for Báiki. *An announcement will be made when plans are finalized.]*

SAMI ROOTS

[continued]



AN INVITATION TO A SAMI FOCUS WEEKEND

I would like to invite the readers of *Báiki* and others interested in the Sami culture to a Sami Focus Weekend at Myhre Farm, Spring Creek, south of Clarkfield, Minnesota, sometime during the spring - summer of 1997.

The weekend would emphasize the Sami lifestyle and include workshops on traditional Sami knifemaking, leatherworking, with a visit to the Tokheim Pottery Studio nearby.

I have a wonderful grove with trails that local white-tailed deer often visit. There is a lavvu frame, but no cover as yet, electricity, fresh hard water from a well, a garden, a large yard, and a pasture.

There is a horse and I also have three pygmy goats (with Swedish and Alpine bloodlines) that this spring will bear little ones!

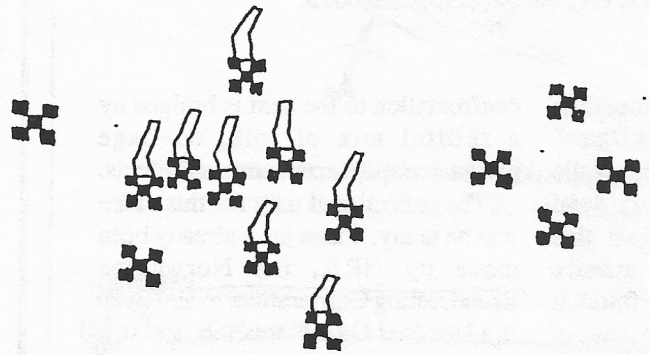
If you are interested in spending a weekend camping in the country on a Norwegian-American farmstead out on the prairie, contact me and we can work it out from there.

Franz Allbert Richter
RR 2 Box 95
Clarkfield, MN 56223

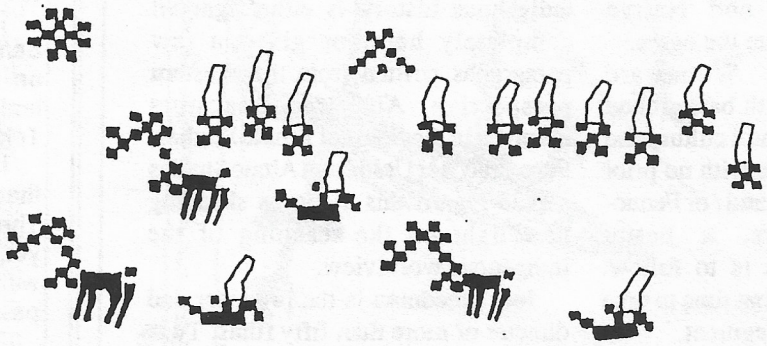
Address all "Sami Roots" correspondence to:
Faith Fjeld, Báiki
2130 Fillmore St. #311
San Francisco, CA 94115
USA

"PIXL FOLK SERIES"

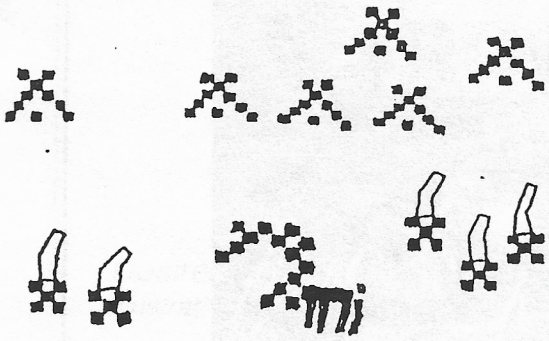
FRANZ ALBERT RICHTER /1986



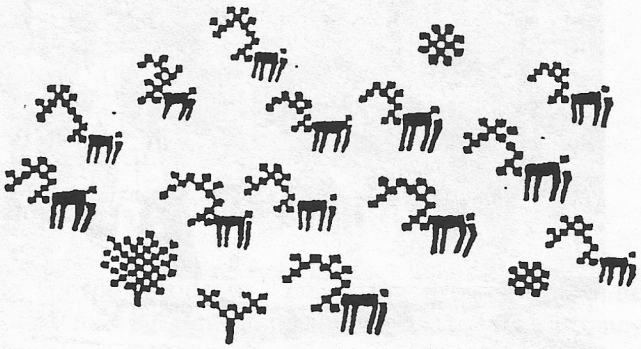
Sami Pixl Folk with snowflakes



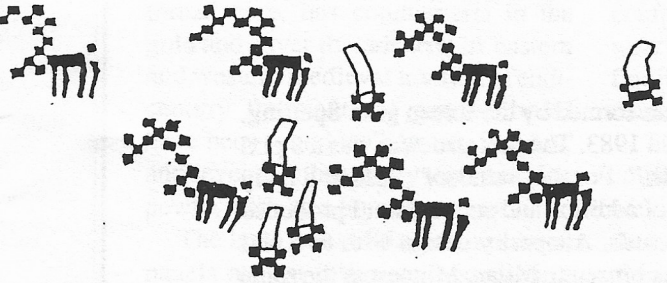
Sami Pixl Folk with a bigger snowflake, lavvu, reindeer and pulka



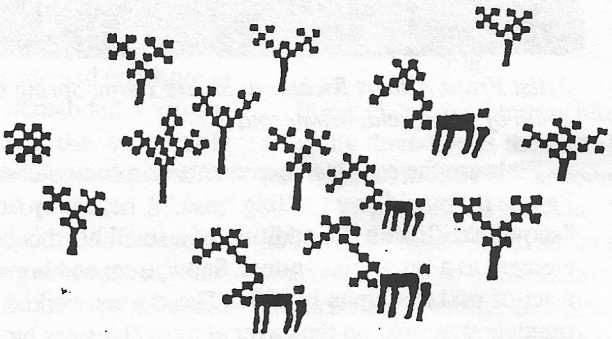
Sami Pixl Folk. a reindeer and six lavvu



reindeer, trees, and two snowflakes



six Sami Pixl Folk and six reindeer



reindeer, trees and one snowflake

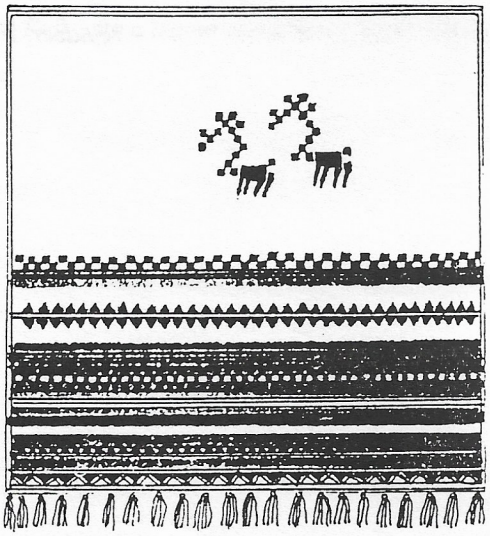
["Pixl Folk Series" cont'd overleaf]

["Pixl Folk Series": cont'd from p. 15]

THE "PIXL FOLK SERIES"

Artist Franz Allbert Richter at Myhre Farm, Spring Creek, south of Clarkfield, Minnesota

Pixls are the smallest increments on a computer monitor, little boxes formed by the screen grid. Spelling, I guess is "pixel," my spelling "pixl." I began my first pixl drawings in 1983. The first structure was a 5 pixl "snowflake." With the addition of a small hat this became a "pixl folk." For the "reindeer" I added a body element to a set of pixl antlers. Snow, trees and lavvu were a process of addition and subtraction. I produced a set of pixl drawings in 1986. These were worked out on 3" by 5" cards. A tapestry design with two pixl reindeer was used on the cover of a small history brochure for Arv Hus Museum, Milan, Minnesota the same year.



right: 1673 , drawing wire thread through a draw-plate. From Schefferus, "Lapponia."

PEWTER EMBROIDERY

Desiree Koslin
illustrations: Desiree Koslin

The distinctive and colorful embroidery seen in so many fine Sami objects features unusual materials, fabrication methods and stitching techniques. The use of precious metal to decorate textiles is an ancient art, and Sami pewterwork clearly has parallels in many other cultures - the drawn pewter wire, wrapped around a thread core, has counterparts in the gold and silver threads seen in eastern and western medieval textiles. Tenth-century fragments of pewter thread have been found in Gråträsk, Sweden, and seventeenth-century texts mention pewterwork as a Sami specialty.

The bold and striking embroidered panels are set into *gakti* accessories: hats, bags, belts, chest cloths, etc. The stitching is done either on cured reindeer hide before it is fashioned into belts or bags, or it is worked on a ground of woollen flannel, dyed in bright yellow, red, green or blue. Until recently, the reindeer harness ornaments for festive occasions were also adorned with pewter embroidery.

Metallic thread is not easy to sew with, therefore it is usually laid on the foundation fabric and "couched" to the surface with stitching thread. In the embroidery literature several methods of couching are accounted for, but none of the standard works take up the Sami method. An explanation is that this embroidery is little known outside its immediate culture, and that the pewter thread itself is very rare. The Sami embroiderers used to make their own, but today it can be purchased through *duodji* (Sami craft) outlets.

The use of pewter and its couching method was developed for quite specific reasons: luxurious embellishments had to conform to a harsh climate and exposure to wear and tear. This demanded a strong, flexible base in which the vulnerable elements were protected from abrasion.

The uniqueness of Sami pewter embroidery is easy to spot when compared with standard couching techniques. First there is a difference in the type of metal thread used. The standard is called "filé," in which a flat, thin metal strip spirals obliquely around a thread core (Fig. 1A). The Sami round pewter wire (Fig. 1B) coils nearly perpendicular to the fiber core:

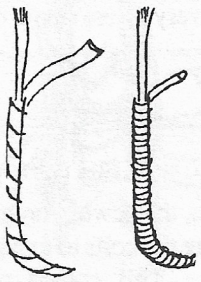


Fig. 1A Fig. 1B

In Fig. 2, "common couching," the laid element is held down with visible stitches. Here, the direction and density patterning can be varied in many ways for decorative purposes:

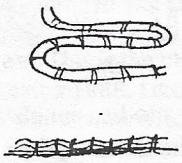


Fig. 2

In Fig. 3, "underside couching," the stitching thread pulls the laid element partway into the body of the foundation fabric to protect the stitching thread and give a "solid" metal surface. This was characteristic of the famous *opus anglicanum*, the most desirable of the textiles of medieval England:

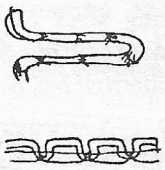


Fig. 3

Fig. 4 shows "Sami couching," in which the stitching thread is carefully positioned between the pewter spirals, and pulled firmly so that the thread disappears from sight and surface wear:

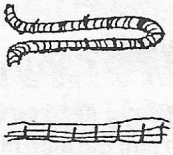


Fig. 4

*[**Koslin**: cont'd overleaf]*

[Koslin: cont'd from p. 17]

The stitches are worked closely to anchor the laid pewter thread firmly to the foundation. This makes it strong and long-lasting even with much exposure. The overall effect is quite similar to underside couching, but with more prominent dimensionality.

The designs seen in Sami pewter embroidery reflect the desirability of having as few breaks as possible in the pewter thread. This results in strong linear designs with small geometric or circular motifs (Fig. 5) in which the pewter thread doubles back over its course:

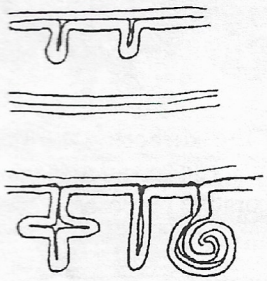


Fig. 5

In chest cloths, panels of brightly colored foundation fabric are often used, adding contrast and variety to the soft sheen of the pewter.

Although silver is the metal favored for Sami jewelry, pewter is the ideal choice for textile applications. High quality pewter is used because it is pliable and doesn't tarnish like silver.

The preparation of the metal takes time and expertise. Short bars of pewter, whittled round, are forced through holes of decreasing sizes in a draw-plate (Fig.6) made of split reindeer horn from which the marrow has been removed:

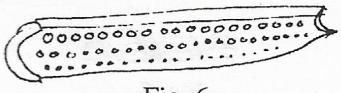


Fig. 6

The drilled holes are funnel-shaped to facilitate the drawing through and must be even and smooth to prevent damage to the pewter wire. The drawing of the wire needs to take place in a well-heated room in order to keep the pewter malleable.

The work is hard at first, and the draw-plate may need to be braced or clamped to pull through the first draws. As the wire is drawn ever thinner, it is prone to breakage and it is important to work the metal continuously to maintain the temperature and pliability. For fine thread, passing the wire through 60 holes is not uncommon! When the holes in the draw-plate get worn, new, smaller-size holes must be added. An 8" long, 1/4" thick pewter bar can yield more than 50 yards of finished fine wire, about 1 1/2 millimeter in diameter!

The fine wire is wrapped around a core of thread, which should be the same thickness as the wire itself. Waxed, heavy-duty upholstery grade thread is used today, although reindeer sinew was formerly used. A drop spindle is used to rotate the two threads, which are fed separately over the fingers of the left hand. The right hand twirls the spindle, and pushes the spirals of the pewter wire closely together with the core kept under tension. Kinks and uneven spots may occur, and must be smoothed continuously. When needed, a new length of pewter wire can be added by twisting it to the end of the old.

A skilled spinner can adapt this method to a footpowered spinning wheel, or to an electric spinning machine run at a slow speed. Since it takes considerable practice to make fine, even, pewter thread, it is fortunate that a ready-made version is available.

The foundation fabric must be firm wool flannel and it is necessary to add a backing. This can be of fulled wool, heavy iron-on interfacing, or medium-weight canvas, basted to the fabric (Fig. 7). The designs are traditionally made free-hand, but a wax marking-pen may be used to outline the motifs to be applied. Today fine waxed sewing thread is used for the stitching, but earlier the very finest sinew did the work.

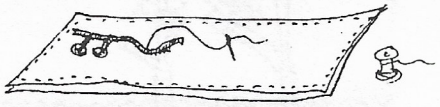


Fig. 7

To begin, the pewter thread is anchored by removing the coils to expose about 3/4" of the core. This end is pulled to the underside and fastened there, avoiding knots. The couching begins by laying the pewter thread in the desired configuration. Pins or preliminary basting are not used; the *duodjar* [embroiderer] instead guides and controls the laid element as it is stitched into place. One should try for ten stitches to the inch, taking care to pull each stitch firmly so that it slips between the pewter coils.

In terms of design, Sami pewter embroidery usually never covers its ground completely, but lets the bright colors of its foundation set off the fine, silvery meanders. Rows of motifs are frequently made into compartments by changes in the foundation fabric color, or by single lines of couching:

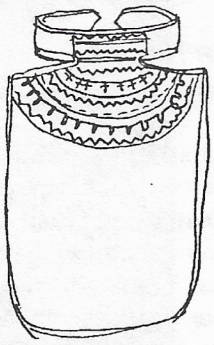


Fig. 8

Although there is much continuity in terms of design and regional styles, there is little information available on the specific meaning or significance of the motifs used. What is manifest, however, is that the remarkable Sami pewterwork combines function and form, method and material with great visual and tactile beauty.

(*The technical information for this article was derived largely from a work co-authored by Syrene Wilks, Katarina Ågren and Marianne Nilsson in "Sydsamisk Slöjd," Västerbottens Museum, Same-ätnam, Volume 2, 1974, 180-218, which also has a bibliography of works on Sami crafts, mostly in Swedish.*)

Desiree Koslin is a textile historian and a frequent contributor to Báiki. She teaches textile design at the Fashion Institute of Technology, New York. Her article "A Sami Drawstring Purse Out of Reindeer Leather," appeared in Issue #10, and "A Sami Shoe Band Weaving Project" appeared in Issue #15.

BÁIKI EDITORIAL

THE HOME THAT LIVES IN THE HARDWARE STORE

Faith Fjeld

This is the historic sixteenth issue of Báiki, *the culmination of four "subscription years." We have served as the inspiration and the catalyst for the reawakening of the North American Sami spirit!*

Most of us can trace a major change in our perception of ourselves, our ancestors and the indigenous world around us, to the moment when we first came into contact with Báiki. *Our Sami connection has made us into dreamers and visionaries. It has inspired us to become artists, poets, teachers and writers. This grassroots creative community that has sprung to life has accomplished miracles, because we have worked together from the heart. But there have been attempts to kill our spontaneity and take over our group dynamic. The results have momentarily distracted some of us from our dreams and visions and turned us into disgruntled hermits.*

In "The Pathfinder" there is a powerful scene where Raste, the noiade, appears late at night to Áigin, who lies alone and awake in a lavvu. Áigin is turned off by the community bickering over the way to handle the evil and clever Tschudit, who are trying to destroy them. He has decided to "go it alone." He fails to see that this is not possible, until Raste cuts off his ability to breathe. Áigin learns the hard way that breathing and the need for air will always connect him with everything else, including the Tschudit. And so I dedicate this editorial to the air we all breathe.

Thanks to Mel Olsen, co-editor of Árran, *for asking me to write something about my return to San Francisco and how things are on the West Coast:*

I miss the voices of the North Shore "Báikers" on the phone, but I no longer wake up at three am with a feeling of anxiety in the pit of my stomach. I miss the cozy warmth of the Minneapolis *lavvu* gatherings at Nathan Muus', but I no longer lie in bed staring at the shadows on the ceiling, wondering if a negative force has been unleashed, and if so, where it will propel us.

Since returning to the Bay Area from the Midwest, I've continued to give lectures, conduct slide shows and speak to groups, and I'm happy to say that there are elders, dreamers and visionaries here on the West Coast, too.

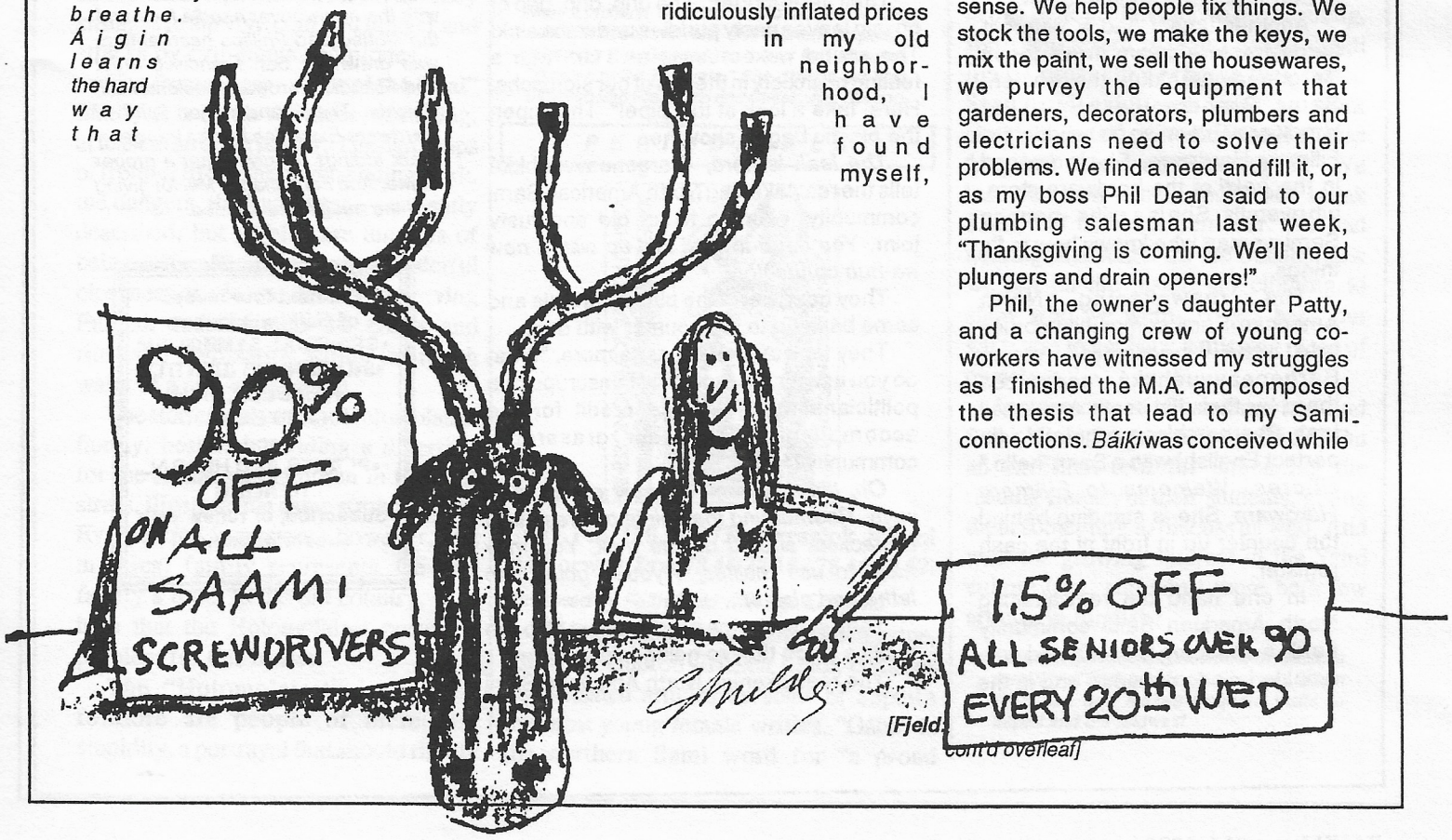
Many of you who have tried to track me down this year know that I have been a nomad. I came home last January to the worst housing crisis in the history of "The City." With a 1% vacancy rate and ridiculously inflated prices in my old neighborhood, I have found myself, along with many others, housesitting and subleasing from friends while searching for a place to live.

So the *Báiki* computer has sat on work tables all over San Francisco. Issue #15 - and this Issue #16 - have been pieced together in Dee's kitchen, Jürgen and Tanja's dining room, Winifred and Charlie's bedroom, Cynthia's design studio, Roseanne's living room, Mary Jane's carriage house and most recently, Ken and Marily's spare room, which I am presently renting.

As many of you also know, my one fixed address - my one consistant phone number this year - has been Fillmore Hardware. Mondays, Tuesdays, Fridays and Saturdays you can find me there, at my trusty "day job," between Pine and Bush on Fillmore Street. This is the place where I've worked since 1988. I can't find the little scrap of paper where I jotted down the word in *Sámigiella* for "the job one takes while thinking," but that's what Fillmore Hardware is.

The job at the hardware store makes sense. We help people fix things. We stock the tools, we make the keys, we mix the paint, we sell the housewares, we purvey the equipment that gardeners, decorators, plumbers and electricians need to solve their problems. We find a need and fill it, or, as my boss Phil Dean said to our plumbing salesman last week, "Thanksgiving is coming. We'll need plungers and drain openers!"

Phil, the owner's daughter Patty, and a changing crew of young co-workers have witnessed my struggles as I finished the M.A. and composed the thesis that lead to my Sami connections. *Báiki* was conceived while

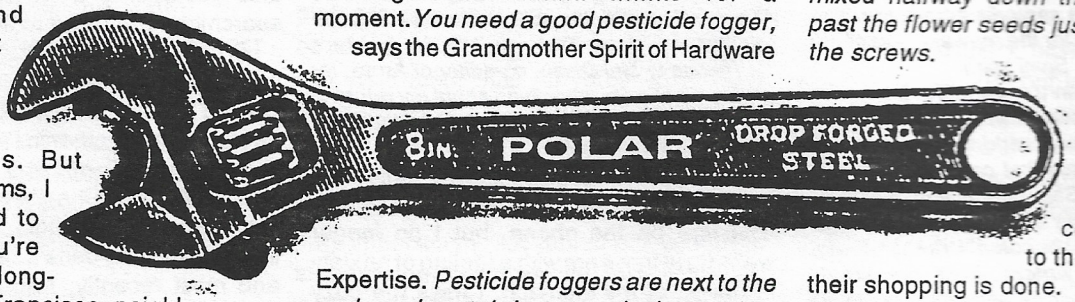


[Fjeld cont'd overleaf]

[Fjeld: cont'd from p.19]

I worked - and thought - at Fillmore Hardware. My co-workers were on the scene when *Báiki* was born.

Now and then I have left - to live on "The Rez," to make my first journeys to Sápmi, to spend a year on the North Shore, and most recently, to stay for awhile in Minneapolis. But then, it seems, I am destined to return. "You're back!" my long-time San Francisco neighbors exclaim (they are also my customers). "For how long this time?" they ask.



Once I dreamed that I was asleep in the back of Fillmore Hardware, dressed in Sami *gakti*. In my dream I wake up, stand, stretch and turn around to see a Sami flag hanging from a post. Seizing the flag, I hold it above my head and parade through the store. I give my boss a hug, hail a taxi and ride away. (I notice that I have taken just a few possessions with me, my dream's way of telling me I'd be back home in San Francisco soon enough.)

Another time I had a different hardware store dream. In this dream Bargoneavvuáhkká, the ancient Sami Grandmother Spirit of Hardware Expertise, is working at Fillmore Hardware. She is dressed in the *gakti* of the hardware store, bib overalls. She is a *gába* - a strong Sami woman who knows how to fix things.

The reawakening North American Sami community comes into the hardware store. Bargoneavvuáhkká recognizes them by their flat teeth and small feet. She combines a greeting (in perfect English) with a Sami "hello." *Buores. Welcome to Fillmore Hardware.* She is standing behind the counter up in front at the cash register.

In one hand the reawakening North American Sami community holds a shopping list scribbled on a wrinkled piece of paper, and in the other hand they hold a dripping plastic bag. They consult the list.

"Do you have anything to combat the negative forces of linear thinking that have been unleashed? Who knows where these forces will propel us!"

Bargoneavvuáhkká thinks for a moment. *You need a good pesticide fogger,* says the Grandmother Spirit of Hardware Expertise. *Pesticide foggers are next to the cockroach motels in our gardening section.*

The reawakening North American Sami community goes down the aisle, finds the fogger and brings it up to the counter.

They consult their list again. "We need something for competitive behavior that weakens our community energy and takes away our sense of humour. We lie awake at night worrying about this, staring at the shadows on the ceiling."

It's important to recharge your tribal batteries frequently, Bargoneavvuáhkká tells the reawakening North American Sami community, placing great emphasis on the word "tribal." *This is an old Sami secret for working together in a good way.*

Their list is longer: "The drip, drip, drip of gossip leaves nasty puddles under the sink! The sound wakes us up at 3 am with a feeling of anxiety in the pits of our stomachs. Here, take a look at this pipe!" They open the plastic bag to show her.

The leak is here, Bargoneavvuáhkká tells the reawakening North American Sami community, pointing to an old and rusty joint. *You need to seal this up with a new no-hub connector.*

They head down the plumbing aisle and come back up to the counter with one.

They look at their list once more. "What do you use for the problem of unscrupulous politicians trying to take credit for the accomplishments of our grassroots community?"

Oh, that happens in every group, she says. *Reenforcing the points of stress with L-brackets should do the trick. You may have to use mollies, if you're going into lathe and plaster.*

They select some brackets, but skip the mollies since they're going into wood.

The reawakening North American Sami community has one final item on their list: "Do you have anything to get rid of old national boundaries?" they ask. "People keep bringing them up."

Yes, we have something that's called "joint compound". You'll find it dry or mixed halfway down the third aisle, past the flower seeds just across from the screws.

They bring a 5 lb. can of ready-mixed joint compound up to the counter and their shopping is done.

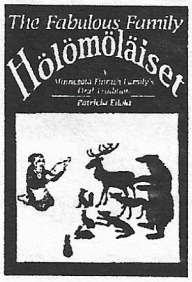
The solutions to their problems are placed in a large paper bag with handles. They pay Bargoneavvuáhkká and leave.

Thank you for shopping at Fillmore Hardware, the Grandmother Spirit of Hardware Expertise calls after the reawakening North American Sami community. *Mana dearvan.*

The reawakening North American Sami community goes back to "The Home That Lives in the Heart."

Faith Fjeld is publisher and editor of Báiki: the North American Sami Journal. *She is currently working on a book (North Star Press). The reindeer with the screwdriver handle face and the slotted and Phillips head antlers was drawn by San Francisco artist and Fillmore Hardware customer Bill Shields. The Grandmother Spirit of Hardware Expertise thanks translator Mark Iddings for giving her a proper name. And Faith thanks Mel for giving her the nudge she needed.*

BOOKS



Patricia Eilola, The Fabulous Family Holomolaiset, North Star Press of St. Cloud, 1996.

Reviewed by Mary Lumijarvi Caraker

Patricia Eilola uses the device of a "story within a story" to spin her tale of a Finnish-Sami immigrant family living in northern Minnesota. The main plot depicts a year in the life of the narrator, the older of two daughters of the family, as she suffers both emotional and physical pain in her emergence from childhood. The inner story—told by the narrator's father, her *Isa*, on long winter evenings— is that of the Holomolaiset, a mythical Lapland Sami family who undergo terrifying (to a child's ears) and wonderful adventures as they struggle to survive cold and hunger and attacks by evil giants and pirates.

The frame story— that of the "real" family— is by far the most interesting, at least to an adult reader. The hardships of frontier life— the never-ending work, the dangers, the loneliness— are aptly described, but so also are the joys of being self-sufficient and the wonderful closeness of a loving family preserving Finnish customs and the ethics and rituals of civilization within the rough walls of a one-room cabin.

The stories of the comic Holomolaiset family, besides providing a diversion for the Minnesota children in times of stress, illustrate the same strong values. Even more important, however, the mythical family represents the real family's roots in the old country. It is here that the Holomolaiset present a problem for this reader.

The "Holomolaiset" in Finnish folklore are people of incredible stupidity, a portrayal that should rightly anger anyone of Sami ancestry. To her credit, Eilola has improved their image considerably. Her Holomolaiset, though they still blunder (as they build a cabin without windows or pour their porridge through a hole in the ice) use both wits and magic in order to come out on top. Still, *Isa*, when he speaks in the Holomolaiset father's voice, adopts a broad, country-bumpkin accent ("Now poys, . . . you quit dat yumping. . .") that even in fun I feel does the Sami a disservice.

In general, however, the Holomolaiset are portrayed with affection, and the frame story is a compelling one of mystery, heartache, revenge and redemption. The narrator, though she remains nameless and of uncertain age, becomes real and sympathetic despite her sometimes pretentious language. The ending, unabashedly sentimental with a "love conquers all" philosophy, I found a bit cloying, but not enough to destroy my enjoyment of the book as a whole. In fact, with all the stories that are now so prevalent and popular about dysfunctional families, I found it refreshing to read about a family with values built solidly on love and trust.

Mary Lumijarvi Caraker is the author of four science fiction novels, the autobiographical "Growing Up Soggy," and her just-released "Women of the Kalevala." She divides her time between San Francisco and Clatskanie, Oregon.

PERIODICALS

Gába, P.b. 110, N-9730 Karasjok, Sápmi via Norway. fax: 78 46 32 18 / 78 46 73 62.

Reviewed by Faith Fjeld with Per Eidspjeld

This pithy new Sami women's magazine, edited by Gudrun Eriksen Lindi, contains Sami-related articles by some of Sápmi's foremost young female writers. "Gába" is the northern Sami word for "a proud independant woman." The first three issues reflect this image nicely. Some of the articles are in *Sámigiella*, some are in Norwegian, and a few combine both.

Gába is filled with the special energy of indigenous woman: "We go into my mother's *systua* [sewing room] where there is a special atmosphere. Something makes you calm down, not talk so loud..." [Randi Irene Losoa] Choices of words show us new ways to think about Sami things - even in translation - as when the little pipings that make a garment Sami are called *det tause budskapet* [quiet messages]. [Maja Dunfjeld Aagård]

Gába nr. 1 features women and politics [cover shown], nr. 2 features women's lives and women's work, and the most recent issue nr. 3/4 features traditional knowledge: *"Gamle røtter gir nye spirer,"* a 75 year old Sami elder tells us in Norwegian. "Old roots give new spirit." *Báiki* readers can relate to the *Gába* women who, like us, have "gone back to their roots to get peace in their soul ." [nr. 3/4 editorial]

Six shorter articles placed together in this issue are devoted to the meaning, spirit and return of Sami gakti. Randi Irene Losoa: "In my home they talked Sami, and gakti was used as work clothing. But after World War II all was forgotten - we were "Norwegian." We lost our own roots, could not speak Sami, did not have reindeer. We had nothing that stated on the outside how we felt on the inside, no clothing to show who we were. To get back our gakti was to get back a missing piece of ourselves."

Instructors of Scandinavian and Sami-Ugric languages will find *Gába* an excellent tool for enhancing the reading fluency of their students, giving them something to discuss as well. And with the growing interest in the Sami culture here, shouldn´t there be a few articles in English?

Faith Fjeld, publisher and editor of Báiki, *is currently at work on a book. She lives in San Francisco and makes frequent visits to Sápmi and the Midwest.*

["SIIDA" PAGE : con'td from p. 3]

BÁIKI'S "SIIDDA" PAGE (cont'd)

Oakland, California, close to public transportation. The new office will serve as the home of *Báiki: the North American Sami Journal* and will house the Saami Báiki Foundation which grew out of this year's Báiki Task Force meetings.

The new Oakland office will be better ble to meet the communication and educational requirements of the growing North American Sami community.

The Báiki Office will house the most complete Saami research library in North America, collected and organized by Nathan Muus. The new office will also maintain a speakers' bureau, and the staff will coordinate and promote art exhibits, concerts, book publishing and other Saami-related projects.

One of the first prioities will be processing family stories that chronicle the secret immigration of Saami families to North America.

AN INVITATION

The American Scandinavian Foundation of Thousand Oaks, California has nominated Faith Fjeld as Outstanding Scandinavian-American for her contributions to the awareness of Sami culture in America and for the publication of *Báiki*.

Past recipients include potter Otto Heino (Finnish), historian Ray Lindgren (Swedish), cartoonist Kern Pedersen (Norwegian), folklorist Inkeri Rank (Finnish), educators Richard and June Solberg (Norwegian), producer Ib Melchior (Danish) and poet Bill Holm (Icelandic).

Members of the Sami-American community are invited to attend the annual smorgasbord where the award will be presented. It will take place Friday evening, February 21, 1997, at 6:00 pm in the Nelson Room on the campus of California Lutheran University, Thousand Oaks.

For further information about this event, call: (805) 354-0661 or write: American Scandinavian Foundation, 1227 Tierra Dr., Thousand Oaks, CA 91362.

BÁIKI HONORS TWO SPECIAL WOMEN

Catherine Azora-Minda
Minneapolis, Minnesota

Thank you, Catherine, for tackling the most strategic aspect of keeping us alive: our circulation. On your own time you have processed and organized our entire subscription list during the crucial period when it has nearly doubled. There is no way we could have kept track of things without you! And as programmer for Station KFAI-FM Minneapolis - St. Paul, you continually give Sami musicians exposure on your Saturday afternoon show **"Womanfolk."** *Giitu*, Catherine.

Donna Jonsson
Los Angeles, California

Thank you, Donna, for helping us move documents swiftly between San Francisco, Minneapolis and sometimes Wisconsin. Your company, Sirius Star Productions, has made communication possible that otherwise would have been impossible. We also thank you for the copy of **"The White Reindeer."** Some of us watched this campy 1950-'s Finnish Sami vampire film at "Skandi-fest," Turlock, CA, and some at Nathan Muus' in Minneapolis after the Sami Saturday at Ingebretsen's. *Kiitos*, Donna!

1997 GIDDADÁLVI SIIDDASTALLAN ON SPIRIT MOUNTAIN

The annual Winter Siidastallan and Reindeer Festival will take place the weekend of February 28 - March 1 and 2, 1997 at Spirit Mountain, a ski resort just outside of Duluth, Minnesota. The Sami community will share Spirit Mountain with an expected 2000 people who will be attending the televised National Ski Challenge Races.

Lavvus and goahttis will be erected in the resort's recreational area and housing will be available in the homes of the local Sami community. Bring bedrolls and sleeping bags.

Artists and crafts people are invited to exhibit and sell, as part of the Sami encampment and at the Sami art exhibit scheduled Saturday at thepublic library. No fees will be charged, but shipment is at the artists' expense.

For general information, contact Mel Olsen, 8605 E. Sage Rd., Wentworth, WI 54874, (715) 364-2850, (JMCDONOU%WPS@WPO.UWSUPER.edu). For arts and crafts information contact Marlene Wisuri, 5263 North Shore, Duluth, MN 55804, (218) 525-3924.

" MINNESOTA OR BUST" CALIFORNIA SIIDASTALLAN CARAVAN

This is a wonderful opportunity for Báikers to finally meet each other! If you live on the West Coast and have a van we can use, or if you are interested in forming a share-the-expenses drive-all-night caravan to attend the 1997 Giddadálvi Siiddastallan on Spirit Mountain, please call Faith Fjeld at (415) 435-8699.

BÁIKI PAGE

HERE ARE THE BÁIKI FACTS OF LIFE

Q. How many *Báikis* will I receive for a "one-year" subscription?
A. You will receive four consecutive issues.

Q. How do I know when it's time to renew?
A. There will be an "IT'S TIME TO RENEW YOUR SUBSCRIPTION" sticker on your address label.

Q. Where does my subscription and sponsorship money go?
A. It helps the Báiki staff print and mail each issue and pay the phone and fax bills.

Q. Why do my Báikis seem to be "late"?
A. We produce and distribute 1000 copies of each issue but there is usually no money to print and mail them all at once. So we put out 200 copies at a time.

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 come out even.

Q. How is each issue produced?
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Issue #16

BAIKI

THE NORTH AMERICAN SAMI JOURNAL

6 February (Sami Day) 1997

To our Readers and Supporters:

This past year the lack of a proper office has made it difficult for us to process mail and handle incoming phonecalls. Many letters and packages have sat in piles waiting for the opening of the Saami Báiki Foundation Office [see p. 3].

With the opening of the new office, we at last have a permanent community exchange and information center. Our library and archives are here for anyone who has an interest in the Saami culture and our office is a place for you to visit when you're in town.

Here there is adequate space for volunteers to become involved and work together with good equipment. We will now be able to respond to your letters and faxes as they arrive and we are finally ready to give adequate attention to the waiting piles of mail you have sent us this past year.

Thank you for your patience during this past year of transition and growth. We look forward to hearing from you in the future.

Faith Fjeld Nathan Muus

Faith Fjeld and Nathan Muus, associate editors
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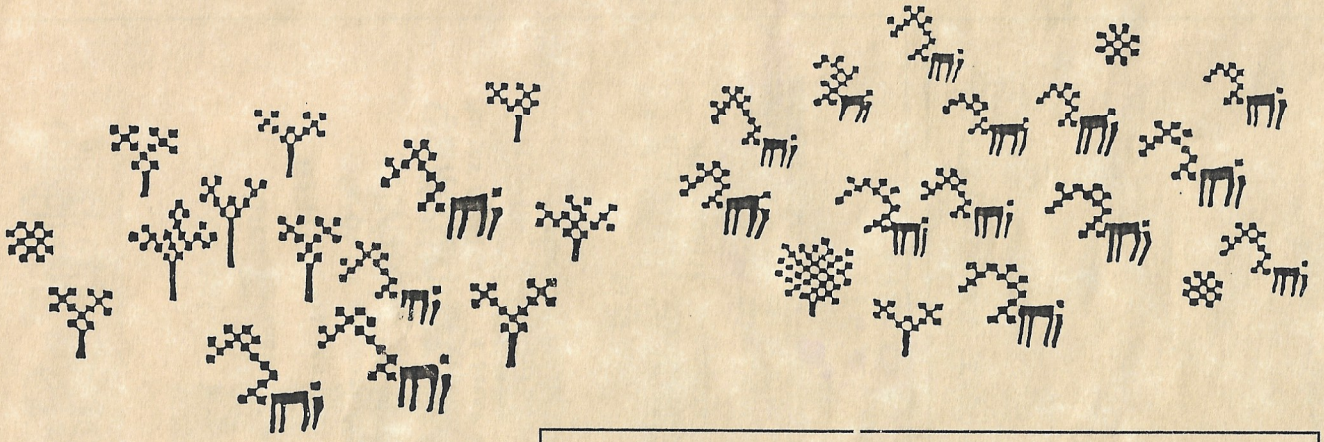

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