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Two American expeditions sent to restore order failed, and one, led by General Arthur St. Clair, suffered the worst defeat of American troops to the Indians, losing more than six hundred men on November 4, 1791 to a force of Shawnees under Little Turtle. A punitive expedition led by General Anthony Wayne finally defeated the Indians in Northwestern Ohio on August 20, 1794, and by the treaty of Greenville, the tribal leaders were forced to cede almost two thirds of the present state of Ohio.

In spite of not having his peaceful co-existence goals achieved, Little Turtle served as an excellent role model for his people. Remembered even today as "the gentle chief," he was respected enough during his lifetime to have his portrait painted by Gilbert Stuart in 1797.

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Faces Voices & Dreams: A Celebration of the Centennial of the Sheldon Jackson Museum, 1888-1988. Edited by Peter L. Corey. Juneau, Alaska: Division of Alaska State Museums, 1987. xviii, Illustrated, maps. 201 pp.

The Raven's Tail. By Cheryl Samuel. Vancouver: The University of British Columbia Press, 1987. Illustrated, 167 pp.

It is a special pleasure to review these two marvelous scholarly contributions to the literature on Native American art. Each in its own way is a major effort that will become a classic. *Faces Voices & Dreams: A Celebration of the Centennial of the Sheldon Jackson Museum, 1888-1988*, edited by Peter Corey, contains eleven excellent essays on the history of this Sitka, Alaska museum and its Eskimo, Aleut, Athabaskan, Tlingit and Haida collections. *The Raven's Tail*, by Cheryl Samuel, analyzes the early Northwest Coast textiles decorated with geometric designs that predate the more familiar Chilkat blankets.

Face, Voices & Dreams begins with Peter Corey's "open letter" to the Reverend Sheldon Jackson, whose museum was founded in 1888 in association with the Sitka Industrial Training School, later to become the Sheldon Jackson College. Corey imaginatively

uses the device of a letter to a long-dead cleric as a means to introduce the reader in a personal and lively fashion to this collection, its history, and its current condition. One senses both the curator's frustration as well as the collector's labors in Corey's statement, "I know you were busy on those trips aboard the *Bear*, and we do appreciate the information you did record, but there was so much more to be gotten!" (xiii). As part of this letter, Corey describes to Jackson new museum techniques which include handling artworks with gloves "made of a modern material called plastic" (xiv), the contributions of the distinguished anthropologist Erna Gunther to the displays, and the recent renovation of the building.

This marvelous introduction is followed by a moving poem on the art in the Museum, "Centennial Year for the Spirits," written by Elizabeth Goodwin Hope, a writer born in Kotzebue. Then follows a series of scholarly essays, the first of which, by historian R. N. DeArmond, deals with "The History of the Sheldon Jackson Museum." An interesting and detailed story of the founding, the building, and the development of the Sheldon Jackson Museum is enhanced by photographs of the exterior and interior of the first structure as well as the concrete octagonal building erected during the last decade of the nineteenth century. After this recounting of the story behind the Sheldon Jackson Museum are essays on the various types of art it holds.

The first section deals with Eskimo art. Only recently has the process of actual acquisition of objects become as interesting a topic of analysis as the objects themselves. Dorothy Jean Ray, in her "Eskimo Artifacts: Collectors, Collections, and Museums" provides us with a fascinating account of Eskimo art collection, from the earliest contacts of explorers Captain Cook in 1778 and Otto von Kotzebue in 1816, through the government officials such as Edward William Nelson in the 1870's, to the collectors such as George T. Emmons, and, of course, Reverend Jackson as well. The essay concludes with a discussion of the various Alaska museums, of which Jackson's is among the most significant.

Molly Lee's "Alaska Eskimo Baskets: Types and Prototypes," offers not only an enlightening analysis of the baskets one sees in the Sheldon Jackson Museum, but also an intriguing account of the relationship between the fluorescence of certain types of baskets and the market demands of white buyers. As Lee states,

“it is evident that the demands of foreign patronage encouraged basketmakers to experiment, thus furnishing the impetus for a proliferation of imaginative combinations of introduced and traditional techniques, materials, shapes and decoration” (page 53).

The Aleut section begins with Raymond L. Hudson’s “Designs in Aleut Basketry,” with careful drawings and clearly written verbal explanations of these elegant two-dimensional images. Brief but quite fascinating is John D. Heath’s “Baidarka Bow Variations,” an analysis of the different kinds of this particular variety of kayak. Equally fascinating is Lydia T. Black’s “Ped Calendars of Alaska,” an explanation of the Russian origin and native Alaskan meaning and usage of these very unusual objects found in museums, including the Sheldon Jackson.

Michael E. Krauss begins the Athabaskan section with a discussion of “The Name Athabaskan.” After reviewing the Cree origin of the word that refers to Lake Athabasca, and noting the nation’s own preference for the designation Dene, Krauss explains, as only a linguist could, the reason for the four different spellings of this word (Athabaskan, Athapaskan, Athabaskan, and Athapascan), and his own preference for Athabaskan, Kate Duncan, in her “Yukon River Athapaskan Costume in the 1860s: Contributions of the Ethnographic Illustrations of William Dall,” analyzes culture change as reflected in costumes as depicted in William Dall’s field diaries and sketches made in the 1860’s. Duncan scrutinizes these illustrations, along with engravings from his *Alaska and its Resources* (1970), and compares them with illustrations made earlier by Alexander Murray in his *Journal of the Yukon, 1847-48* (1910) and with pieces in museum collections. This is excellent usage of a variety of sources to produce a topnotch piece of art history.

The Northwest Coast is admirably represented with essays by two distinguished and proven scholars and by one artist whose first venture into scholarship is most impressive. Bill Holm writes on a topic that he himself claims is “among those aspects of Northwest culture most interesting to me,” (page 143) canoes. In his “The Head Canoe” he analyzes this subject with his usual detailed scholarship is the most beautiful painting I have ever seen of the Northwest Coast Indian, a two-page full color illustration by Holm of chief on the beach meeting four exquisitely decorated canoes full of elegantly attired visitors.

Steve Brown, better known for his work in restoration and replication of Northwest Coast art, ventures into scholarship in "From Taquan to Klukwan: Tracing the Work of an Early Tlingit Master Artist." Brown takes a group of Tlingit artworks including the famous Whale House posts from Klukwan and Chief Shakes' posts from Wrangell, and proves that they were all by the same hand. Only an artist could have written some of the text in this essay which verges on poetry in its appreciation of the formal qualities of the art of this early master.

The last essay, Robin K. Wright's "Haida Argillite Carvings in the Sheldon Jackson Museum," is a refined discussion of Haida argillite art. The pieces in the Sheldon Jackson Collection are described in detail, placed into their proper historical perspective, compared to specimens in other museums, and treated with a keen sensitivity. One feels after reading this article that one has actually wandered through the Sheldon Jackson Museum and studied these Haida masterpieces first hand.

Cheryl Samuel's *The Raven's Tail* complements nicely these last three essays on Northwest Coast art. The author of the already classic *Chilkat Dancing Blanket* (Seattle: 1982), Samuel has analysed with scholarly care and artistic sensitivity the eleven existent examples and four reproductions of these early textiles, called raven's tail robes because of their visual similarity to the veins on raven tail feathers.

Perhaps the most delightful section of the book is Samuel's introduction, "The Gathering of the Robes." In her indomitable, energetic fashion, the weaver describes her "odyssey of the gathering of the robes [which] has been touched with magic. It seems almost as if the robes themselves wished to come forth and be counted" (page 8). She reveals her excitement over the process of discovering the robes and over traveling to museums in North America, as well as Europe, including a particularly fruitful voyage to the Soviet Union.

As Samuel is herself a superb weaver, she felt compelled, in order to truly understand these textiles, to create herself a raven's tail robe, based on a Russian painting of one worn by the Sitka Chief Kotlean. This masterpiece, created by Samuel along with Haida Dolores Churchill and Tlingit Ernestine Glessing, graces the cover of the book in a photograph of a dancer wearing it draped over the shoulders. Beautiful as the geometric designs are

when lying flat, they become especially impressive when presented three-dimensionally.

Samuel gives us a useful description of the differences between the later more familiar Chilkat blankets and the Raven's Tail robes in terms of form (5-sided vs. rectangular), technique (made of mountain goat wool and cedar bark as opposed to completely made of mountain goat wool) and imagery (curvilinear representations of crest images vs. geometric designs). Then Samuel analyzes in great detail the fifteen robes available for her to study, arranging them according to complexity of design. Her treatment of the existing robes is impeccable; what she does with Russian illustrations and a photograph is particularly impressive.

Both *Face, Voices & Dreams* and *The Raven's Tail* further our understanding of the art of the Native peoples of the north considerably. They will both become classic sources on their topics. One only wishes that the quality of the illustrations of the wonderful artworks with which these authors deal would have been finer. However, this is a minor criticism of what are major contributions to scholarship.

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Survival This Way: Interviews with American Indian Poets. By Joseph Bruchac. Tucson: University of Arizona Press and Sun Tracks Press, 1987. 363 pp. \$24.95 Paper.

In 1982, Joseph Bruchac was awarded a Rockefeller Foundation Humanities Fellowship to study "Themes of Continuance in Contemporary Native American Poetry," helping to make possible the interviews in *Survival This Way*. As founding editor of The Greenfield Review Press, which is one of the leading publishers of contemporary American Indian poets, as an anthologist and as a writer and scholar himself, Bruchac is uniquely qualified to conduct the interviews, some forty of which he has completed. The 21 interviews selected for *Survival This Way* show Bruchac's deftness as an insistent, yet friendly interviewer, and his wide-ranging, specific acquaintance with the poets and their works.

It is interesting for everyone, from the scholar to the casual reader to the absorbed reader of a favorite poet, to hear not only