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fought to protect their homelands from the actions of unscrupulous whites. Many officers supported the goals of assimilation but disagreed with the methods and management of the policy. They strongly criticized civilian control of Indian affairs and believed that the military should be in charge. Ironically, as Smith skillfully demonstrates, officers and the "friends of the Indians" in the East shared remarkably similar views about the goals of federal Indian policy. Again, their major disagreement was over who should administer the policy.

Smith explains that sometimes officers wrote about Indians in order to enhance their military careers. Unfortunately, many officers failed to recognize Indian cultural differences and wrote in sweeping generalizations. Nevertheless, because officers were "on-the-spot" observers, their views are significant and essential to understanding Indian and white relations.

The View from Officers' Row is well-written and contains a very good map of western forts and the territories of major tribes. Because of the availability of sources, much more is presented about the officers' views than about the views of their wives. The book should become a standard work to consult. Smith has succeeded in dispelling the myth of a monolithic military hatred toward American Indians.

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Indians of the Northwest Coast. By Maximilien Bruggmann and Peter R. Gerber. Trans. by Barbara Fritzemeier. New York and Oxford: Facts on File, 1989. 240 pages. \$45.00 Cloth.

Originally published for a German-speaking audience, this handsome, large-format book, with photographs by Maximilien Bruggmann and text by Peter Gerber, has been designed as an introduction to the past and present cultures of the Indians of the Northwest. As such it takes its place alongside books like *People of the Totem* (N. Bancroft-Hunt and W. Foreman, 1979), which is also heavily illustrated, or the more sober *Indians of the Pacific Northwest: A History* (R. H. Ruby and J. A. Brown, 1981), or Vinson Brown's *People of the Sea Wind*, which draws heavily on mythology and ritual. As the order of authors on the title page

suggests, though, the pictures in this book are at least as important as the text; the striking qualities of the arts and artifacts of Northwest Coast cultures, as well as the majestic natural landscape, create a book that is visually quite stunning.

Peter Gerber's text, which weaves its way between photographs of masks, totem poles, rivers, and forests, is clear and informative and, unlike some popular introductions to the subject, avoids recycling outdated assumptions and theories. The book begins, for instance, with an outline of the environment and prehistory, which manages to be lively and yet contains an impressive digest of recent archeological work and theories. Similarly, in a later chapter on "Rulers and Subjects," Gerber gives an impressively lucid summary of kinship patterns, lineage, and the distribution of wealth. Here, however, he does run into the major problem of trying to say something clear and comprehensible about the potlatch without making it sound like a totally economic phenomenon. (Perhaps some use of Goldman or Walens would have been helpful here.)

Gerber acknowledges early in the book that he cannot do justice to the conflicting and unresolved areas in the study of these cultures, but he does nevertheless manage a balanced, reliable, and unsensational account. He includes chapters on the Tlingit, Tsimshian, Haida, Kwakiutl, Nootka, and Coast Salish, as well as separate concise treatments of religion, the recent historical background, and the characteristics of Northwest Coast art; the book ends with brief accounts of eleven contemporary artists and their work. Each topic is sumptuously illustrated, and the pictures of artifacts and individuals are particularly carefully captioned and identified, avoiding the all-too-common indiscriminate use of attractive objects or people as fillers, rather than as real complements to the text. My only complaint is that the brief bibliography, while reflecting the books used in the text, could have been extended and made more "user-friendly" for the general reader by being sectioned, or made more descriptive, so that issues raised in the text could be followed up more readily.

The book is at pains to stress the *continuity* of the cultures of the Northwest Coast, both in its text, which wants to "bear witness to the fascinating way of life that these people have developed and have carried into the present" (p. 11), and in its choice of photographs, which include portraits of contemporary Indians very purposefully fishing, learning, carving, and weaving. While

the political realities of economic exploitation, unemployment, and ill-health are not ignored, the book primarily is a celebration of the enduring qualities of the cultures, exemplified in the vitality of their art forms; this to some extent dictates the relation of text to pictures. Where possible the objects are described as the work of a particular artist and are presented as part of a living tradition (in contrast to the author's occasional use of unattributed myth and story, which does not acknowledge individual performance, invoking, instead, more of a communal memory). As a result there is little on the earlier depredations caused by museum and individual collecting, or on the effects of the art market on contemporary artists.

Clearly Gerber's and Bruggman's intention is to buttress the claims for political self-determination sympathetically outlined in the book, through a demonstration of the cultural and artistic vitality of the societies described. Politically this is certainly preferable to a litany of woe, in which a demoralized and culturally impoverished remnant is unfavorably compared with its glorious past, producing for the observer a romantic, aesthetic pleasure akin to looking at ruins. But it does have its own problematic implications, which I perhaps can suggest by my own response, as an English reviewer, to the word *heritage* as it is used in this book. In England this word often is invoked in order to package and sell to tourists, and to the English themselves, a picture of English life utterly without the tensions and contradictions that are day-to-day realities in contemporary existence. In stressing continuity, such an approach in fact excludes the new or assumes it is false or destructive to some predetermined idea of what English culture is. Frankly, I would respond with suspicion or hostility to a book that interspersed pictures of contemporary English life (with no negative images) with art objects, to suggest a vital continuity.

By making this comparison I am questioning the extent to which we are meant to assume a fundamental difference between Northwest Coast cultures and those that are post-industrial or *developed* or whatever distinguishing term we choose to use. In particular, we might wish to question the characterization of a culture and its health by its art. Gerber refers to contemporary political demands for "recognition of their right to be Indian, to be allowed to live in self-determined autonomy" and says that "these legitimate demands lead the observer beyond a purely

folklorish admiration of their artistic creations" (p. 11), which suggests a more complete view of the culture than one based on art and tradition. He also suggests that the social inequalities of the earlier hierarchical systems have given way to "an egalitarian form of social existence," but he does not develop or illustrate this idea. (Does he mean private ownership and capitalism within the Canadian and United States system?) It could be argued that the book as a whole, in its stress on continuity and its celebratory use of beautiful visual images, fails to give a sufficiently diverse picture of these cultures to prevent the general reader from developing a rather totalizing and reductive view of what cultures in general, let alone these cultures, really are. Probably I am demanding too much from this particular book, though, since these are not problems peculiar to Bruggman and Gerber; they pervade the larger discussion of cultural difference and self-determination within which this attractive and informative book inevitably has to be set.

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Oklahoma Seminoles, Medicine, Magic, and Religion. By James H. Howard in collaboration with Willie Lena. Norman: University of Oklahoma Press, 1990. 279 pages. \$12.95 Paper.

This book on the Seminoles of Oklahoma was first published in hardcover in 1984, and it is now available in paperback. Full of information about the culture and lifeways of this tribal people, who were removed from Florida during the 1830s, this volume is a useful reference about a nativistic society surviving into the twentieth century. More precisely, the focus here is on the Seminoles of the Muscogean background, once an offshoot of the Muscogee Creeks (not to be confused with the Seminoles of Florida, who are mostly Mikasuki). Usually, books about Indian groups tell us about their heritage and their history involving military relations with the United States, but this study provides significant insight into Seminole life. With traditional Indian cultures dwindling with each generation, this ethnography is a pertinent addition to collections about American Indians.

In recent years, the Seminoles have been the focus of major