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The frequent allusions to the parallels to Western autobiography seem not only distracting at times, hardly enhancing Brumble's history of the Indian genre, but also reductive, suggesting that all preliterate cultures, indeed preliterate peoples, are the same. Granted, oral narrative forms such as coup tales and self-vindications are present in oral and, I would argue, literate cultures other than those that are American Indian, but the ways in which they are negotiated in determining a self vary from culture to culture such that it is impossible to generalize about preliterate conceptions of self. It is enough for Brumble to present certain preliterate narrative tendencies that certain *published* Indian autobiographies suggest, along with the observations of ethnographers and others, to establish a starting point for a comparative study of later Indian works for the purpose of chronicling a history.

So when Brumble comes, as he notes, "full circle" in his discussion of N. Scott Momaday, it is enough for the reader to see how Momaday, by "imagin[g] the literate equivalent of preliterate autobiography" (p. 178), fits into the history Brumble has presented. Again, Brumble's knowledge of the genre is impressive (he includes in *American Indian Autobiography* additional entries to his earlier *Annotated Bibliography*). He aims to chronicle a history of American Indian autobiography and to show how the history parallels that of Western autobiography. That he achieves the former, in fine style, is enough.

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The Interior Salish Tribes of British Columbia: A Photographic Collection. Edited by Leslie H. Tepper. Canadian Museum of Civilization, Mercury Series. Chicago: University of Chicago Press, 1987. 277 pages. \$17.95 Paper.

The content of *The Interior Salish Tribes of British Columbia: A Photographic Collection* is introduced to the reader by an abstract written in both English and French. Ethnographic photographs taken between 1877 and 1961, by the permanent and contract staff of the Canadian Museum of Civilization, among the Interior Salish of British Columbia are enumerated in catalogue fashion. Each

entry includes the negative number, picture title, photographer, date, and a brief description of the image and the condition of the negative. The majority of these pictures are the work of James A. Teit, an employee of the Geological Survey of Canada, the forerunner of the Canadian Museum of Civilization.

A six-page introduction describes James A. Teit, author of more than one thousand archival photographs of the Interior Salish. Of Scottish origin, he left his homeland in 1883 (from our own deduction, he seems to have been around nineteen years old) for Spences Bridge in British Columbia, where he joined some of his relatives. In 1892 Teit married a woman of Nlaka'pamux origin; her people were known to settlers as the "Thompson River Indians." These Indians and their ways of life would become the central focus of his pictures.

Teit became the local resident photographer and lived for twelve years among the Nlaka'pamux with his wife until she died. He later remarried, this time to the daughter of a local rancher, raised five children, and died in 1922, at the age of fifty-eight.

According to the editor, Teit's role as a spokesman and an activist facilitated his photographic activity. "Teit's involvement with Indian rights was an important factor in the creation of this photographic collection," Tepper writes. Earning the respect and trust of the native people in the role he played as an advocate, organizer, and defender of Indian rights, Teit seems to have been at the right place, at the right time. The time is always right for those who want to grasp it. In the late 1800s, when he settled among his in-laws, their traditional life-style already had been modified greatly. They were not living in semisubterranean houses during the winter months anymore nor in tipis covered with matting in the summer. On the contrary, the families that had survived the smallpox epidemics had moved closer to white settlement areas and had begun to engage in farming and labor while still continuing some traditional subsistence activities such as hunting, fishing, and berry-gathering. The time that Teit lived in, witnessed, observed, and photographed was a time of many changes.

In the book's introduction, we are made aware that Teit spoke several languages of the Salish stock, dressed in Indian style, and appeared to have closely identified with the people he represented; his portrait, however, still is incomplete. Intriguing ques-

tions remain about Teit the activist, his view of the place of the Indian in society, and the visions that he attempted to create or recreate through his camera lens. If the camera is an extension of our perception, did Teit communicate successfully his perception of his subject matter? I do not think so, and this is somewhat reflected in his pictures.

But we do know that Teit's vision and works were influenced by Franz Boas, whom he had met in 1894 while traveling through Spences Bridge on a field trip. Teit became Boas's primary informant and guide, and later a member of the Jesup Expedition organized by the American Museum of Natural History. Teit assisted Boas in recording anthropomorphic measurements, making plaster of paris casts, taking photographs, and recording songs. After he had gained Boas's respect for his trustworthy recording and intelligent collecting, Teit became, for a period of ten years, a part-time apprentice anthropologist (Boas had trained him in verbatim reporting), part-time guide and big game hunter, and seasonal rancher. He compiled three volumes on the Interior Salish tribes of British Columbia, edited by Boas and published under the aegis of the Jesup Expedition; he also collected artifacts for the Field Museum in Chicago and the American Museum of Natural History in New York, and contributed papers to several anthropological and museum publications.

By that time, anthropologists like Boas knew the value of the camera as a wonderful research tool. John Collier, Jr., in his manual entitled *Visual Anthropology: Photography as a Research Method*, wrote, "Photography is a legitimate abstracting process in observation. It is one of the first steps in evidence refinement that turns raw circumstances into data that is manageable in research analysis. Photographs are precise records of material reality. They are also documents that can be filed and cross-filed as can verbal statements" (p. 5). Furthermore, a large volume of photographic content is tangible. Any number of analysts can read the same elements in exactly the same manner. But what were the camera's limitations then? They were fundamentally the limitations of the men who used them. "Seeing the stranger as he 'really' is, in ethnography as in all human relations, often becomes a casualty of our personal values. We know that there is little we can see that is truly free from bias or personal projection. The realism of this anxiety of course extends to photographic vision as to eye vision" (op.cit.).

Teit seems to have been an amateur photographer at first, feeling quite unsure of his picture-taking ability, but always willing to improve through experimentation as he learned the techniques of light, focus, and exposure. He mailed his film to Ottawa to be developed and would later receive sets of proofs, so he could identify the film's contents. As his skill grew, Teit set out to achieve a visual ethnographic collection of the Interior Salish, with the intention of showing "facial types" and "costumes." Influenced by physical anthropologists, who pay much attention to anthropomorphic features, Teit created many portraits of Salish people dressed in their costumes; he focused on their profiles, the shape and size of their noses, their facial features and their hands. The ethnographic album was meant to illustrate and document the vanishing or nearly extinct traditional lifestyle of these people. To do so, Teit sometimes had to reenact some traditional activities that were not practiced anymore. For example, he recreated through his pictures the necessary steps a woman had to perform to take down a mat tipi (pictures no. 26625-27072). He purchased a wig in order to show the wide range of men's hairstyles (pictures no. 27061-31015).

Teit's photographs are formal, focused statements, each conveying a small piece of anthropological data. Unfortunately, since they tend to be descriptive and perhaps too "scientific," the pictures of people more particularly lack movement, life, and humor. The people seem to be inanimate, like frozen objects of study, or like flora and fauna. We regret the lack of children playing, and people talking, eating, meeting, or laughing. In pursuing his purpose of preserving an image of these vanishing races, he seems to have forgotten their existence as individuals.

This album obviously reflects a particular era of anthropological concern. Teit set out to gather a maximum of data about the natives and their lifestyles before they faded away. And this is what he did. In its present published form, this visually documented, black-and-white catalogue now makes available, despite its limitations, a reliable source of information on the Interior Salish of British Columbia. We should keep in mind that we can use photography to go beyond what the camera offers, to extend our visual processes, and to help us find out more about the nature of humankind.

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