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each image not only explains the content for readers unfamiliar with the region's history but also offers an able critique of the same, noting the limitations of each medium, the creator's cultural perspective, and the artistic context in which each image should be placed. Thus the reader gains instruction in Dakota, Ojibwe, and American artistic traditions, as well as an appreciation for the technical development of cartography and an insightful consideration of the collection practices of museums, galleries, and libraries. Where the tropes of Western art obscure an image's subjects, Delegard says so; when including controversial imagery, she takes pains to explain a photograph's selection. These plates are not included in the page count of the volume and thus add more than a hundred extra pages of vital historical analysis to the text.

North Country is an indispensable resource not only for scholars of Dakota, Ojibwe, and Minnesotan history but also for researchers and instructors interested in the fur trade, nineteenth-century state and federal Indian policy, and public constructions of memory and place. With its sizable collection of illustrations, it is an invaluable resource for teachers at all levels and would be an excellent starting point for undergraduate research projects in Upper Midwestern history or the comparative study of borderlands. *North Country* is an exemplary text.

Catherine Denial
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Passamaquoddy Ceremonial Songs: Aesthetics Survival. By Anne Morrison Spinney. Amherst and Boston: University of Massachusetts Press, 2010. 272 pages. \$39.95 cloth.

This excellent and first of its kind in-depth study of Wabanaki music stands as a masterpiece not only for its meticulous analysis of the ceremonial songs of the Passamaquoddy (Peskətamohkatiyik) but also for its thoughtful and respectful treatment of an element at the heart of the Passamaquoddy form of life. A professor of music and Irish studies at Boston College, Anne Morrison Spinney brings together more than fifteen years of research as an ethnomusicologist and firsthand student of Passamaquoddy musical traditions. As she notes, several researchers before her have been quick to dismiss the modern musical traditions of Wabanaki peoples as degraded versions of their earlier form. But in this work, she demonstrates meticulously how seriously mistaken those researchers have been.

As an ethnomusicologist, Spinney takes apart the songs and analyzes them for melody, song text, and performance style, using technical terms that she is

careful to explain in copious endnotes. She then compares and contrasts these elements not only with Western musical traditions but also with the musical traditions of other Wabanaki peoples and the more recently imported traditions of powwow music, which in her words “ironically sometimes conflicts with older Passamaquoddy [song] traditions” (12). In analyzing the songs, she emphasizes that “it is not to disparage innovations and adopted styles but to reveal the integrity of the tradition that underlies the contemporary [Passamaquoddy] musical mix” (54). She suggests that it is this value in tradition coupled with a deep-seated ethic of accommodation and adaptation that has enabled the Passamaquoddy song tradition to survive.

To demonstrate the various traditional song styles, she has provided twenty-eight musical transcriptions of songs sung by Passamaquoddies and Maliseets (Wəlastəkəkewiyik) in the appendix. In so doing, she points out that these transcriptions are only approximations that cannot possibly represent the variations of pitch, duration, tone, color, volume, and strategies of extemporization that characterize Passamaquoddy singing. Interestingly, Spinney does not seem to be aware of a remarkably comprehensive master’s degree thesis on Maliseet music (Susan Ruth Baskin, “An Introduction to the Music of the Malecite Indians,” 1980) that included seventeen song transcriptions. Nick Smith recorded two in 1959, and W. H. Mechling recorded fifteen in 1911 (at least one of which Spinney has transcribed in this volume).

Spinney also devotes a chapter to the musical instruments of the Passamaquoddy, especially the drum and the rattle, explaining that although there is an oral tradition of a flute (*pipikwat*), there seems to be no record of its use in ceremony or dance. She discusses the connection among drums, drumming, and spiritual power, pointing to the “Song of the Drum” as possibly the only Passamaquoddy evidence of this connection (73–74). In declaring that there is little record of drum use in seventeenth- and eighteenth-century sources from this area, she has missed a very important and revealing source first pointed out by Ken Morrison in 1981 (later published in his *The Solidarity of Kin: Ethnohistory, Religious Studies, and the Algonkian-French Religious Encounter*, 2002, 89–90). It is the relation of Pere Gabriel Druillettes, who served the Abenakis on the Kennebec during the 1640s (Reuben Gold Thwaites, ed., *The Jesuit Relations and Allied Documents*, vol. 31, 1896). In demanding that shamans surrender their sacred stones and drums as a condition of conversion, Druillettes appears to have established a pattern that was likely followed by successive priests among the Wabanakis. Couple this likelihood with the fact that there are sparse missionary records from the Wabanakik throughout the next century and a half, and the absence of drums in the written record becomes explainable.

The main body of Spinney's book is devoted to exploring the ceremonial contexts of Passamaquoddy songs—the ceremonies of welcoming, peace, war, and marriage and the social dances, most of which continue to be reenacted as lived traditions at weddings and chief-installation ceremonies. Spinney expresses amazement at the power of Passamaquoddy oral traditions for maintaining the elements of ceremonies described in some of the earliest documents from Wabanakik. The Passamaquoddy were only recently made aware of descriptions of their ceremonies published by ethnographers beginning in the late nineteenth century. The most important of these was "The Wampum Laws," described by Louis Mitchell entirely in Passamaquoddy and recorded by the ethnographer John Dyneley Prince ("Passamaquoddy Texts," *Publications of the American Ethnological Society*, 1921, 11–15). Although Spinney's study lacks inclusion of the song and ceremonies associated with the Trading Dance, it can still serve as an invaluable guide for other Wabanaki communities, especially where particular songs have become separated from their traditional ceremonial contexts.

Though the work of ethnographers, such as Prince, is valued, Spinney is rightly critical of other early ethnographers, particularly where they have been careless, utilized unreliable informants, or ignored historical or tribal sources of information. In the case of Natalie Curtis (*The Indians' Book*, 1907), Spinney found her musical notations for Wabanaki songs to be somewhat anomalous insofar as they do not match any Maliseet, Passamaquoddy, or Penobscot songs recorded on wax cylinders, either by Walter Fewkes, Frank Speck, Mechling, or Smith. That none of Spinney's Passamaquoddy consultants could identify John Salis, the singer of the songs identified by Curtis as Passamaquoddy, may be explained by the fact that this singer was most probably John Salis (1871–1925), a Maliseet from Tobique. This raises the real possibility that the songs he sang were more likely an unknown variety of Maliseet music. This carelessness on Curtis's part mirrors the carelessness of Prince in identifying a story told by the Maliseet Frank Francis as being Passamaquoddy ("A Passamaquoddy Aviator," *American Anthropologist*, 1909, 628–50). In the end, both errors derive from the common language and traditions shared by Maliseets and Passamaquoddies, which has often led these people to consider themselves as one, separated only by location and international boundary.

A few other errors in the historical and Canadian aspects of Spinney's book need to be mentioned. In the Mi'kmaq language, *Maliseet* does not mean "speak differently" or "poor speech" but rather means "lazy speaker," referring not in a negative way to the slower pace of Maliseet compared to Mi'kmaq. Kahnawa:ke was not the center of the Wabanaki Confederacy (1, 5, 79) but was the seat of the Great Council Fire to which the members of the Wabanaki Confederacy belonged. Father Cheverus was not the first priest to be sent to Passamaquoddy after the American Revolution (11). That honor goes to

Pere Francois Ciquard who served there from 1791 to 1794. The Canadian government has not made “legal restitution” to First Nations in Canada for the crimes committed in residential schools against indigenous children (12). It has merely offered an empty apology that mandated neither legal consequences nor restitution for the crimes. It is also incorrect to say that the conflict with the Iroquois on the St. Lawrence in 1603 did not involve Wabanakis because Champlain specifically noted that Etchemins were among the party near Tadoussac celebrating a victory over the Iroquois during that year (30). It is more commonly believed that Cartier met the Mi’kmaq in 1534 near the mouth of the Miramichi River rather than the Restigouche River (97). The ending of a possessed noun, “om” and pronounced as “əm,” is not an animate noun ending but is a possessive marker (181). Noel Jack Tomer was not Mi’kmaq but was a Penobscot/Maliseet from Moosehead Lake (225n10).

On balance, these inaccuracies are minor considering the value of Spinney’s work describing and honoring the musical traditions of the Passamaquoddy. That she had the opportunity to work so closely with such central figures such as Joseph A. Nicholas, the now-deceased organizer of the Passamaquoddy dance group and founder of the Indian Day celebrations, Wayne Newell and Blanche Sockabasin, two particularly skilled song leaders, and David Francis, the now nearly centenarian Passamaquoddy linguist, gives this book special significance. As a non-Native researcher, Spinney has shown impressive sensitivity in discussing such controversial issues as the early conflict between Protestant and Catholic educators, exploitation by ethnographers and New Age entrepreneurs, imposition of a still divisive elective system, recent dispute over the liquid natural gas terminal, and criticism of Indian Days as touristic versus the unifying benefits of traditional music and dance in the face of “diaspora, degradation, and decimation” (159).

At the end of the book, Spinney declares that “the persistence of Passamaquoddy identity over five centuries of the tremendous structural pressures . . . is an achievement that inspires deep respect” (189). She is correct, at least where the song traditions are concerned. Sadly, the most important aspect of Passamaquoddy oral traditions, the language, has not been so fortunate. Without saying so, this book demonstrates that it is the living of tradition that enables survival. May this message now be extended to education in which children still have the opportunity of living the language, but only if education is conducted entirely in the medium of the mother tongue. This may even ensure the long-term survival of these beautiful Passamaquoddy musical traditions.

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