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Of course, his methods are often indirect. Deloria's sarcasm is famous (or infamous if you happen to be an especially hard-headed anthropologist or archaeologist). But his writings are always grounded in the principle of self-analysis. What do we accept as our point of reference? How does this point blind us to other options? Where do we need to go in order to understand and change this limitation? These are the types of questions that his writings seek to ask and answer, and they always do so from the context of American Indian experience and knowledge.

The title of the book reflects a framework of understanding that Deloria has long touted as critical to comprehending American Indian existence and criticism in America. As Treat alludes, the relationship to the land plays a fundamental role in people's existence. On page seventeen, he quotes Deloria's "for this land, God is red," which is to say that this place is basic to American Indian existence, and that physical realities defy the intellectual and theoretical ones. The land tells the story, the people listen to it. American Indian peoples learned this long ago, but also relearn it over and over again. To close one's ears and eyes to the stories is to close one's possibility of connection with the land. This is the message still largely lost to the new Americans, and continually emphasized in books like *For This Land*.

In *For This Land*, James Treat paints a picture of Vine Deloria's religious thought and activity using more than thirty years of his writings. Considering the broad range of critical interests in all of Deloria's work, Treat has effectively selected and grouped the works that showcase one of the most fascinating dimensions of one of America's eminent scholars. *For This Land* is a must-read for anyone interested in Deloria as a person, or in his scholarly pursuits, religious criticisms, and representations of Indian perspectives. In all, the collection is an invaluable resource to anyone interested in issues of religion in the context of American Indian perspectives and critiques on the subject.

Natchee Blu Barn

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The Heart is Fire: The World of the Cahuilla Indians of Southern California.
By Deborah Dozier. Berkeley: Heyday Books, 1998. 159 pages. \$16.00 paper.

The Cahuilla people now live in the desert portions of San Diego, Riverside, and Imperial counties on reservations containing a few thousand acres. They experienced dramatic changes in their lifestyle, culture, and political system when the Spanish and later the Mexicans entered their territory. The introduction of new political, economic, and cultural systems only increased when Euramericans settled in southern California early this century. The tribe experienced severe population decline during this period, due largely to starvation, community stress, and the introduction of new diseases. The Cahuilla, thankfully, are now beginning to gain in numbers.

Deborah Dozier used portions of a project called "Cahuilla Voices: We Are Still Here," which gathered five Cahuilla people, representing a cross section

of their culture, to inform a traveling exhibition catalog of the same title. Tribal elders were also invited to participate in the production of *The Heart is Fire*, which is based largely on discussions that took place in July 1991.

The book is well organized and informative, allowing elders to speak freely about their identity, family, land, culture, traditions, traditional medicine, art, and future. In her introduction, Dozier states that Cahuilla people define themselves by listening to their heart's messages. This opening section mentions that the Cahuilla enjoy various trappings of Western culture, but still maintain a clear Cahuilla identity. How? Through the regeneration of their cultural traditions. They practice traditional bird singing (ancient songs that describe the migrations of the Cahuilla people and others) and piñon nut gathering, and frequently discuss their history and sense of community. One elder, JoMay Modesto, stated that there was an entire body of etiquette surrounding Indian identity and that it must be learned. She remarked that being an Indian is a communal experience—not an individual-centered lifestyle like life off the reservation. Another elder, Katherine Saubel, said that Indians today have to learn two scripts: one Indian, one non-Indian.

The Cahuilla are organized around two moieties or marriage groups: the Wildcats and the Coyotes. Each group was required to marry outside its own moiety. They also required that couples not have any common ancestors traceable within five generations. The Wildcats and Coyotes are arranged into smaller, patrilineal-based subgroups, or sibs, that act as political, economic, and ceremonial units. These traditional social patterns were altered over time due to marriages across enemy lines. These marriages often converted traditionally war-like relations to more diplomatic alliances. In addition, the diseases carried by Europeans were especially significant because they drastically decreased the Native population, thus changing the precise order of the Cahuilla's social organization. Finally, Indian children's forced removal to government schools destroyed many traditional lifeways because the children were unable to participate in the traditional gathering and food processing so central to Cahuilla culture. In recent decades, the Cahuilla people have increased their population and have begun to rebuild their traditional culture.

Saving their culture has been a long-term project. In 1963, the Malki Museum was founded by Jane Penn, who returned to the reservation when she was forty-nine to find very few elders still alive. Because of this decline in the numbers of knowledgeable tribespeople, Penn decided to try to preserve the artifacts and history of her people. This was a joint project between a few scholars and the tribe. Katherine Saubel said, "The Malki Museum is one of the nice things that happened to the Indian people. That is the only place where the Indian fifty or sixty years from now can find out who they were, what language they spoke" (p. 149).

The book's group of elders felt that working with scholars such as Lowell Bean helped challenge the "digger" Indian stereotype often associated with the Cahuilla. Dee Alvarez states in the book that Bean helped the tribes bring back an awareness of who they were and where their original properties were located, giving them a renewed sense of their history. The tribe's relationships

with Cahuilla elders were also responsible for the Cahuilla's cultural recollection. The tribe's experiences with these people gave them insight into the complexity of their ancestors' lifestyles and helped members combat the negative stereotypes they were learning at school.

This book does give a nice snapshot of the Cahuilla people; their warmth, struggles, perseverance, culture, and ideology come alive in this book. The descriptions of bird songs, rock art, basketry, and pottery show the tribe's appreciation of beauty and artistry. The book also highlights the cultural changes that occurred when Europeans brought kettles, pots, pans, and tin buckets to the tribe, replacing baskets and other traditional tools. Once baskets were no longer needed, they simply became art. European desire for these pieces of art left women basket-makers competing with each other for aesthetic superiority and profit. Alvarez says that, "Baskets started off as a utility, but then became a form of expression, where a woman could really show her stuff: her patience, her colors, her designs, her capability, and her imagination" (p. 119). Clearly, contact between the Indians and Europeans brought deep change, both positive and negative, to the Cahuilla.

Another interesting point made by Dozier is the Cahuilla's acceptance of change as a survival technique. Modesto says that change must be accepted; however, the tribe must constantly ask itself, "How much do I give, how do I really want to share?" (p. 145) As the Cahuilla's story unfolds, it brings this tribe's struggle to life. They have survived as most tribes have: incorporating Western ways into their lives and simultaneously seeking to maintain an Indian identity.

Dozier might have included a chapter covering the history of contact in southern California. As a historian, I would have enjoyed an explanation of the contact and change at the beginning of the book. It would have helped me understand the Cahuilla's lives more fully. In addition, a chapter on the Cahuilla clan system would have been helpful. Many tribal names were mentioned in the book, but the relationship between various tribes and the Cahuilla was left unclear.

Finally, *The Heart is Fire* would have been stronger had Dozier asked the elders more critical questions. For example, did they think that adopting Western ways had increased their sovereignty? What factors on the reservation led them to decide what economic choices were best for them? What was (and is) their leadership structure? Is it different on other reservations in the area? How did life on the reservation change after World War II? Has the feeling about education and opportunity changed since they have more control over their lives on the reservation? How has self-determination changed their lives? How has Indian gaming changed intertribal relationships in Southern California? Alas, this was not the intention of this book. However, Dozier has captured a nice family photograph that can be enjoyed by those interested in the lives of the Cahuilla people.

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