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Deconstructing the Cherokee Nation: Town, Region, and Nation among the Eighteenth-Century Cherokee. By Tyler Boulware. Gainesville: University Press of Florida, 2011. 256 pages. \$69.95 cloth.

In *Deconstructing the Cherokee Nation: Town, Region and Nation among the Eighteenth-Century Cherokee*, historian Tyler Boulware examines the importance of both town and region to Cherokees in the eighteenth century. During this period, the Cherokees experienced massive upheaval due to trade relationships and warfare between multiple Native American and European nations. Boulware traces the evolution of the Cherokees as a political entity by analyzing their social identification with towns or regions, especially with respect to trade relationships. In detailing this political evolution, Boulware contends that Cherokee towns and regions were “arguably the most recognized markers by which Cherokees distinguished themselves during the colonial era” (4). In doing so, Boulware exposes that “most writers of Cherokee history do not explore town or regional identities, and no book-length monograph” has been written concerning these identities (4). In his first book, Boulware goes a long way in rectifying this oversight concerning Cherokee local and regional identity.

Within the Cherokee nation, as well as most other Southeast Native American nations, “the town was the central feature of social and political life” (10). This local centralization of power allowed for greater political independence and decision making within the nation. Studies have been conducted on towns to consider the localized identity and influence of southern Indians, most notably Joshua Piker’s *Okfuskee*, which details the Upper Creek town of the same name. While Boulware’s work is influenced by this and other studies concerning town identity, his monograph is quite remarkable in its illustration of how town and region can supply political power and how Cherokees interacted with outsiders because of their localized identity. The ability for Cherokees to be in, as Boulware notes, a “half war, half peace” state was immensely influential in the eighteenth-century conflicts (173–74). The towns were interconnected by clan membership and familial relations, but Boulware does not concern himself with clan in his monograph, instead focusing on the two ways that Cherokees identified themselves to outsiders: town and region. Indeed, Boulware states that “Cherokees without exception attested or signed documents by projecting their town affiliation, not their clan” (10). He explains that this continued identification with town began to transfer to region with the rise of more powerful and influential leaders, including Moytoy of the Overhill and Dragging Canoe of the Chickamauga Cherokee.

The rise of regional power can be attributed to many factors, some of which, Boulware suggests, include success in battle, town and clan affiliation, and oratorical skills. But the most often-cited factor is the leaders’ ability of to acquire trade and goods for their town or region. The rise of the British in Charlestown, South Carolina, had a profound impact on the evolution of Cherokee regionalism, as the English would send agents and traders to the Cherokees in order to facilitate trade. This trade tied the Cherokee nation to the British for the rest of the century so that by “1715, the Cherokees had become fully immersed in the British trade and the wars this trade spawned between indigenous peoples” (32). By examining the letters from these traders

and agents, such as John Stuart, as well as treaties that were orchestrated in part by these men, Boulware was able to examine the political structure and self-identification of the Cherokees. With the advent of the Anglo-Cherokee alliance, Boulware also notes the rise of certain regional powers. Of the five regions into which the Cherokee were divided—Overhill, Out, Middle, Valley, and Lower—the Lower Towns were the closest to trade goods at Charlestown. Boulware argues that this proximity allowed for the Lower Towns to take “advantage of their geographic proximity to Carolina by negotiating trade agreements with representatives from Charlestown” (34). The rise of a region, Boulware states, leads to an expansion of the power of local leaders to a level of regional and even national power and influence.

Boulware also utilizes regions to show the diverse reactions of Cherokees to outside forces. In doing so, Boulware examines not only identity but also the political power struggles within the Cherokee nation. For example, the rise of the Lower Towns at the conclusion of the Yamasee War brought on the Creek-Cherokee War that lasted four decades. In this conflict, Boulware cites the differences in threat assessments conducted by different sectors of the Cherokee nation, which did not act as a single homogenous group. Boulware explains that even localized agendas differed, stating that the Lower Towns, “like villagers in other regions, balanced competing and often conflicting agendas of their Indian and white neighbors” (64). Different towns, therefore, identified not with the nation’s interest as a whole, but with what was best for their locality.

Boulware examines conflict and trade in relation to changes in regional power. The Panic of 1751 and trade breakdowns with South Carolina had the Overhill Towns challenging “the embargo and Carolina’s trading monopoly by dealing with Virginia” (60). The losses accrued by the Lower Towns in the Creek-Cherokee War began a “shift in regional power in Cherokee country,” with the Overhill Towns now becoming a prominent power (72). Boulware notes that this was due to the increased displacement of the Lower Cherokees by the Creek-Cherokee War.

Boulware argues that the identification with a town prevailed even after regions broke into the Upper and Lower Cherokees following the American Revolution. With the end of the war and increasing white encroachment on their ancestral lands, the Cherokees began to displace themselves to new homes, “assert[ing] town identities by renaming new settlements after former villages” (162). Although towns retained their identities, Boulware asserts that “regional identities and structures proved harder to reengineer” (162). The end of the American Revolution signaled beginning of the restructuring of the Cherokee nation into a more nationalized government. But even with nationalization, the “town, region and clan remained important to Cherokee collectivity,” according to Boulware (181).

In *Deconstructing the Cherokee Nation*, Boulware has added a new and needed chapter to the historical scholarship of Southeast Native Americans. The analysis of region and town with respect to colonial-era Cherokee identity is important for historians specializing in Native American and colonial American history. Boulware notes that “ethnic identity consists of self-identification and social assignment,” pointing out that both the Cherokees and English designated specific regions and towns (170).

That this subject has not been explored before is dismaying, but Boulware has opened a door to continued research of this subject as well as the utilization of these identities in related projects. The monograph is an exceptional work, one that should be recommended to anyone involved in colonial or southern Native American history.

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Engaged Resistance: American Indian Art, Literature, and Film from Alcatraz to the NMAI. By Dean Rader. Austin: University of Texas Press, 2011. 304 pages. \$29.95 paper; \$60.00 cloth.

The examination of Native American arts is perhaps one of the more challenging tasks for a scholar-author to undertake. The dynamics of each art genre, the articulation of the various complex histories, both Native and non-Native, the integration of the emerging art market in the twentieth century, the misunderstanding and stereotypes of Native American cultures leading to a preponderance of confusion and racism against American Indians, the problem of Western artistic analytical tools that negate cultural sensitivity expressed by the numerous American Indian artists, are but a few of the issues. Given these points, Dean Rader's *Engaged Resistance: American Indian Art, Literature and Film from Alcatraz to the NMAI* treads prophetically where eagles dare.

The book is a complex analysis of artistic works created by current Native American masters. Tackling genres from poetry and novels to film, public art to visual art, Rader utilizes a genre-bending technique defined within the practice maintained by these Native American masters. Rader deftly engages concepts of Western colonial resistance inaccurately forced upon the selected artists, thereby generating a stimulating text for the student of Native American studies, a casual reader, an art critic or historian, and Native American scholars.

Rader elects to engage his text as a fluid document. Chapters and subjects are able to cross-relate to each other in a conversational manner that follows a Native storytelling format. The text, therefore, is one that situates topics to be "in conversation with one another to create a cross-genre discourse of resistance, what I refer to as 'indigenous interdisciplinary'" (1–2). Conventional limitations are removed, allowing the works under examination to encompass their own necessary space and time. The text thereby allows readers to engage each section and topic as they see appropriate. This methodology of "genre bending" and "genre blending" becomes the backbone of this critical work (3). Native artistic modes of expression conceived beyond the limitations of colonialism are no longer captured within historic creative reservations. Rather, each work under review is able to speak not as a subaltern, but as a clear and articulate Native voice.

Beginning with the occupation of Alcatraz Island (1969–1971), Rader brings to light a number of images that, for many, may be their first viewing. Reading this occupation as an act of Native American cultural expression illuminates not only