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Precious Cargo: California Indian Cradle Baskets and Childbirth Traditions. By Brian Bibby.

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Unfortunately, certain errors mar the first half of the book. For example, the Sokokis are not the same as the Sacos, as they are on map 1, but, as Gordon M. Day noted, they lived instead along the Connecticut River Valley, in western New England. The Kennebec sachem Mogg did not fight in King William's War (in Maine, 1689–98) for he died in 1677, during the King Philip's War. France did not "let go" of the southern coast of Acadia to the English in Utrecht in 1713 but instead ceded Acadia according to "its ancient limits," and a commission was supposed to be created (it never was) to identify just what those ancient limits were (79). And Norridgewock was destroyed and its Jesuit, Sébastien Râle, killed, in 1724, not 1723. Some of these errors, and others like them, might be attributed to an incomplete bibliography, as MacDougall often cites older, outdated works instead of newer scholarship (the works of Emerson W. Baker, Alvin H. Morrison, and Gordon M. Day are not in the bibliography, nor is Bruce J. Bourque's recent *Twelve Thousand Years: American Indians in Maine* [2001]). This is puzzling, as much of this neglected scholarship could support her overall thesis.

One could question MacDougall's focus on resistance in the book. She convincingly highlights the ability of the Penobscots to shape their world and to resist European and American influence. But by emphasizing resistance so thoroughly, she at times flattens out the dynamic interaction between white people and Indians. The Europeans did not gain hegemony over the region immediately at contact, and the Penobscots, as MacDougall ably shows, maintained a power to act in creative ways. Those ways might not all be best characterized as resistance. But overall, this work, especially its second half, covers neglected ground and should raise new questions for the historians of nineteenth- and twentieth-century Wabanaki Indians.

Christopher Bilodeau
Cornell University

Precious Cargo: California Indian Cradle Baskets and Childbirth Traditions. By Brian Bibby, with an essay by Craig D. Bates. Berkeley: Heydey Books, 2004. 146 pages. \$22.50 paper.

Thirty contemporary California Indian basket weavers were commissioned to create cradleboards for inclusion in *Precious Cargo: California Indian Cradle Baskets and Childbirth Traditions*, an exhibition curated by Brian Bibby at the Marin Museum of the American Indian. The exhibition catalog includes color photographs of these, as well as older versions, and comments made by the weavers during oral interviews conducted by Bibby. The objective of the exhibit is to explore the use, form, and meaning of cradle baskets and place them within the context of childbirth traditions from twenty-three California tribes.

The catalog contains three parts. The first part, the introduction, presents the results of Bibby's research and includes a brief historical overview of the Euro-American influence on California tribes; the forms and functions of

cradle baskets; customs and rules regarding fertility, pregnancy, childbirth, and the newborn's first months of life; and changes in the basket form and its meaning and use over the past one hundred years.

In the second part, Bibby presents color photographs of the cradleboards in the exhibit. He divides California cradle traditions into three types based on form, which in turn, also determines how the baby is placed into the basket: sitting cradles, rectangular lie-in cradles with hoods, and ladder-back cradles. Many tidbits about the specific use of cradle baskets and childbirth traditions for each tribe are included in the discussion of each specimen. Photographs and comments by the maker are also provided when available.

The third part of the catalog is an essay by Craig Bates, Yosemite Museum's curator of ethnology and an expert weaver, entitled "Cradle Baskets in Central California: Continuity and Change." Bates uses "Central California" to describe a geographical area rather than the more restrictive cultural area that the term denotes among anthropologists. He discusses traditions from the Pomo on the West Coast to the Paiute and Shoshone groups on the eastern side of the Sierras. He documents the changes in cradle weaving from the earliest archaeological evidence in the Great Basin to modern cradles made by western Mono, Owens Valley Paiute, Panamint Shoshone, and Wukchumne Yokuts and contrasts those of the Pomo, Maidu, Washoe, and Miwok. Many wonderful photographs of cradleboards in use during the late-nineteenth and early-twentieth centuries are included in the essay.

The volume is amply illustrated with forty-one color images (representing thirty-one cradle baskets) and sixty-seven black-and-white images (the majority of these are historical). Each of the beautifully illustrated cradle baskets is described by culture; native basket term; year of manufacture; the maker's name, cultural affiliation, and vital dates; media; dimensions; and current owner. It would have been helpful if more detailed information was included regarding which materials were used to make which parts of the cradle, particularly for readers not familiar with plants and how they are used in basket weaving. For example, the description of the cradle basket on page 19 mentions "mourning dove" as one of the materials used in construction. It refers to the cranium of a mourning dove that is suspended from the hoop as a child's plaything. On page 44, the description gives information about the cradle maker but not the makers of the basket money or the pillow, straps, and tumpline, nor does it specify what is used at the end of the basket money. On pages 73 and 74 there is a photo of Lois Connor, the maker of the cradle, but no information from or about her.

An appendix lists the common and Latin names of basketry plants used in the production of cradle baskets in California. An excellent list of references completes the volume. One addition that would have been of great use to readers would be an alphabetical listing of the basket makers mentioned and their cultural identification, indexed to their location in the text.

The acknowledgments mention that a documentary film was produced to accompany the exhibition, but no source is offered for those interested in purchasing the video. I suspect that purchasers of this volume would welcome the inclusion of a DVD at the back of the book, even if it increased the price.

The *Precious Cargo* exhibition opened at the Marin Museum of the American Indian (MMAI) and continues to travel under the auspices of the California Exhibition Resources Alliance (see http://www.calhum.org/programs/programs_cera.htm), although the website currently has no information regarding *Precious Cargo*, nor does the MMAI website. However, the second venue that hosted the exhibition, the Grace Hudson Museum, has an excellent section on *Precious Cargo* at <http://www.gracehudsonmuseum.org/events.html>, including a downloadable student workbook and teacher workbook.

Suggestions aside, the catalog is a welcome addition to the slowly growing corpus of serious scholarship and documentation of the vast and extensive California basketry traditions and is certain to be a “must-have” reference work.

Suzanne Griset
Arizona State Museum

Putting a Song on Top of It: Expression and Identity on the San Carlos Apache Reservation. By David W. Samuels. Tucson: University of Arizona Press, 2004. 270 pages. \$39.95 cloth.

Despite the dense, somewhat jargon-laden theoretical introduction, which the author himself confesses betrays its origins in his dissertation, this book ends up being a lovingly detailed and eminently readable account of how the author discovered the power of language and song to evoke both past and present identity at the San Carlos Apache Reservation in southeastern Arizona. Samuels had a running start toward his fieldwork at San Carlos, since he had spent a summer working there at age fifteen and had made frequent visits after that to visit friends at the reservation. Both because of this familiarity and, one guesses, because of his own predilections, he ended up spending his seventeen months of official graduate fieldwork not as a student of the traditional ceremonial aspects of the reservation, which still exist and have been partially documented, but instead as a participant-observer in a San Carlos country-rock band, teasing out what that experience could show about how the songs selected eclectically from “mainstream culture” are performed, sometimes translated, and always reinterpreted to have special meanings to the people at San Carlos, helping them to feel their Apache identity, even when speaking or singing in English.

Both in style and to some degree in content, this book is closest to the work that is often quoted by the author, Keith Basso’s *Wisdom Sits in Places* (1996), in which the use of language and specifically local place-names becomes the key to understanding the thinking of the Western Apaches in the reservation at Cibecue, Arizona. The latter is a highly personal book in which Basso presents himself as the slow learner who only gradually grasps what he is being shown about the culture. Place is also important in Samuels’ book; in fact, because of