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Plains Indian History and Culture: Essays on Continuity and Change. By John C. Ewers. Norman: University of Oklahoma Press, 1997. 272 pages. \$29.95 cloth.

In publishing this compilation of essays by one of America's foremost ethnologists, the University of Oklahoma Press has bestowed a mixed blessing on students of American Indian history. The community should welcome the excellent ethnology and thoughtful, well-written essays by John C. Ewers; on the other hand, some of the material and language appears dated, even stale. Ewers, among the founders of ethnohistory, has enjoyed a career that has spanned more than a half-century and produced more than a dozen books and numerous articles, most focusing on northern Plains Indians. He also served as the first curator of the Museum of the Plains Indian on the Blackfeet Reservation in Montana and holds the title ethnologist emeritus in the Smithsonian Institution in Washington, D.C.

This volume, the second collection of Ewers' essays to appear as a book, contains twelve pieces presented from 1967 to 1994, with the overwhelming bulk—nine essays—having appeared during the 1970s. The works represent, in roughly equal portions, speeches and lectures, conference papers, and articles from scholarly journals. All reflect diligent research, combining work in libraries and archives, interviews with Native informants, and interpretation of material culture objects held in a variety of museums. Although a single theme does not unify all essays in this anthology, in several Ewers urges the use of artifacts and artwork to supplement archival research and interviews in writing ethnohistory.

Spanning three decades of Ewers' career and embracing an era of great change in the writing of Indian history, these essays can themselves be viewed as artifacts. The earliest, written during the late 1960s and early to mid-1970s, reflect a strongly Turnerian influence in Ewers' references to "palefaces" (pp. 22, 183) and "red men" (p. 58). Despite his largely successful efforts to make Indians actors rather than passive recipients of white actions, Ewers occasionally slips. For example, he states that Indians avoided extinction by the grace of the people of the United States and Canada, and argues that poverty on reservations today attests to the "persistence of Indian inability to adjust to the changed conditions which followed the sudden death of the fur trade" (p. 58). The two most recent essays examining women's clothing and women's roles in warfare, which origi-

nally appeared in 1981 and 1994, permit the reader to witness Ewers' intellectual evolution as changing social currents such as increased interest in women's history influenced his work. Terms such as *palefaces* and *red men* do not appear. He seems unwilling, however, to abandon the notion that Indians vanished after 1890. Aside from passing mention of how some styles of nineteenth-century women's dresses have survived into the 1940s, Ewers largely neglects twentieth-century events and people, despite his extensive contact with Native informants who clearly thrive well into the current century.

Readers from all backgrounds will find useful material in Ewers' essays, but novices will benefit the most. This holds true especially for the essays originating in lectures and banquet speeches. Possibly the most important lesson beginners can learn from Ewers is that no single Indian archetype exists. He emphasizes that point by discussing the complex diplomatic and commercial relations that existed among the continent's diverse nations well before Europeans arrived.

Perhaps the weakest essay, "Folk Art in the Fur Trade of the Upper Missouri," also appears in this group. The essay reveals considerably more about European artists and traders than it does about Indians. Here Ewers makes another ethnocentric misstep, describing the Upper Missouri region as at once "remote Indian country" and as "peopled by numerous warring tribes" (p. 150).

The strongest group of essays, those of greatest interest to more advanced students, originated as journal articles. These show exceptional research and contain the best writing in the book without sacrificing the accessible prose found in other chapters. Most noteworthy are "Intertribal Warfare as the Precursor of Indian-White Warfare on the Northern Great Plains" and "The Making and Use of Maps by Plains Indian Warriors." The latter, fascinating essay describes how Indian map makers scaled their maps to the distance that could be traveled in a day. Although this system seems inexact by today's standards, these maps allowed Indians to travel accurately hundreds of miles into territory they had never before visited. European travelers, too, benefited from Indian maps, as in the case of a Hudson's Bay Company trader who received from a Blackfoot a map of the northern Plains indicating not only major landmarks, but also the locations of thirty-one tribes living in the mapped area.

Quibbles aside, Ewers' essays provide excellent ethnohistorical material on Plains Indians through the nineteenth century.

They suggest, however, the opportunity for enterprising scholars to carry similar research into the twentieth century. In Ewers' work, those scholars can find inspiration and a model for presentation, dated prose excepted. Those interested in Plains Indians who have not acquired the original essays should make room on their shelves for the present volume.

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Power of a Navajo; Carl Gorman: The Man and His Life. By Henry and Georgia Greenberg. Santa Fe: Clear Light Publishers, 1996. 201 pages. \$24.95 cloth.

To a large degree this is an autobiography. Carl Gorman's close friends, Henry and Georgia Greenberg, have relied on Carl's oral testimony for this account, and much of the text is apparently in Carl's and his wife Mary's own words. It is, therefore, self-laudatory and makes no attempt at an objective evaluation of the life of Gorman—not that he fails to peer into some of the untoward moments of his life. Still, the true biography of Carl Gorman's life is yet to be written.

"My culture is Navajo," declares Gorman, and he used that connection numerous times in his life. He interpreted for the Soil Conservation Service and the Stock Reduction Program in the 1930s, and then became a Marine code talker during World War II (by lying about his age to qualify for induction), became active in the Navajo Club in Los Angeles during a controversial phase of relocation after the war, and finally in the 1960s assumed the offices of director of the Navajo Arts and Crafts Guild and of the Office of Navajo Economic Opportunity. Between these stints, Gorman became a protégé of Jack Forbes, who promoted Indian studies at the University of California, Davis, and during that time the Navajo Gorman delivered lectures to American audiences. His lecture on Navajo culture was published in a Presbyterian ministerial publication, and the Presbyterians also filmed his *In Beauty I Walk*.

But many Navajos might question whether his "culture was Navajo." His mother was Episcopalian-Presbyterian, and Carl was raised a Christian. English was spoken in the home. His father did the very un-Navajo things of owning and operating a trading post and a ranch. The son loved Italian opera, and his