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Born a Chief: The Nineteenth Century Hopi Boyhood of Edmund Nequatewa. Edited by P. David Seaman and Alfred F. Whiting.

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him in a way that brought out their own personalities. Thus his best pictures are not ethnographic studies or trips into the exotic, but appealing likenesses of people.

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Born a Chief: The Nineteenth Century Hopi Boyhood of Edmund Nequatewa. Edited by P. David Seaman and Alfred F. Whiting. Tucson, Arizona: University of Arizona Press, 1993. 193 pages. \$29.95 cloth; \$13.95 paper.

Edmund Nequatewa was the first of several "in-residence" Hopi at the Museum of Northern Arizona in Flagstaff. In that capacity, he served as key consultant to anthropologists employed by the museum, as well as to visiting researchers who used the museum as a base of operations. In collaboration with several anthropologists, Nequatewa published articles in the museum's "Notes" series throughout the 1930s and 1940s, and in 1936 collaborated with Mary-Russell Colton to co-author a compendium of oral histories and myths, *Truth of a Hopi*, published as the Museum of Northern Arizona's Bulletin Number 8. This publication has become an oft-cited authoritative classic.

Thus one would have thought this autobiography would be more interesting than it is. Nequatewa dictated it to Alfred Whiting, an ethnobotanist in residence at the museum who also utilized Nequatewa's services as a consultant, just a few weeks before Whiting ended his last extended session of fieldwork in 1942. Dictated in haste and, according to Whiting, full of discursive ramblings, the notes never achieved publishable coherence, even though Whiting tinkered with them off and on over the next twenty years.

Now, nearly twenty-five years after Nequatewa's death and half a dozen years after Whiting's, the point of publishing a manuscript that neither man seemed very motivated to put into print seems lost. In contrast to Don Talayesva's Hopi autobiography *Sun Chief* (Yale University Press, 1942), which may have inspired Nequatewa to dictate his own, *Born a Chief* contains little personal revelation or ethnographic data. Nequatewa's boyhood and young adulthood, as covered in the book, spanned the years 1880 through 1902 and included some of the most turbulent years

in recent Hopi history. Yet aside from Nequatewa's experiences as a runaway from boarding school and his brush with smallpox in the 1898 epidemic, little of this turbulence is reflected in the fifty-year-old manuscript relic.

Perhaps the book's only real point of interest is the basis for its title. Nequatewa goes to quite some lengths to explain the machinations of his family's patrilocal rather than matrilocal residence; his clan's (Sun's Forehead) unsuccessful claim to the Crane Clan house and to a ceremonial position owned by the Crane Clan—the chieftaincy of one of the men's societies; and the reasoning behind his assessment that the ceremonies and the clans owning them were doomed to extinction. His explanations reveal an ambitious competitiveness among lineages and individuals, which is evident in the Hopi ethnographic literature since the 1940s but recently has been submerged under revisionist reinterpretations. He also provides anecdotal confirmation of the demographic basis for some of the precariousness of the Hopi ceremonial order in the early 1900s.

Yet there is little in this book that is new or especially insightful. It is mainly a good story. The footnotes provide some historical and ethnographic background but are not always reliable. Nequatewa's keen insights as an interpreter of Hopi culture and history are simply not evident in this mediocre and disappointing story of his early life.

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Brave Are My People, Indian Heroes Not Forgotten. By Frank Waters. Santa Fe, New Mexico: Clear Light Publishers, 1993. 183 pages. \$24.95 cloth.

Frank Waters, author of more than twenty books and one of the premier writers about the American West (*Book of the Hopi, Masked Gods*), in this book paints simple portraits of fifteen American Indian leaders of the past, providing glimpses (five to ten pages) of these men who played crucial roles in the history of the United States. The title of the book, *Brave Are My People*, was taken from a speech by the Shawnee statesman Tecumseh to the Osage in 1800. Waters states that he chose the title because of its applicability to all American Indian peoples. The fifteen portraits are