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Author

Hilden, Patricia Penn

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is not only often at odds with Canadian federal authorities over jurisdiction (including jurisdiction over unceded Indigenous territories), but its governmentality is made doubly uneasy by indigeneity itself, both as a concept and a political reality, thus triggering some particularly cunning, defensive, and vigorous practices of cultural oblivion.

Indigeneity reveals the deep contradictions and fault lines in the Québécois nationalist social imaginary. More than anything else, indigeneity lays bare a Québécois commonsense assumption about the cultural and political precedence and hegemony (if not sovereignty) of French settlers (and their descendants) over “their” entire territory. This assumption is supported by a historical template that narrates the Euroquébécois as *the* colonized victims of the British Crown (and later Canadian federal authorities as outshoot of British post-imperial dominion), and without consideration for Québec’s settler-colonial past, present, and future. Hence, in a province deeply attached to its national motto, *Je me souviens* (I remember), which refers to the British conquest and its aftermath, it is unsurprising and quite prophetic, or perhaps even provocative, that Ross-Tremblay’s detailed, community-based, and Indigenous-centered book would start and end with a critical and politically uncompromising exploration of the colonial imperative to forget.

Overall, for scholars of Native studies as well as those active in the humanities and social sciences more broadly, Ross-Tremblay’s book offers a clear, insightful, and deeply contextual study about the always-temporary nature of hegemony: how it is perpetually negotiated and won, including in insurgent, colonized, and/or oppressed groups, on the constantly shifting ideological and material terrain upon which stories about ourselves and normative acts of collective remembering are related and enacted.

Bruno Cornellier

University of Winnipeg

Unfair Labor? American Indians and the 1893 World’s Columbian Exposition in Chicago. By David R. M. Beck. Lincoln: University of Nebraska Press, 2019. 299 pages. \$65.00 cloth; \$65.00 electronic.

World fairs, popular from the early decades of the nineteenth century well into the twentieth, at first celebrated the accomplishments of industrializing nations in both resource production (e.g., mining) and new technologies (e.g., steam and electricity), and subsequently began to exhibit each nation’s reach into the “global world” of European and American empires. By the end of the nineteenth century, awash in the bourgeois affluence and arrogance of the “gilded age,” nations showcased their empires, and, in exhibits that underscored the justice of white supremacy across the world, strove to demonstrate their own value to the colonized. In various ways, each fair exhibited humans from across Europe’s and America’s growing empires, including living people willing to inhabit “traditional” (i.e., pre-European) “Native” villages; replica people in staged dioramas showing Natives engaged in various “traditional”

occupations; and in some gruesome cases, even stuffed human beings posed in various dioramas set alongside similarly stuffed animals.

In every case, fair organizers meant not only to celebrate an affluent white bourgeois world, but also to legitimize this dominance with a “science” that demonstrated white superiority over all other peoples on the colonized earth, and male superiority over all women (arranged in the same racial hierarchy). Anthropologists did more than measure members of racialized groups to fashion an evolutionary ladder with whites on the top rung: they also collected innumerable bones and bodies, sometimes privately taken by underground grave robbers, but often also accumulated by representatives of universities and “natural history” museums.

Not surprisingly, there is a vast literature that explores almost every aspect of these exhibitions and challenges each narrative, each self-interpretation, each act of collective arrogance. What had not yet been explored, however, is the complicated role that American Indians played in such exhibitions. Thus, David Beck’s important intervention. The analytical focus of his book, the “Columbian” Exposition, celebrated the first days of European invasion of the Americas. As Beck argues, its organizers aimed to demonstrate that the continent’s Native past was past, while appropriating “vanished” Indians for a white American national identity. At the fair, the few remaining Indigenous people (the population of North America, originally numbering in the millions, reached its nadir of about 250,000 by the end of the century) existed solely as a backdrop showing either white civilization’s “progress” or representing “our heritage,” vanishing tragically but nobly, creating an exclusively “American” identity of white, “frontier” maleness (as Frederick Jackson Turner proclaimed during this fair).

Beck has chosen to research another story—the ways in which Indians joined in the exhibition, sometimes in contradictory practices. In every case, however, he argues that their participation demonstrated Indians’ entrance into a wage economy, the sign of “modernity.” In pursuit of this argument, Beck delineates the fair’s multiple projects employing Indians, particularly those of the professional anthropologists, working to legitimize their discipline as a science, as well as the work of the fair’s profiteers, the collectors, showmen, exhibitors, and Midway entertainers.

His archival work is thorough. In the first section, Beck lays out the work of various non-Native Americans, including the “salvage ethnologists,” the “scientific” measurers of humans (determining “race”), grave-robbing collectors of Native artifacts, rapacious “buyers” of Native cultural materials (whose collections form the collections of most museums of natural history, including the National Museum of the American Indian housing George Gustav Heye’s massive collection), and the bones and bodies collected and stored in university departments of anthropology all across the United States. Each of the men and women directly involved with the fair quibbled over which approach should be taken, but all agreed that living Native people, together with their “traditional” knowledges, must be displayed, whether in “serious” exhibit halls or among the Midway’s entertainers.

For Beck, however, Indians’ own actions are paramount, and he attempts to show, sometimes by curious stretching of what little evidence exists, that Native people did not simply jump into their prescribed roles at the fair. Instead, he argues that each

individual or group had different motives for their actions. Some—most, actually, though Beck does not argue this—were driven by the terrible poverty in which they and their families lived, whether on the “new” reservations of the west, or in the old communities of the east. Although the author contends that this event marked Indians’ collective entry into the modern wage economy, a need to find cash wages did not begin with the close of the nineteenth century, or even with the coming of “modernity” to what he calls “Indian country.” Rather, entry into the wage labor force began with the earliest days of the invasion, when forced dispossession and displacement, together with murder and mass death from European diseases, all began to drive the Natives’ transition from self-sufficient tribal groups to a wage-dependent crowd that was fined for every deviation from European laws, including those against “vagrancy.” By the late seventeenth century, numbers of transient Indians roamed colonial America, driven both by poverty and the necessity to find wage labor to pay the myriad fines and taxes.

Beck in a mild way also occasionally contradicts his own argument, as when he argues that some Indians joined the fair simply in order to go on an adventure and leave the reservation for the big city. He then supplies several counterarguments, however, as when he cites many Indians who refused the demands of the “scientists” or the entrepreneurs. Some believed they were being cheated and of course they were. Beck narrates a terrible example, that of a group of Navajo people who were promised a decent wage by the state of Colorado. The state’s white agent, A. F. Willmarth, refused to pay more than the first month’s salary, but the fair official organizing these exhibits, Frederick Ward Putnam, wrote, “I find that I can do nothing further for the Navajos” (120). Indeed, although they were forced to remain in Chicago for the full four months of their contract, the Navajos received nothing more, even after they petitioned their own reservation’s white male Indian agent, who had consented to their work as the law demanded. Beck quotes some white officials who felt sorry about this mistreatment, but none did anything.

While this happened over and over and over again—more occasions of cheating pepper the narrative—most slide away beneath the weight of Beck’s desire to show that all the Indians had agency, whatever white people did to them. The book does not highlight the extent of the cheating accompanying the humiliations demanded of these human beings, people whose poverty drove them to work in a kind of terrible human zoo, stared at by countless white visitors who all saw the “poor primitive savages” as “stages” from which their own group had moved far away. Nor does it mention that the more “positive” side of this coin, the theme “our heritage,” could be found in the Women’s Building. Here, figures of Indian women “lived” in dioramas celebrating their “primitive,” “pre-modern” abilities, including hide tanning, representing both their laudable skills and their place at an earlier stage—i.e., before bourgeois white women developed into the “modern” form.

At times, the author’s desire not to allow Natives to sit inside another “victim” narrative, like many with which we are all familiar, is laudable, yet in demonstrating Indian agency and Native entrance into “modernity,” he skips past some of his own evidence of such agency. For instance, the Hawai’ian band was told that, because of the 1893 illegal overthrow of their kingdom by white settler-colonizers, before being allowed to leave Hawai’i they would have to swear allegiance to the provisional government’s leader,

Sanford Dole. These “Natives” clearly recognized exactly who the fair organizers were: a spokesperson replied “that he was ashamed to be a Hawaiian citizen and he would rather swear allegiance to Portugal or some other country’ than to the. . . government led by U.S. businessmen” (190). Although documenting such actions, Beck repeatedly overlooks Native refusals of stereotypical and demeaning roles, preferring to conclude that Natives were seizing opportunities, despite being offered those opportunities by fair officials who were deliberately offensive, arrogant, self-righteous, and self-aggrandizing.

Some off-key rhetoric reveals the pressure to show Natives as somehow benefiting from the Columbian Exhibition. Of an Inuit boy— “nicknamed ‘Prince Pomiuk’ by promoters because he was a crowd-pleaser”—Beck writes, “Pomiuk, an orphan, was quick with a smile and adept with a dog whip. He was injured on the fairgrounds and died of meningitis in the fall of 1897, but he gained fame before his injury” (144). Worsening this already very sour note is the added information that this little boy earned his money when white men and women, viewing him in his exhibit, tossed coins on the ground at his feet so that he could get down on his hands and knees and pick up each small coin.

So. This book offers lots of careful research—even including lists of all those who did go to the fair from the Native world—together with an argument that sometimes runs off course in its efforts to reach its required conclusion.

Patricia Penn Hilden

University of Hawai‘i, Mānoa

We Are Dancing for You: Native Feminisms and the Revitalization of Women’s Coming-of-Age Ceremonies. By Cutcha Risling Baldy. Seattle: University Of Washington Press, 2018. 193 pages. \$90.00 cloth, \$30.00 paper, \$29.00 electronic.

Cutcha Risling Baldy weaves women’s voices, community input, academic work, ceremonial descriptions, and discourse to transfer knowledge about practical, contemporary Indigenous revitalization and decolonization. This text is critical for scholars of Native studies, American Indian studies, anthropology, sociology, psychology, gender studies, history, and American studies, as well as other fields. The author introduces a gendered coming-of-age ceremony from Hoopa Valley Tribe, while engaging with Native feminisms and methods to critically intervene in strongholds of discourse about Indigenous women in particular.

Risling Baldy draws on Indigenous language and voices, as well as Native feminisms to underscore the importance of Native women’s ceremonies. The book centers Indigenous communities and extends indigenization in a myriad of ways, including both its format and community dialogues with established anthropology scholars. Risling Baldy begins each chapter with a Hoopa title and quotes from Hoopa people, for example, yielding both her English language text to Hoopa as well as her space as author to Hoopa interviewees. Utilizing both Indigenous language and Indigenous people’s voices to begin each chapter underscores that Indigenous people are co-creators and contributors to this academic work.