

Minds in Motion
For Fourth Grade Educators
The Richmond Ballet

With Misti Wajciechowski, Julie Gray & Joan Rhodes

Rappahannock Tribe

The Place Where the Water Rises and Falls



The Rappahannock Tribe History

The Rappahannocks first met Captain John Smith in December 1607 at their capital town "Topahanock" on the banks of the river bearing their name. At the time, Smith was a prisoner of Powhatan's brother, Opechancanough. He took Smith to the Rappahannocks for the people to determine if Smith was the Englishman who, three years earlier, had murdered their chief and kidnapped some of their people. Smith was found innocent, at least of these crimes. The perpetrator was a tall man. Smith was too short and too fat. Smith returned to the Rappahannock's homeland in the summer of 1608. He mapped 14 fourteen Rappahannock villages on the north side of the river. The Rappahannock's territory on the south side of the Rappahannock River was their primary hunting grounds.

English settlement in the Rappahannock River valley began illegally in the 1640s. The Rappahannocks sold their first piece of land to the English in 1651. However, Rappahannock chiefs and councilmen spent more than ten years in county courts trying to get payment for this and other land sales. They never received full payment. By the late 1660s, encroaching settlers and frontier vigilantes forced the Rappahannocks to move, first inland on the north side of the Rappahannock River and later to their ancestral hunting grounds on the south side of the river. During Bacon's Rebellion, the Rappahannocks hid with other Tribes in the Dragon Swamp to avoid those English vigilantes who sought to kill all Indians "for that they are all Enemies." After the rebellion, the Rappahannocks consolidated at one village. In November 1682, the Virginia Council laid out 3,474 acres for the Rappahannock "about the town where they dwelt." One year later, the Virginia colony forcibly removed the Tribe from their homes and relocated them to Portobago Indian Town. There, the colony used the Tribe as a human shield to protect white Virginians from the New York Iroquois who continued to attack the Virginia frontier and threaten the expansion of English settlement. In 1705, the Nanzatico Indians, who lived across the Rappahannock River from Portobago Indian Town, were sold into slavery in Antigua. Within a year, the Rappahannocks were, once again, driven from their homes. The Essex County militia removed the Rappahannocks from Portabago Indian town and the land there was patented by English settlers. The Rappahannocks returned to their ancestral homelands downriver, where they continue to live today.

In an effort to solidify their tribal government in order to fight the state for their recognition, the Rappahannocks incorporated in 1921. They were officially recognized as one of the historic tribes of the Commonwealth of Virginia by an act of the General Assembly on March 25, 1983. The Rappahannocks initiated plans to build a cultural center and museum. In 1995, they began construction of the cultural center project and completed two phases by 1997. Phase three, a planned museum, is in the planning stages.

In 1998, the Rappahannocks elected the first woman Chief, G. Anne Richardson, to lead a Tribe in Virginia since the 1700s. As a fourth generation chief in her family, she brings to her position a long legacy of community leadership and service among her people. Also in 1998, the Tribe purchased 119.5 acres to establish a land trust, retreat center, and housing development. The Tribe built their first model home and sold it to a tribal member in 2001. Plans are underway for the retreat center. In 1996, the Rappahannocks reactivated their work on federal acknowledgement, which had originally began in 1921 when their Chief George Nelson petitioned the federal Congress to recognize Rappahannock civil and sovereign rights. The Rappahannocks are currently engaged in a number of projects ranging from cultural and educational to social and economic development programs, all geared to strengthen and sustain their community.

The Rappahannocks host their traditional Harvest Festival and Powwow annually on the second Saturday in October at their Cultural Center in Indian Neck, Virginia. They have a traditional dance group called the Rappahannock Native American Dancers and a Drum group called the Maskapow Drum Group, which means "Little Beaver" in the Powhatan language. Both of these groups perform locally and abroad in their efforts to educate the public on Rappahannock history and tradition.

The mission of the Tribe is to preserve Rappahannock culture, social structures, and political structures while educating the public on the rich contributions that Rappahannocks have made and continue to make to Virginia and the Nation.

State recognized: March 25, 1983

Chief G. Anne Richardson was sworn in as the Chief of the Rappahannock Tribe in 1998. She is the first female Indian chief in Virginia since Cockcoeske became ruler of the Powhatan Confederacy in the mid-1600's. She succeeds her father, Chief Captain Chawanta Nelson of 34 years as chief.

Retrieved from: <http://www.rappahannocktribe.org/p/tribal-history.html>

Folktales of the American Indians

Retrieved from: http://www.librarypoint.org/folktales_of_the_american_indians

By: [Virginia Johnson](#)



The tribes who lived in the Western Hemisphere before the coming of the Europeans were as different from each other as the countries that came to claim their lands. The many stories of the people who farmed, hunted, and herded in the plains, forests, deserts, and hills of what we call North America tell how they saw the Universe and the wisdom that they found in Nature.

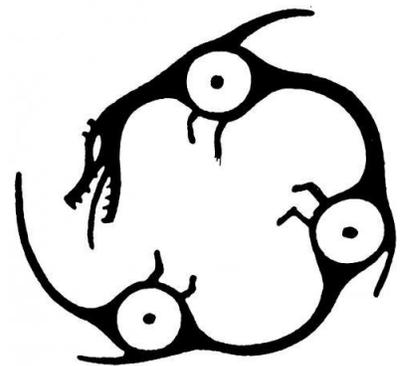
The Virginia SOL's (Standards of Learning) have chosen to divide the hundreds of different tribes into groups according to where they lived: the Eastern Woodlands, the Great Plains, the Southwest, the Northwest Coast, and the Arctic region. Our [large book list of Indian folktales](#) keeps to these categories to make it easier for students and teachers to use.

Things to Know

Before choosing a story based on a tribe's location, remember that a tribe that lives in the Great Plains today may have been relocated there a century ago. For example, the Cherokee Indians were pushed out of their lands in Georgia and moved far west to Indian Territory after [the Indian Removal Act of 1830](#). For storytellers, this means that traditional tales might mention animals and places that were important to the hearts and memories of people but were no longer to be seen in their new homes.

American Indian is an interesting way to describe the people who lived here before the coming of the Europeans. There's a story behind all of it, of course. **America** was named after [Amerigo Vespucci](#), an Italian explorer during the early 1500s. Columbus, looking for the spice rich land of India, was bound and determined to call the people he found **Indians**. So **American Indians**, as opposed to the Indians who lived in India, was the name handed down through generations. In recent times, some scholars have found the phrase to be offensive and prefer "Native American," but the adoption of the word **Indian** by many of the native peoples as part of the rising [American Indian Movement](#) (AIM) has put it back into use in textbooks.

When you write or tell of a particular tribe, try to use the tribe's own name for themselves. For example, take the name **Eskimo**. For most Americans, it conjures up a clear picture of fur-clad people who live in igloos and hunt whales. But the word Eskimo offends some people who believe it comes from another tribe's word for "eaters of raw meat." You will see **Inuit** used



INUIT

sometimes in place of Eskimo, but that is often not a better name. The Inuit people are only one of the tribes of the Arctic area. However, many of their stories were gathered early in this century. So, your story may indeed be from the Inuit tribe, but it's always better to make sure, simply as a courtesy to the other Arctic peoples.

Types of Stories

In every culture, there are certain kinds of stories that are told over and over again. Here we will look at a few of the popular types found in the American Indian traditions:

Trickster Tales

These are the smart alecks who think they can get a better deal by using their brains instead of their brawn. Sure, sometimes they may end up on the losing end of the bargain when they try to push their luck too far, but somehow they walk away from their adventures in one piece if no wiser-- although hopefully the listener will have learned something. Examples of tricksters are [Iktomi](#) of the Lakota tribe from the Plains and [Raven](#) who can be found in stories from the Pacific Northwest.

Creation Stories

The beginning of the world is the starting place for a tribe's stories. Which gods came first, how the earth and sky came into being, which animals are special to the tribe--all of this is revealed in the Creation stories. [The Precious Gift](#) (Southwest) and [The Woman Who Fell From the Sky](#) (Eastern Woodlands) are Creation stories.

Pourquoi Stories

Like creation stories, *pourquoi* (French for "Why?") stories tell how things came to be as they are. [The Legend of the Bluebonnet](#) is a Comanche (Plains) story of why the land is covered in beautiful blue flowers every spring. [The Story of the Milky Way](#) is a Cherokee (Eastern Woodlands) tale of how that glittering path came to be in the night sky.

Hero Journeys

The original action stories have bad guys, good guys, monsters, and a lot of other stuff that may sound familiar from Saturday morning television. The heroes of these tales put aside their fears and their own needs for the good of the people. [Monster Birds](#) (Southwest) and [The Magic Hummingbird](#) are hero tales.

Stories of Love and Loss

Stories of undying love are a sweet and sometimes sad part of the storytelling tradition. [The Love Flute](#) (Plains) tells the story of how (yes, it's a *pourquoi* tale) the first shy, young warrior showed his love for his girl by playing her beautiful music on a magic flute blessed with the songs of the animals.

Legends on the Web

[Native American Lore Index Page](http://www.ilhawaii.net/~stony/loreindx.html)

<http://www.ilhawaii.net/~stony/loreindx.html>

The first place to go to find the widest selection of tales on the Web. Listings include the tribe's name.

[Apache Creation Story](http://impurplehawk.com/creation.html) (Southwest)

<http://impurplehawk.com/creation.html>

"In the beginning nothing existed....no earth, no sky, no sun, no moon, only darkness was everywhere."

[Cherokee Legends](http://www.dnet.net/jparker/joyce/legends.html) (Eastern Woodlands)

<http://www.dnet.net/jparker/joyce/legends.html>

The children who worked on these projects are descended from a small remnant of Cherokee who escaped the Trail of Tears walk to Oklahoma.

[Eldrbarry's Raven Tales](http://www.eldrbarry.net/rabb/rvn/rvn.htm) (Pacific Northwest)

<http://www.eldrbarry.net/rabb/rvn/rvn.htm>

Four stories feature clever Raven who often helps humans. This page also has information on the stories' setting and the problem of "ownership" of certain folktales.

[The Lame Warrior](http://home.online.no/~arnfin/native/lore/leg035.htm) (Plains)

<http://home.online.no/~arnfin/native/lore/leg035.htm>

Sometimes an encounter with a ghost skeleton can be a good thing.

[Two Scary Inuit Folktales](http://www.nunatsiaq.com/archives/nunavut981031/nvt81030_14.html) (Arctic)

http://www.nunatsiaq.com/archives/nunavut981031/nvt81030_14.html

Two creepy tales from an Inuit woman's childhood: "Kiviuq and the Fox Woman" and "The Dreaded Spider Woman."

TYPES OF FOLKTALES

- Marchen/Fairytales – set in an unreal world, without locality; no definite characters; filled with magic. Humble heroes kill adversaries, succeed to kingdoms, and marry princesses. Ex: Cinderella, The Sleeping Beauty, Snow White, Jack and the Beanstalk.
- Animal/Talking Beast Stories – not fables (which are didactic and moralistic); animals are the main characters; animals may demonstrate a simple lesson about human nature; little or no magic. Ex: The Bremen Town Musicians, Puss in Boots, The Three Little Pigs, The Three Billy Goats Gruff.
- Cumulative Tale – successive incidents with repetition; little magic; simple or absent conflict. Ex: The Old Woman and Her Pig, The Farmer in the Dell, The House that Jack Built, The Gingerbread Man.
- Drolls – stories of numskulls and simpletons; give examples of outrageous stupidity; full of exaggerated nonsense. Ex: Jack stories, The Three Sillies, The Husband Who Was to Mind the House.
- Stories of the Real and Practical World – characters, plots, and settings that are possible; little exaggeration; no magic involved. Ex: Bluebeard.
- Porquoi Stories – explain how or why something is the way it is today; often have animals as main characters. Ex: Why the Chipmunk's Back is Striped, Why Rabbit has a Short Tail, Just So Stories (literary pourquoi tales).
- Literary Fairy Tale or Art Fairy Tale – a specific author who retells traditional tales from a personal perspective and/or creates her/his own original stories using folklore motifs; uses more poetic language; fashions characters who develop and change; introduces literary devices. Some who did this were Hans Christian Anderson ("The Little Mermaid", "The Ugly Duckling", & "The Princess and the Pea"), Howard Pyle, Carl Sandburg, & Isaac Bashevis Singer ("The Devil's Trick"). This has become HUGE in YA lit today. Ex: Robin McKinley, Donna Jo Napoli, and Gail Carson Levine.
- Trickster Tales – usually about animals who trick other animals; the trickster usually wins due to his cleverness and some kind of character flaw of his victim. Ex: Brer Rabbit, Anansi.
- Tall Tales – about people who supposedly really lived and places which really exist; protagonists perform superhuman deeds; especially popular in and often associated with the United States. Ex. Pecos Bill, Paul Bunyan, Davy Crockett, John Henry.

Diagrams of Types of Folk Literature

By Tina L. Hanlon, Ferrum College
<http://www.ferrum.edu/applit/studyg/FolkDiagram.htm>

