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Author

Gilmont, Karl E.

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I was named after my mother's cousin. Her name was Emily—her Eskimo name was Ticasuk. And when I became older, my mother told me what it meant. That means a hollow in the ground. And I cried when I was a little girl. Big tears rolled down my cheeks because I was so disappointed. Every time I saw a hollow in the ground, I would walk around it. I didn't want to walk into it because it was my name! And then my mother told me not to cry—that it was a beautiful name. You see, the four winds on this earth, when they blow from the north or south or east or west, they bring the wealth of the earth and they lodge into that hollow, and that's mine. Now I think it's a beautiful name."

Emily's efforts to document and capture Eskimo stories and knowledge are evident in this book, and appreciative recognition of those efforts are revealed in schools and libraries named in her honor. It could not be otherwise; Emily Ivanoff Brown fulfilled her Eskimo name—Ticasuk.

Ronald K. Inouye
University of Alaska, Fairbanks

From the Land of the Totem Poles. By Aldona Jonaitis. Seattle: University of Washington Press, 1988. 271 pp. \$35.00 Cloth.

From the Land of the Totem Poles is one of two recent publications that celebrate the accomplishments of two American museums by featuring examples of Northwest Coast Indian artifacts in their collections. Aldona Jonaitis summarizes Northwest Coast cultures and the history of European contact as well as the history of the American Museum of Natural History (AMNH) as background to the chronology of the collecting of the Northwest Coast collection. In doing so she introduces us to intriguing characters such as Israel Woods Powell, a medical doctor and the Indian Commissioner for British Columbia who, although he confessed to some nationalist pangs of conscience in exporting examples of Canada's moveable cultural heritage, was responsible for assembling the first major collection of 791 Northwest Coast items between 1880 and 1885; Lt. George Emmons, the

U.S. naval officer, who sold to the AMNH 4,000 pieces of Tlingit art, much of it looted from shamans' graves between 1880 and 1893; and the illustrious George Hunt, son of a Hudsons' Bay Company trader and a Tlingit noblewoman, who not only collected some 2,500 Northwest Coast items, but also assembled the bulk of the raw ethnographic data that established Franz Boas as the pre-eminent authority on the Southern Kwakiutl.

Jonaitis presents 95 excellent colour plates of what she is probably justified in referring to as the "most important assemblage of Northwest Coast art in the world," both terms of numbers and quality and quantity of documentation. These colour images are complimented by 86 black and white figures showing ethno-historic photographs as well as photos of the anthropologists, field collectors, directors and patrons who have been associated with the AMNH since its inception in 1869.

In comparison with Jonaitis' complex "storyline," the structure of Bill Holm's *Spirit and Ancestor* (University of Washington Press, 1987) is straightforward. The first 22 pages summarize the history of Seattle's Thomas Burke Memorial Washington State Museum and the acquisition of its 8,000 Northwest Coast artifacts, whereas the remaining 200 pages are devoted exclusively to illustrating and discussing 100 "key" artifacts. Holm provides the reader with this basic quantitative information about the Burke's collection and goes on to explain that the objects were chosen to represent the geographic coverage of the collection, its range in types from utilitarian to ceremonial, and its historic depth. This detail, the rationale behind the selection of the items illustrated, is not given in Jonaitis' book, nor do we know the relative strengths of the AMNH collection. We know that it is incredibly rich in Tlingit material as a result of Emmons and we know that Hunt assembled a large number of Kwakiutl pieces. Perhaps basic quantitative information on the AMNH collection is not available—is the collection computerized?

Jonaitis discusses in some detail the professional life of Franz Boas who is the key to the assembling of the Northwest Coast collection at the AMNH. She chronicles his first trip to the Northwest Coast in 1886; his role as editor of the magazine *Science*, his first job in the States, and the subsequent battle that he fought in its pages against what he saw as the ethnocentric social Darwinism of the exhibits at the Smithsonian. She details his second trip to the Northwest Coast, funded by the British Association

for the Advancement of Science when, in order to meet his contract obligations, it was necessary to not only measure the heads of countless Indians but to engage in the surreptitious robbing of graves for both skulls and complete skeletons; and his highly successful trip in 1894 to collect information for the creation of life sized figure groups illustrating aspects of Kwakiutl ceremonialism for both the Smithsonian and the AMNH. Boas was hired by the AMNH in 1895 and continued his association until 1905. The major focus of Boas' work at the AMNH was his role as the scientific director of the Jesup North Pacific Expedition (1898-1902). Funded by the philanthropist, and President of the AMNH, Morris Ketchum Jesup, the purpose of the Jesup Expedition was to explore the question of whether or not the Amerindian cultures developed independently in North America or whether they originated in Asia, arriving via Siberia. To this end scientists were engaged to study the peoples, past and present, of northeastern Siberia and the Northwest Coast of North America.

The efforts of the Jesup Expedition resulted in many important publications including those of John Swanton on the Haida, the Boas and Hunt studies of the Kwakiutl, and the Interior Salish monographs of James Teit. Additionally, important material culture collections were assembled for the AMNH by participants in the Expedition, including Harlan I. Smith, John Swanton and Charles F. Newcombe, as well as the better known and larger Kwakiutl collection assembled primarily by George Hunt.

Jonaitis also discusses Boas' pioneering contributions to the study and understanding of Northwest Coast art and his role in attacking the notion that the art of non-literate peoples is inferior to that of literate societies. She completes the book with a discussion of how World War II refugee European surrealists "discovered" Northwest Coast art at the AMNH and the mid-20th century renaissance of Northwest Coast art, including the roles of major participants, both native and white, in that revival.

In discussing the role of Bill Holm, Duane Pasco and Cheryl Samuel in the ongoing exploration of the complexities of Northwest Coast art and technology, Jonaitis has pointed out an area of possible research that has not yet been explored. The little work that has been done in this area has been safely laudatory. No one, perhaps rightly so, has plumbed the issue of Indian sensitivity to non-native participation in or, depending on the point

of view, appropriation of, native traditions. Perhaps a full and open exploration of this issue awaits the discovery of an appropriate and, hopefully neutral, forum for discussion.

The wealth of information given by Jonaitis on the personalities behind the history of the AMNH provides the reader with a welcomed rich tapestry of detail. The biggest regret is that the author did not provide us with a similar abundance of information on the artifacts, many of them published for the first time. For example the unique Nootkan, or as the people now refer to themselves, Nuu-chah-nulth, rattle illustrated in Plate 72. There may not be any documentation regarding its function and meaning but Jonaitis does not, regrettably, make this clear. The structure of Holm's book, which he has successfully employed a number of times, is to focus his incomparable knowledge and technical expertise on each artifact chosen. Few if any writers on Northwest Coast material culture can match Holm in this approach and it would be unfair to criticize Jonaitis in this regard. But what is unfortunate is that Jonaitis chose not to provide us with the detail of documentation that presumably exists for many of the objects collected by Emmons and Hunt.

This latter assumption is made by comparing the detail given by Jonaitis and that provided by Allen Wardwell in his 1978 publication. *Objects of Bright Pride*, which also features AMNH Northwest Coast artifacts from the Kwakiutl, Bella Coola (or Nuxulka), Northern Wakashan (which includes the Heiltsuk or Bella Bella, Owikeno, and Haisla), Tsimshian, Tlingit and Haida.

Some minor points include the wrong death date for Charles Edenshaw, he died in 1920 not 1924, and not identifying the mask in Plate 93 as his work. I was unaware that another mask by Edenshaw existed (What a treat to see it!), only being familiar with the wonderful transformation mask at the Pitt Rivers Museum, Oxford. Jonaitis also repeats the apocryphal story that argillite is supposed to harden after being exposed to the air. Bill Holm has discussed this in detail noting that in restoring broken argillite artifacts from the second or third decades of the 19th century, they were as easy to carve as the freshly quarried raw argillite used to make replacement pieces.

Jonaitis has, in writing this detailed history of Northwest Coast collecting for the AMNH, provided us with a very readable and fascinating story. With its large selection of unpublished pieces from this premier collection, this book is the perfect supplement

to Doug Cole's comprehensive and somewhat hard slogging history of collecting on the Northwest Coast of which the AMNH story is an integral part. Aldona Jonaitis, Stephen Meyers the photographer, the AMNH and the publisher must be congratulated for the excellent quality of this volume. Let's hope that *From the Land of the Totem Poles* is the first of many publications on this fascinating collection of Northwest Coast material culture.

Alan L. Hoover
Royal British Columbia Museum

Western Apache Material Culture: The Goodwin and Guenther Collections. Edited by Alan Ferg. Tucson: The University of Arizona Press, 1987. 205 pp. \$19.95 Paper.

Western Apache Material Culture is a thoroughly enjoyable and informative presentation through text and illustrations of hundreds of items from the Western Apache collection held at the Arizona State Museum in Tucson. It is based specifically on the collections of Grenville Goodwin, noted Western Apache ethnographer, and Edgar and Minnie Guenther, Lutheran missionaries who resided among the Western Apache from 1911 to 1982 (Edgar Guenther passed away in 1961). The Goodwin assemblage was obtained between 1929 and 1939 during his field work among the Apache and before his death. The Guenther collection was obtained throughout their seventy years among the Apache. The former collection emphasizes traditional items; the latter assemblage contains more contemporary objects.

Written contributions descriptive of and complementary to illustrations of the collections were made by Jan Bell, Alan Ferg, William B. Kessel, Morris E. Opler, and Grenville Goodwin. Ferg and Kessel are the major contributors.

Chapter 1, "The Collections," is written by Bell and Ferg. It introduces readers to the Western Apache and briefly describes the collections and organization of the book. The authors emphasize the wealth of contextual information provided by Goodwin about the items he collected and his documentation of artifacts no longer made or in use during the time of his field work. The Guenther assemblage is less thoroughly documented. Bell and