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Author

Brasser, Ted J.

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tomis in general. Today, interested readers can refer to R. David Edmunds's *The Potawatomis: Keepers of the Fire*; James Clifton's *The Prairie People: Continuity and Change in Potawatomi Indian Culture, 1665-1965*; and H. Craig Miner and William E. Unrau's *The End of Indian Kansas: A Study of Cultural Revolution, 1854-1871*.

As with all works of this scope, certain weaknesses do appear, but in this case most of them can be dismissed as typical of Indian dissertations written in the early 1960s. The term *half-breed*, for example, is used unhesitatingly. Also, since the book was written as a dissertation, it tends to read like a dissertation. There are plenty of "I"s and "you"s, and block quotes are far too numerous and far too lengthy by today's standards. In terms of analysis, one wishes that Father Murphy had explored more thoroughly the effect of railroad interests upon Potawatomi factionalism and treaty negotiations. Instead he simply refers the reader to Paul Wallace Gates's *Fifty Million Acres: Conflicts over Kansas Land Policy, 1854-1860*. The peculiar qualities of the Citizen Band's legal status would also benefit from greater elucidation, and the effectiveness of the business committee needs additional treatment.

The Citizen Band tribe should be commended for the excellent publication values in this work. Most of the photographs are superb, the style of italicizing and double-spacing block quotes is a success, and typographical errors are limited to one (on page 172 the date should read 1858, not 1958). The only serious complaint is that newer maps should have been drawn. The publishers opted instead to photograph old maps, which came out too small and too hard to read to be of much use. Still, *Potawatomis of the West* deserves a space in any Indian scholar's library, and its current availability is much welcomed.

Peter R. Hacker
Texas Christian University

Art of the Red Earth People: The Mesquakie of Iowa. By Gaylord Torrence and Robert Hobbs. Seattle: University of Washington Press, 1989. 144 pages. \$50.00 Cloth. \$24.95 Paper.

Surrounded by the vast Iowa farmlands, about one thousand Mesquakie or Fox Indians inhabit a small native enclave near the

town of Tama. They are the descendants of a group of Indians who were deported to Kansas in the 1830s, as part of the federal government's policy aimed at removing all native people from the Great Lakes region. In 1856 the Mesquakie decided to return to their former homeland; scraping the money together, they purchased a tract of land along the Iowa River, where they established their village. This courageous act, unprecedented for an Indian tribe, restored their cultural stability and gave them a sense of pride and security at a time when many other tribes were facing the loss of their lands and exposure to the oppressive policies and restraints of reservation life.

Art of the Red Earth People was published as a catalogue in conjunction with a temporary exhibition at the University of Iowa Museum of Art, focused upon Mesquakie arts and crafts created since the tribe settled near Tama. This restriction may explain why the catalogue illustrates but few pieces dating back to an earlier period in which the Mesquakie created some outstanding examples of Great Lakes Indian art.

The focus upon the more recent period has its merits in presenting a comprehensive overview of Mesquakie art expression since the settlement at Tama. Several of the illustrated examples may well be representative of the surviving quality of craftsmanship and, as such, justify their selection in this context. Without a sufficient number of comparable pieces from an earlier period, however, the reader is unable to evaluate the degree of stylistic continuity or the possible loss of expertise in some crafts. This is not to say that the Mesquakie no longer produced fine examples of traditional art after 1850; the excellent pictures in this catalogue illustrate ribbonwork, woven mats, and beadwork of great beauty. The catalogue includes pictures of about half of the 188 artifacts selected for the exhibition; several of these pieces were borrowed from other museums or from private collections.

The illustrated artifacts are preceded by two essays. Gaylord Torrence wrote a detailed summary of the tribe's cultural history, followed by informative descriptions of various arts and crafts, with small illustrations in the margins. Discussed are woven rush mats, twined bags, yarn sashes, quillwork, beadwork, ribbon appliqué, silverwork, headdresses, necklaces, featherwork, wood-carving, and painted rawhide containers. Much of this information obviously repeats other publications on Great Lakes Indian

art, but Torrence provides a considerable amount of data pertinent to the role of art in Mesquakie culture. Here we find an explanation for the inclusion in the book of several woodcarvings of mediocre quality: they are modern, enlarged replicas of ancient effigies still preserved in medicine bundles. Since the originals are inaccessible, these replicas may provide an idea of what the originals look like, but, despite the superlatives used in their description, I fail to discern their artistic quality.

Robert Hobbs focused, in his wide-ranging and fascinating essay, on the complex interaction between native art and the Euro-American society. He calls attention to the folk art in the ethnic background of the European settlers in Iowa, particularly the Norwegians. Illustrating examples of Norwegian folk art (and of Norwegian origin) Hobbs speculates about the possible influence of this art upon that of the Mesquakie. The resemblances are indeed amazing, but they are far from restricted to Mesquakie art alone. It is not difficult to find examples of European folk art that resemble Indian art from all over the northeastern part of North America. The problem is to find some evidence in colonial or other historic records indicating that Indians were indeed borrowing ideas, patterns, or technical know-how from the European settlers. Well known and generally accepted is Marius Barbeau's thesis that the floral art of the woodland Indians originated and spread from French mission schools in colonial Quebec, but a critical reading of Barbeau's publications reveals only a very meagre amount of explicit evidence. Hobbs does not present evidence of a similar interaction between Euro-American and Mesquakie artisans, nor does he provide convincing indications of the survival and production of traditional folk art among these European settlers.

According to Hobbs, the assumed borrowing of European folk art ideas by Mesquakie artisans reflected an emerging view of themselves as an ethnic group on a par with the European ethnic communities in the region. Irrespective of whether artistic expression played a role in this development, the idea is fascinating in its definition of a unique effort of native adjustment to a rapidly changing environment. If true, however, it was of only temporary relevance. After the turn of the century the Mesquakie became enthusiastic participants in the powwows and other aspects of the pan-Indian movement. Hobbs's description of this

development is most interesting, particularly where he analyzes the interaction of native and white sentiments: "What could be more effective than a false vision of the noble, idealized Red Brother to cloak over the troubles they continued to endure in their effort to bridge several different identities?" (page 48). Mesquakie adjustment to mainstream society may well be most clearly reflected by the strong commercial and white-oriented aspect of their powwows since the events began in 1913.

Both essays are good reading, and the illustrations are of excellent quality. With the production of this catalogue, the University of Washington Press has added another beautiful book to its record.

Ted J. Brassler
Canadian Museum of Civilization,
Ottawa

Seneca Myths and Folk Tales. By Arthur C. Parker. Lincoln: University of Nebraska Press, Bison Book, 1989. 465 pages. \$11.95 Paper.

Arthur C. Parker's *Seneca Myths and Folk Tales*, originally published in 1923 by the Buffalo Historical Society, is a classic of Native American folklore. The University of Nebraska Press has performed a great service in reprinting this book in a paperback edition, thus making it readily available for scholars, Native American communities, and the general reader. This new edition not only contains the complete text of the original, but also reproduces the extraordinary illustrations of Jesse J. Cornplanter, the famous Seneca artist, which were an essential part of the first edition. To make this new paperback even more valuable, noted anthropologist William N. Fenton has provided a brief but informative introduction. Fenton, who knew and worked with Parker, previously edited *Parker on the Iroquois* (1968), which contained three of Parker's major works on the Iroquois Indians.

Arthur C. Parker was a nationally recognized archeologist, children's book writer, ethnologist, folklorist, historian, Indian rights advocate, and museum administrator. He was one of the founders of the Society of American Indians and a leader of that organization until its demise in the 1920s. From the mid-1920s