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hybridity that embodies being Indian for so many people in the twentieth century" (234). This is where Friday's book as a meditation on the complexity of Native identity is most valuable. While it meanders away from the mainstream recitation of what constitutes traditional art from either iconographic or formal perspectives, it offers a contextualized insider's view of a crucial period in Native American history, artistic and otherwise, and thus offers something of substance to how we might understand Native experiences in the twentieth century. It is, thankfully then, not a traditional art history per se and instead positions Lelooska's life and work within a constellation of concerns, including pan-Indianism and the politics of both group and individual identity, patronage and the development of Northwest Coast art after the Second World War, and what might constitute Native American art, as well as who should define it and why.

Ronald Hawker

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Native American Power in the United States, 1783–1795. By Celia Barnes. Madison: Fairleigh Dickinson University Press, 2003. 250 pages. \$47.50 cloth.

Ample scholarly attention has been focused on aspects of Indian relations with the United States from 1783 to 1795. A. L. Burt, Samuel Flagg Bemis, and Arthur Whitaker have looked at Indian involvement in diplomacy; Francis Paul Prucha has studied the development of Indian policy and the birth of the army; and others have dealt with land speculation. Much of this work, however, was done decades ago. Perhaps the broadest coverage in a recent book is Colin Calloway's study of British-Indian relations between 1783 and 1815. This new book by Celia Barnes, who received her PhD from the University of London, seeks to assess the impact of Native Americans on the United States in that critical period between the end of the American Revolution and the signing of Jay's Treaty in 1794 and Pinckney's Treaty in 1795.

Barnes argues that the United States began with a weak national government which was distrusted by its citizens, who often treated it with outright hostility, and that on its borders this fledgling government faced foreign powers that openly encroached on national territory. The nation faced a precarious existence, which was exacerbated by Native power. She believes that Native Americans influenced the development of the nation to the degree that they deserve a central place in early United States history. They used their power to protect their interests and involved themselves in international disagreements to such an extent that they were able to multiply problems for any who threatened the growth of the American union.

Barnes concentrates on the northern and southern borders, where tribes were involved in British and Spanish diplomacy. The former was an area of Indian resistance where an Indian alliance defeated Josiah Harmer in 1790 and Arthur St. Clair in 1791, the latter causing casualties to two-thirds of the United States Army. In both regions, states and settlers ignored treaties and

engaged in a land-grabbing frenzy that was exacerbated by the role of speculators. For a time the government was powerless to implement and enforce an Indian policy or to protect tribal land. By 1795 the situation had changed. The constitution had been ratified; a more effective Indian policy was being developed and enforced; an army of reasonable efficiency had been organized; Anthony Wayne had defeated the northwestern tribes at Fallen Timbers; control was being established over western lands; and important treaties had been negotiated with England and France.

This is a fascinating period in American history, and fascinating individuals—Joseph Brant, Little Turtle, Alexander McGillivray, Anthony Wayne, and others—appear on the pages, although none are effectively brought to life in this relatively small book. Barnes has done us a service by redirecting scholarly attention to this period and by emphasizing the role of Native Americans during these years. It is doubtful, however, that Native Americans played as important a role in the history of the new nation as Barnes believes because, as she notes, they were as divided as the Americans due to tribal divisions, factionalism, the diversity of leadership, and the inability to control the behavior of tribal members. A strength of the book comes from its use of primary materials in the United States, Great Britain, and Canada.

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Navajo Beadwork: Architectures of Light. By Ellen K. Moore. Tucson: University of Arizona Press, 2003. 300 pages. \$50.00 cloth.

Ellen K. Moore's *Navajo Beadwork: Architectures of Light* is the first historical account and ethnography about Navajo beadwork, a relatively recent Navajo art activity. Through a careful examination of how twenty-three individual Navajo beadworkers bring design into being, Moore beautifully weaves the art of Navajo beadwork into the complex context of collective Navajo beliefs and their metaphoric relations to natural sources of light and color.

The author divided the book's introduction, six chapters, and conclusion into three parts. Part 1, "Entering the Beadworkers' World," contains a brief introduction followed by two chapters. Chapter 1 describes the ethnographic methods, the foundation of sociocultural anthropological research, that allowed Moore to understand firsthand the "what and how" of Navajo culture and the reasons behind beadworkers' thinking. Indeed, listening, observing, recording, and analyzing interviews with beadworkers and various consultants enabled Moore to understand and communicate the many facets of Navajo beadwork. In chapter 2 Moore provides readers with an insight into the complex interrelationship of individual artistic expressions and accepted Navajo cultural processes that yield, in turn, six themes that Moore intertwines in the book: (1) the many voices of Navajo people that have constructed the dynamic Navajo sacred and oral tradition; (2) the roles of light as a natural phenomenon celebrated in Navajo rituals and as inspiration for