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that there are many genres of narrative in Hopi culture and society, including the two major categories of traditional narrative: *novati* (teachings, traditions, bodies of knowledge, and cultural beliefs) and *tuutuwuts* (stories and legends)? These traditional narratives are one way in which various forms of social memory, as a part of a chain of memories, define and constitute a part of what it is to be Hopi. How do these particular narratives fit into this way of thinking and acting? The authors should acknowledge that within Hopi clans and societies, sacred knowledge (*wiimi*) was and is the privileged property and responsibility of various individuals fulfilling defined roles. Intentionally and unintentionally, this knowledge and these narratives have been recorded in writing and published by many others before Malotki. Why not at least acknowledge the ethical (glossed "political") issues involved? Hopis bring an experiential knowledge to listening to these narratives that no amount of intellectual contextualization can equal. However, if we are to read these "stories" seriously, respectfully, and responsibly, something better than speculations based on "ethnographic analogy" of the kind presented here must be provided.

Over the years Malotki has added significantly to the library of bilingual Hopi-English texts and, in this case, English translations of Hopi, thereby contributed to cultural understanding. However, he continues to do so in a way that defies the wishes of many Hopi that they maintain the right to shape what is beneficial and appropriate as they continue to define who they are and what their common destiny will be. In his defiance an opportunity is lost to make other contributions to cultural understanding.

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Indian Mounds of Wisconsin. By Robert A. Birmingham and Leslie E. Eisenberg. Madison: University of Wisconsin Press, 2000. 245 pages. \$18.95 paper.

Earthen mounds built by Native Americans are an integral part of the cultural landscape of Wisconsin. In fact, the state lays claim to having had 15,000 to 20,000 earthen works, with roughly 4,000 preserved or partially preserved today. The mounds include small Woodland burial mounds, large Middle Mississippian mounds, ceremonial centers, and the impressive effigy mounds. This book does a wonderful job of documenting the historical timeline of the mysteries of the mounds, their builders, how they are perceived, and how they are used in the modern world. Birmingham and Eisenberg also do an artful job of reconstructing state/regional chronology from the Paleo-Indian hunters to the agriculturally oriented Oneota. Overall, the authors have put together a good solid overview of Wisconsin prehistory and archaeology, with an emphasis on earthen mounds and the peoples that constructed these legacies of the past.

One of the topics the authors discuss thoroughly deals with the myth of the "Lost Race" and speculation on who actually constructed the mounds.

They discuss the difficulty pre-nineteenth century Europeans had with “fitting” Native peoples into their religiously based worldview, how the young nation of America struggled to create a romantic past for itself and its Indians, and, lastly, how many felt American Indians and their cultures were too simple and static to construct such impressive features. As Birmingham and Eisenberg write, a prevailing attitude in the pre-nineteenth century United States was, “if Native Americans did not now construct earthworks, there is no reason to suppose they ever did” (p. 16). Therefore, it must be one of the “Lost Races” such as the Phoenicians, Hindus, or Vikings that constructed such magnificent earthworks. As the nineteenth century unfolded, works by such noted field observers as Ephraim Squire and Edgar Davis contributed to the mound-builder debate in positive ways. Their book *Ancient Monuments of the Mississippi Valley* tried to classify earthworks scientifically (for the period at least) and brought the Smithsonian and thus the United States government into the debate.

Birmingham and Eisenberg then weave the geopolitical unit of Wisconsin into the “myth of the mound builders.” They trace interest in Wisconsin’s mounds and utilize such classics as Increase Lapham’s *The Antiquities of Wisconsin, as Surveyed and Described* (Smithsonian Institution, 1855). As the authors state, the manuscript “is still a remarkable source of detailed maps of mounds that have long since disappeared and an important historical document of nineteenth-century mound research” (p. 23). Theodore Lewis’s *Northwestern Archaeological Survey* (1881–1894) documents and maps 13,000 mounds in eighteen states and a portion of Canada. This fieldwork was significant because Lewis mapped over 900 effigy mounds, most within Wisconsin’s borders. Birmingham and Eisenberg then discuss the view of the mounds and research in the nineteenth and twentieth centuries in Wisconsin.

In 1879, the US Congress created the Bureau of Ethnology “for the systematic study of the very cultures the government was systematically destroying” (p. 31). Beginning with Cyrus Thomas’s *Report on the Mound Explorations of the Bureau of Ethnology* (Smithsonian Institution, 1985), which included extensive research in Wisconsin, the “Lost Race Myth” was basically put to rest. The authors then trace in detail the evolution of Wisconsin mound research in the twentieth century. They begin with a period of ethnological research that focused on the Wisconsin Ho-Chunk (Winnebago) as mound builders—an idea popular in the early years of the twentieth century. However, over time and as archaeology became more “scientific,” many became cautious about using information gathered from tribal members that could not be objectively validated. Interest in the ethnological approach waned for the time being. Wisconsin then moved into a permanent period of preservation beginning with the formation of the Wisconsin Archeological Society in 1899. The society not only preserved but also engaged (along with other archeologists) in the establishment of a chronology for Wisconsin prehistory, much of it based on data gathered from mound excavations. From this ongoing period of research, mound builder and effigy mound traditions emerged. The authors then proceed to discuss cultural ecological implication for mound building and the role of cultural resource management (CRM) in the study and preservation of

mounds and mound sites. All of this, from “Lost Races” to CRM in Wisconsin, is presented in a concise, cogent format that is easily read and digested.

Birmingham and Eisenberg follow with a discussion of the chronology of Wisconsin in some detail, beginning with the Paleo-Indian and Archaic periods. From there the discussion moves into actual mound construction during the Early and Middle Woodland stages, with an emphasis on small burial mounds. This section includes a particularly interesting discussion on Hopewell interaction with Wisconsin’s Middle Woodland period. The Woodland period gives way to the effigy mound builders, their apex between C.E. 700 and C.E. 1200, and their spectacular manifestations on the Wisconsin landscape. This is by far the best portion of the book with in-depth discussion and illustrations. They skillfully tell the story of the effigy mounds, their impressive sizes and shapes, and their symbolic meaning(s). The ways certain figures can be categorized into representations of the sky, earth, and water—and in turn represent the upperworld and lowerworld—is based on extrapolation from American Indian myths, specifically Ho-Chunk, and ethnographic data. The authors rely heavily on the works of Robert Hall and reference him often. Hall’s works, especially *Archaeology of the Soul: North American Indian Belief and Ritual* (University of Illinois Press, 1997) brings new and invigorating insight to the meaning of the effigy mounds and effigy-mound culture. I found this section the most thought-provoking of the book. The discussion stayed with me the longest and I learned much from the authors’ writing on the mythology behind the effigy mounds and their construction.

After a discussion of temple-mound construction in Wisconsin, Birmingham and Eisenberg discuss mound construction generally and mound use in the historic period. They then delve into their roles in the modern world and how mounds are incorporated into the twenty-first century. Through preservation and research, these human-made entities are still a dynamic part of the Wisconsin cultural landscape. A section toward the end of the book provides location and information on selected Wisconsin mound sites open to the public. This is an invaluable addition to those who wish to see many of the sites discussed in the text. An extensive bibliography on Wisconsin archaeology, mound archaeology, and archaeology of the Midwest concludes the book.

In summary, this is a wonderful book, not only for the professional archaeologist, but also for anyone interested in American prehistory. It is reminiscent of Susan Woodward and Jerry McDonald’s *Indian Mounds of the Middle Ohio Valley: A Guide to Adena and Ohio Hopewell Sites* (McDonald and Woodward Publishing Company, 1986), in that it both describes the mounds, their makers, and interpretations, and serves as a field guide to mound sites. Birmingham and Eisenberg’s book is not just for those interested in Wisconsin or Midwestern prehistory; its provocative insights and accessibility will also intrigue the lay reader and should prove invaluable to anyone interested in American Indians, archaeology, and cultural landscapes. It is not only a well-written manuscript, but also a useful guide to Wisconsin’s prehistory and cultural resources. The only criticism I offer is that the book could utilize more maps for those not familiar with the geography and place names of

Wisconsin. However, with the aid of an atlas this is easily overcome and does not take anything away from what should prove a most useful resource for students of American prehistory.

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Keeper of the Delaware Dolls. By Lynette Perry and Manny Skolnick. Lincoln: University of Nebraska Press, 1999. 202 pages. \$12.00 paper.

Lynette Perry was born in 1914 in Oklahoma the daughter of a Delaware woman raised by the last keeper of the Ohtas, two ancient dolls sacred to the Delaware that had been passed down through many generations of women in the Turtle clan. When Perry's great-grandmother, Grandma Wahoney, died in 1908 at the age of 108, she chose to have the dolls buried with her, fearing that the burden of their care would be too much for her granddaughter: "In a few years, no one will care. Only you. And that will break your heart" (p. 38). Although Perry never saw the Ohtas, they "whispered and cajoled at the edge of consciousness" all her life, and she continued to mourn their loss until she found a way to creatively resurrect them (p. 39). In her later years Perry became a doll maker, crafting her first doll in the image of her great-grandmother, and renewed the Delaware traditions that had persevered despite frequent relocations, intermarriages, and Christian conversion.

Perry was moved to tell her life story not by a sense of individual importance, but by a belief that the quietly multicultural milieu of the rural Oklahoma she had lived in throughout the twentieth century had passed from commonplace to exotic, and "I don't want [it] to pass beyond exotic to forgotten" (p. 1). Preserving that memory was "a duty I owe to land I've loved. A duty I owe to the life I've lived" (pp. 9–10). She worked with her son-in-law, Manny Skolnick, a Jewish Chicagoan who had previously helped his wife Linda, Perry's daughter, publish her memoirs, which convinced Perry that there might be a market for a "modest but important story," well-told (p. 2). The three decided what should be included and, in long phone calls between Oklahoma and Chicago, Perry told her story, chapter by chapter, and Skolnick sent her drafts of each one. The three later met to edit each page, producing a manuscript that satisfied Perry and presented "those things that were important in my life about as well as I'm able" (p. 4).

In spite of this carefully explained writing process, this book remains a coauthored life history, a genre problematic for scholars who prefer an unmediated text, more closely approximating the feeling of listening to an individual recount personal experiences in an authentic voice, complete with feeling tones and conversational quirks. Finding the narrator's self-interpretation within the writer's smooth prose presents a challenge to readers concerned about allegiance to the teller's own truths. When the coauthor is a family member, questions about how the relationship affects the text—which topics are not talked about with a son-in-law—are also bound to arise. This