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Drawing Shadows to Stone: The Photography of the Jesup North Pacific Expedition, 1897–1902. By Laurel Kendall, Barbara Mathe, Thomas Ross Miller, with Stanley A. Freed, Ruth S. Freed, and Laila Williamson. New York: American Museum of Natural History in association with University of Washington Press, 1997. 112 pages; 88 photographs. \$22.50 paper.

There are books that are a pure joy to own and read. This is one of them. The reproductions of the photos are as fine as they get, and the University of Washington Press has demonstrated once again that it is far above most university presses in its attention to photographic reproduction.

The text gives a clear presentation of the history of the Jesup North Pacific Expedition (1897–1902) and the characters who made the expedition a success: Morris Jesup, the wealthy president of the American Museum of Natural History who financed the expedition; Franz Boas, the “father of anthropology” at the beginning of his career in the museum’s Department of Anthropology, whose main interest was to record and reconstruct the endangered traditional cultures (p. 19); James Teit, a Scotsman married to a Thompson Indian woman; and George Hunt, a Tlingit, raised at Fort Rupert as a Kwakiutl. Both Teit and Hunt were consultants in the field. On the Russian side of the Bering Strait were Berthold Laufer, a German ethnologist, and Waldemar Bogoras and Waldemar Jochelson, both Russian intellectuals who had been exiled to Siberia in their youth and who became Siberian ethnographers. Dina Lazareevna Jochelson-Brodskaya and Sofia Constantinovna Bogoras, wives of the principal investigators in Siberia, also contributed much to the scientific work of the expedition: Dina Jochelson did most of the Siberian photography and Sofia Bogoras did much of the collection of the artifacts for the American Museum of Natural History. The stated purpose of the expedition was “to investigate the origin of the American Indian” (p. 9), and the cultural and biological connection between the peoples living on both sides of the Bering Strait.

The expedition produced about three thousand photographs, including individual portraits of physical types and scenes of everyday life, use of artifacts, as well as ceremonial activities. The analysis of the photography is excellent, with many interesting discoveries made by careful study of the images. For example, two bodies of photographs from two different photographers (Harlan Smith and an unidentified photographer, probably either O.C. Hastings or Roland Dixon) were seen to be taken at the same time because two of the images were of the same activity (a traditional gambling game held during a potlatch, figs. 46 and 47), by the presence of several children (and one man with white shirt and a hat, wrapped in a blanket, not pointed out by the authors). I have done such photographic sleuthing, and it takes time and patience to eke out such similarities. It was also informative to compare the field photographs with the exhibit group to see what the museum curators believed were important elements to leave in and which to remove; for example, the woman in the field (fig. 59) wears a cloth Euramerican dress, while the mannequin based on the photograph is dressed in deerskin (fig. 58). Such changes clearly indicate the early importance of presenting an ethnographic present devoid of objects showing Euramerican influence.

I very much like the intelligent interpretation of the photographs and the attitude that “many of the representations [i.e., photographs] that resulted from these moments of anthropological encounter were collaborative acts of theater” (p. 40). While it may be true that “like measurements, photographs were intended [in their creation] to supplement verbal description, not to serve as primary data” (p. 27), as used in this book, many of the images serve as primary data. This is exemplified in comparison of plates 24 and 25 showing a man wearing a trade cloth kerchief in a distinctive circular knot mimicking the shape of a cedar bark neckring traditionally worn during rituals as a sign of initiation. Such evidence shows the continuation of traditional culture along with the adaptation of modern artifacts, not something the original photographer was set on depicting.

The text describes effectively the use of the camera as an anthropological tool. First, the photographs were “invaluable guides to the reproduction of ‘typical scenes’” (p. 39) in museum exhibits that depicted the social context of objects. In some cases several photographs were used to compose scenes for these museum tableaux. Second is the role that anthropology played in hastening the demise of these living traditions. The photographic record clearly shows that the removal and retirement from active use of objects collected from indigenous peoples and their installation as museum artifacts, effectively removed these artifacts from use in daily life. “The ritual of the camera recorded the desacralization of these shamanic garments in the moment of their transformation from vestments of living power to inert artifacts for collection, study, and display.... Ironically, in ‘salvaging’ items for museums, anthropologists also hastened the demise of the very things they sought to preserve . . . the loss of traditions prophesied by anthropology thus became to some extent a self-fulfilling prophecy” (p. 24).

This is a rather serious condemnation of early field research and collecting, only tempered by the observation of the authors that through the salvaging of these artifacts all was not lost and today is being reclaimed by many of the tribal groups represented. Overall this is an effective, powerful book and I recommend it with pleasure.

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Family Matters, Tribal Affairs. By Carter Revard. Tucson: The University of Arizona Press, 1998. 202 pages. \$40.00 cloth; \$16.95 paper.

After Carter Revard read his poetry at my college, two perplexed colleagues argued whether his manner was that of old-time Plains speaker or that of an Oxford don. And here I'd thought I'd heard the music of the spheres speaking through an Osage/Scots-Irish/Irish/French rez-raised Rhodes Scholar, gourd dancer, community activist, student of the stars he came from, medievalist, and specialist in Old French and Oxbridge and Okie, and all of the above in service to the poet who is in service to all the above: three vol-