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Among the Pueblos, as among the Navajo, red and yellow yarns were obtained by ravelling previously woven cloth. Originally this "bayeta" was obtained from the Spanish. Marilyn Horn and Lois Gurel (*The Second Skin*, 1981) indicated that the cloth came from the uniforms of dead Spanish soldiers, but Kent does not identify this specific source of yarn. Yarn obtained in this manner was either threaded into a needle for embroidery or it was split apart and retwisted before being used.

Traditional dyes included yellow, brownish-red, black and purple from natural sources. Lac and cochineal dyes were found among the red ravelled yarns. Indigo was adopted and prepared with human urine; consequently, textiles dyed with it were excluded from some ceremonies because this substance was deemed offensive to the gods. With these dyes, the traditional Moqui pattern of narrow colored weft stripes, relieved by white weft lines, was accomplished. Kent indicated that the dyes were often assessed by dating the textile and then determining what dyestuffs were commonly used at the time the item was produced. Natural and synthetic dyes were distinguished, but few textiles in the collection had been subjected to chemical or physical analyses to provide more direct information on the dyes and their composition or source. This appears to be one fruitful area for further research on the School of American Research's collection of Pueblo Indian textiles.

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The Indian Arts & Crafts Board: An Aspect of New Deal Indian Policy. By Robert Fay Schrader. Albuquerque: University of New Mexico Press, 1983. 364 pp. \$19.95 Cloth.

John Collier took office as Commissioner of Indian Affairs in April, 1933; a year later Congress passed the Indian Reorganization Act, the legislative centerpiece of what became known as the Indian New Deal. A half century has passed since these events, and the scholarly activity anticipating that anniversary has illuminated a critical epoch in American Indian policy. Less than a decade ago, there was not a single academic monograph on Collier and the Indian New Deal; today we have Donald L.

Parman's *The Navajos and the New Deal* (1976), Helen Marie Bannan's "Reformers and the 'Indian Problem,' 1878-1887 and 1922-1934" (unpublished Ph.D. thesis, 1976), Kenneth R. Philp's *John Collier's Crusade for Indian Reform, 1920-1954* (1977), Michael M. Dorcy's "Friends of the American Indian, 1922-1934: Patterns of Patronage and Philanthropy" (unpublished Ph.D. thesis, 1978), Graham D. Taylor's *The New Deal and American Indian Tribalism: The Administration of the Indian Reorganization Act, 1934-45* (1980), Laurence M. Hauptman's *The Iroquois and the New Deal* (1981), Lawrence C. Kelly's *The Assault on Assimilation: John Collier and the Origins of Indian Policy Reform* (1983), the first in a projected two-volume biography, Vine Deloria, Jr. and Clifford Lytle's *The Nations Within: The Past and Future of American Indian Sovereignty* (1984), and Robert Fay Schrader's *The Indian Arts & Crafts Board: An Aspect of New Deal Indian Policy*.

What distinguishes Schrader's book from the others, and makes it a worthy contribution to the study of American Indian policy, is the "aspect" of the Indian New Deal he has singled out for examination. Only Hauptman before him has paid particular attention to this subject. Yet in a significant sense the Indian Arts & Crafts Board was fundamental to the whole New Deal program. It represented a formal attempt, at once practical and idealistic, to preserve native arts and crafts as part of the process of reversing assimilation and bringing about that cultural renaissance that was Collier's ultimate objective. All the pieces of his program—economic renewal, political reorganization, racial survival itself—were aimed in the same direction. For Collier was nothing if not a visionary. The strength of Schrader's case study is in revealing the tangled political reality that separated vision from realization.

The philosophical genesis of the Arts and Crafts Board occurred in the 1920s in a gradual shift towards cultural pluralism, but no progress was made, despite the enthusiastic endorsement of the Meriam Report (1928) and congressional bills in 1929 and 1932, to establish a marketing corporation and fair standards for Indian-made goods. The inertia that beset the Indian Bureau under Herbert Hoover was dispelled after Franklin D. Roosevelt's election by Collier's "zestful sense of urgency" (p. 77). Arts and crafts represented cultural survival and economic well-being for a people like the Navajo who derived 25% of their annual income from the sale of handcrafts. A committee on Indian arts and

crafts, appointed in January, 1934, prepared a "landmark" report by October that, despite some misgivings on Collier's part, served as the basis for the act creating the Indian Arts and Crafts Board the following August. After several false starts the board found an energetic, committed manager in Rene d'Harnoncourt and sponsored major exhibitions of Indian arts at San Francisco in 1939 and the Museum of Modern Art in 1941.

There was no denying the board's contribution in promoting and popularizing Indian arts and crafts, but doubts remained. What practical, dollars-and-cents difference had it made? How many Indians were self-sufficient because of its activities? How much extra income had it generated? And—a sticking point—why were there no Indians on the board? Indian groups, mostly conservative assimilationists, traders with self-interest at stake, and congressional critics who opposed the New Deal on principle, all criticized the board. It was just another self-perpetuating bureaucracy with increasing budgetary demands and nothing substantial to show for its efforts. In January, 1944, d'Harnoncourt resigned and the board teetered on the brink of extinction. But final victory was denied those who, according to Schrader, had mounted "a campaign of obliteration" (p. 264). The board went on to play a significant role in post-World War II Indian affairs, though the book stops with the New Deal.

The Indian Arts & Crafts Board is a thorough administrative history, concerned with bills, committee hearings, and the process of congressional and bureaucratic decision making. It has a viewpoint, restrained but definite, since Schrader is partial to Collier, warts and all, and to d'Harnoncourt, who comes through unblemished. The villains of the piece are those who underestimated the value of native arts or, worse, opposed the board for purely partisan reasons, particularly the hostile members of the House Interior Department Appropriations Subcommittee who represented all the "conservative, xenophobic, and isolationist congressmen" (p. 292) Collier had to battle. At times, Schrader's own partisanship is too pronounced—his chapter on the San Francisco Exposition, for example, is virtually a fan letter. More could be done to bring Collier and d'Harnoncourt alive, more to explicate d'Harnoncourt's aesthetics (we are told only that he had impeccable taste and approached each Indian culture individually). Indeed, more could—and should—be done with the art itself, and some of the artists. Like the board, Schrader's book

lacks Indians. Though the illustrations compensate for this deficiency, they also whet the appetite for more information on the works and artists shown.

But such criticisms should not minimize Schrader's accomplishments. The subject is fresh and important to an understanding of the overall Indian New Deal scheme of things. Moreover, his book stands as a corrective to the recent tendency to concentrate on the debit side of Collier's record, by reminding us of the many innovative achievements of policy in the 1930's, and the challenge offered by Collier's commanding vision of a New World "ethnic democracy."

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Hopi Time: A Linguistic Analysis of the Temporal Concepts in the Hopi Language. By Ekkehart Malotki. Berlin, New York, Amsterdam: Mouton Publishers, 1983. 667 pp. \$100 Cloth.

Almost five decades ago Benjamin Lee Whorf characterized Hopi as a language that makes no reference to time. Whorf claimed that Hopi did not base temporal metaphors on spatial terms, that Hopi temporals were not used like nouns, and that Hopi did not characterize time as a region in the temporal domain (Malotki, p. 631).

However, Malotki points out Whorf based his tantalizing conclusions on too little data (p. 526). Moreover, there was no other adequate body of Hopi data with which to evaluate Whorf's claims (p. 628). In this book, Malotki has thoroughly documented the grammatical elements of Hopi that relate to the abstract domain of time. In the light of these data, he has examined Whorf's conclusions and found many of them wanting. And he has done so convincingly.

Besides refuting Whorf, Malotki presents a thorough survey of how the Hopi treat time linguistically and preserves for us a considerable collection of data on the Hopi language and culture (p. 630). He has done a meticulous job of analyzing and presenting this data, much of it previously unrecorded (p. 629).

Malotki's analysis of Hopi spatio-temporals covers the full inventory of temporals themselves. It also treats numerous derived