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sometimes painfully, of the types of changes this caused, both in themselves and in the community, which they only saw on an occasional basis. There are narratives that give us a sense of the experiences of Oneidas working in the larger cities of the Midwest; of marriage, family, and the changes that were going on within the homes; and of the experiences of children, who were being exposed to new ideas and concepts on an almost daily basis, and who barely had time to digest what was going on around them. Altogether, these varied personal reflections create an image of the Wisconsin Oneida as people who were under great social and cultural stress at the time, but who were also active in their responses and still maintained a sense of what it meant to be Oneida despite all of the hardships and changes.

If there is one area in which the collected texts seem to be lacking it is in the presentation of the Oneida spiritual identity, as it existed at the time. As a scholar of religion I was intensely interested in seeing how Oneidas had responded to Christianity, but there were only small glimpses of that throughout the text and mostly as vague memories of how things “used to be.” Perhaps this can be attributed to the selections chosen by the editor or perhaps because Oneidas were so strongly assimilated at the time that they had little need to talk about religion. Whatever the reason, it is the one place in which the text seems to be silent about Oneida identity, and it leaves one wanting to know more.

Oneida Lives is a critically important text for the study and understanding of this particular tribal group and also for a larger understanding of issues that Native Americans were facing in America just before World War II and how identity is worked out in Native communities, both then and in the present. What is wonderful about the text is that the voices are primarily allowed to stand alone—they are not edited out, and we get a sense of really listening to the past, of hearing the voices of Oneida ancestors, and of having a more intimate sense of their lives, both good and bad. In that, this collection is a valuable find for Wisconsin Oneidas as they work on their own sense of history and identity and for anyone who wishes to broaden their understanding of the human spirit and its specific social and cultural response to history. History is made up of millions of small stories, and this text provides us with a few more gems as we work to fill in the picture more accurately.

Kenneth Mello

University of Vermont

Peoples of the Plateau: The Indian Photographs of Lee Moorhouse, 1898–1915. By Steven L. Grafe. Norman: University of Oklahoma Press. 221 pages. \$39.95 cloth; \$29.95 paper.

After the cover photograph pulled me to this impressive book it must be said once again, in spite of the neutrality of scholarly objectivity, that the American Indian people are blessed with an immense amount of natural beauty. Their presence alters the environment with a grace that even brightens the unfair

forces that historically envelops them. In the cover photograph, taken by Lee Moorhouse at the turn of the century, the quiet, unadulterated beauty of Kumasag sets the tone and quality of the subsequent pages.

The serenity of the cover drew me directly to the photographs and carried me away from the present time and back to the turn of the last century in the Plateau area. My fondness for that time was reconfirmed, when our world was still ours, before the forced changes caused irrevocable damage to us and our traditional life and way of learning. Being an offspring of an Indian reservation devoid of traditional Indian art and the related tribal knowledge and confidence it inspires, I demanded fulfillment. To know the truth about Indian people I chose to become a museum curator. Over the years I learned that by studying a people's art styles, their creativity, relationships, values, and even religion emerge proclaiming who they are. Their turbulent history is often hidden among these things.

In today's world, American Indian material in a museum's collection is the best place to get close to our earlier ancestors because the items retain the essence of the original owners; they have the power of the piece. When circumstances remove this physical touching, the next best way to get nearer to these early relatives is through the miracle of photographs, and there are many outstanding ones in this book.

To me, several requirements must be satisfied in order to comprise a good historic photograph: (1) the focus must be clear and sharp, (2) the subject(s) and the photographer must be identified and the date included, (3) the subject(s) should be educational and interesting, and (4) a person who is extremely knowledgeable about the subject(s) should write the captions. This book fulfills these requirements.

So, armed with my trusty loupe I entered the Plateau. This area is unique in many ways because it lies next to the massive Columbia River and the confluence of the states of Washington, Idaho, and Oregon—a land of many peoples. The Native language stocks include the Shoshonean, Shahaptian, and Salishan. Some of the tribes of the area are the Wallawalla, Umatilla, Yakima, Cayuse, Nez Perce, and Palouse. By sharing a similar environment in this region, many of their cultural traits are also similar, but the pervading influence of the Plains groups and other transmontane peoples can be seen in their lifestyles. Another powerful aesthetic force comes from the center of this region in Oregon: the mills that weave the brilliant woolen Pendleton blankets, which are the favorites among the Indian people even today.

The amateur photographer who captured most of these arresting images lived in Pendleton. Thomas Leander "Lee" Moorhouse was born on 29 February 1850 in Iowa. The family with its ten children moved to Oregon to seek its fortune eleven years later. Young Lee tried his hand at a number of trades, and in 1879 the governor appointed the impressive young settler to the position of assistant adjutant general of the Third (Eastern Oregon) Brigade, Oregon State Militia with the rank of major for four years, a title he retained. In 1889 he was appointed as agent of the Umatilla Indian Reservation, which allowed him to be closer to the Indian people. It is said that this businessman, turned military man, turned Indian agent, believed,

like many other non-Indian people of the time, that the Native peoples were doomed to extinction. So, in order to “save” or at least “preserve” them, he photographed as many of them as possible and obtained their ethnographic materials. His commercial instincts may have overcome his altruistic impulses because he soon began to sell the photographs for money and became a commercial trader of Indian materials. He did, however, produce more than nine thousand glass plate negatives, with three thousand of them being Indian related. The bulk of these photographs are at the University of Oregon Library and the Umatilla County Historical Society. One set of popular, usually untitled, photos features twin girl babies swaddled in their baby carriers. In one view they are smiling and happy, in the next they are screaming their heads off. More than one hundred fifty thousand copies of “The Cayuse Twins” were sold.

Eighty photographs of his work are preserved in this book. Major Moorhouse died on 1 June 1926 and was heralded as one of “the best known and beloved pioneers” of the county and an outstanding citizen of the region.

The photographs are clear and sharp, thus capturing minute details. Rooms of baskets, other Indian materials, and some prize-winning displays usher in a scene that is unusual but an example of Moorhouse’s style. The Indian subject, “Dr. Whirlwind,” is posing ramrod straight in front of an ineffectual blackish background screen next to a wooden sidewalk. The setup seems strange and distracting. The caption points out a shirt the subject is wearing under a “busy” blanket pattern. A visual from the National Museum of the American Indian shows the shirt’s true beauty. It is identified as Nez Perce, is made of deer or mountain sheep hide, and long hair locks decorate the bright red, bead-decorated wool neck tabs and quilled body and arm strips. The extraordinary complex blending and plaiting of the colored porcupine quillwork edged in blue beads are rare hallmarks that make this item one of the finest mid-1850 shirts ever made.

The subject and the tribal affiliation are usually identified with Indian or English words with the photographer’s name always marked on the scene, often too close to the subject. The dates are provided by the captions.

The ethnographic items are interesting and informative to this curator and student/teacher. In plate 9, Mrs. Ume Somkin holds her baby in an attractive carrier partially comprised of a recycled blanket strip that may have been created by the Crow Indian people of Montana.

To understand the traditional art styles here, one should know of tribal associations. The three tribes of North Dakota, the Mandan, Arikara, and Hidatsa, developed unique traditional art styles, with the Hidatsa sharing some of them with their relatives the Crow, who shared them with the Nez Perce. Some of these and other styles merged with the Blackfeet, and the Salish passed them to several Plateau groups and vice versa. Many things are shared and recognized among these peoples who have relationships with each other.

The captions enhance the photographs, by personalizing the subjects by telling their stories both good and otherwise. A well-dressed group poses together in plate 16. The caption points out that the young man second from the left is wearing a shirt that is now a part of the Doris Bounds collection at

the High Desert Museum in Bend, Oregon. In September 1989, the Buffalo Bill Historical Center in Cody, Wyoming, opened an exhibition entitled "The Plateau," featuring the Roger J. Bounds Foundation, Inc. collection. One of the shirts in the catalog was this shirt. We said it may have been from the Eastern Plateau; the pony-beaded strips are much older than the hide shirt and may date to the mid-1850s, and it is said to have once belonged to Wa-tas-Ti-ma-ni, father of old Chief Joseph.

I enjoyed this enriching book for my own ethnographic reasons. My focus has been on traditional Indian art and how it binds tribes together, weaving more intricate unions among us. Each photograph in this book is ripe for repeated study because each immortalizes our people. Although we claim tribal differences, ultimately we all encountered the white man and the treaties that took our land. Our lives are improving now, but we still have a long way to go. We can draw encouragement from our ancestors. We can see they kept their dignity and beauty intact throughout the injustices. We are grateful to the photographers who preserved their images for our children and us.

The Indian people are still uncommonly beautiful today, and the world continues to improve. When next the cameras arrive in Indian Country, expect a new confident greeting: one that explains about intellectual property rights and about sharing "a piece of the pie."

Mr. Thomas Morning Owl, who works in the Language Department on the Umatilla Reservation, assures us that Mr. Moorhouse is remembered and the Language Department is working with the University of Oregon on the photographs. The people of the Umatilla Reservation are grateful for the images of their ancestors. Although the exact meaning of the name Kumasag is not known, it is still proudly used on the reservation. Thomas closes with a friendly *ay aw kwithl* (goodbye for now).

George P. Horse Capture Sr.

National Museum of the American Indian

The Shawnees and Their Neighbors 1795–1870. By Stephen Warren. Urbana and Chicago: University of Illinois Press, 2005. 217 pages. \$35.00 cloth.

Stephen Warren has brought serious attention to the Shawnee Indians in this impressive ethnohistorical study, which includes five photographs, a helpful index, and a useful introduction. Covering six chapters, Warren's work spans a seventy-five-year history that witnessed the height of Shawnee glory and the decline of this resilient people.

The thesis for this study is "to understand how and why this shift in the political consciousness of the Shawnees took place" from being ethnically diverse villages to members of nations following removal (9). The author focuses on Shawnee social organization based on communities, historical change, and Native leadership. Warren has stressed the importance of community, and this is imperative in order to understand Indian people. American Indian history needs to be studied in the context of communities