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reminds us, these teachings were not exclusively or even primarily geared to a white audience but rather were addressed "to the American Indian."

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Totem Poles. By Hillary Stewart. Seattle: University of Washington Press, 1990. 192 pages. $29.95 cloth.

Hillary Stewart has written a number of informative, lively, and interesting books on Northwest Coast Indian culture, such as *Indian Fishing: Early Methods on the Northwest Coast* (1977), *Looking at Indian Art of the Northwest Coast* (1979), and *Cedar: Tree of Life to the Northwest Coast Indians* (1984). Her current book features the most impressive cedar monuments of the Northwest Coast native peoples: totem poles.

These tall, carved sculptures that stood before the large plank houses of the nineteenth-century villages and that today grace many museum plazas and tourist locations, as well as contemporary Indian communities, have for years fascinated travelers and scholars alike. That fascination dates back to the first European and American explorers who sailed to the Northwest Coast in the late eighteenth century, and it continues to the present. Indeed, the totem pole has become a symbol not just of the native people who live in this spectacular region but of the entire coastal area from Puget Sound to Alaska. This is true for serious writers like me, when I chose to entitle a book on the American Museum of Natural History's Northwest Coast art collection *From the Land of the Totem* Poles (Seattle: University of Washington Press, 1988). It is true as well for the public; British Columbia tourist literature, for example, inevitably has a photograph of a pole, and advertisements for cruises to Alaska typically illustrate three central attractions: the bald eagle, the glacier, and the totem pole.

The tourists who travel to the cities of Vancouver, Victoria, Ketchikan, and Juneau and who drive around southern British Columbia and Vancouver Island and sail along the Inside Passage often express curiosity about what the totem poles they see mean. Of course, decontextualized as these artworks are, having most often been removed from their original homes or newly created for a park or museum, it is difficult for the nonspecialist to obtain

accurate information about their social significance, their iconography, and their specific style. *Totem Poles* is intended to provide the tourist with just this kind of information.

In this book, a brief summary of the land and the people of coastal British Columbia and southeastern Alaska leads into a historical overview of the totem pole that describes the first recorded sighting of an interior house pole by Captain Cook in 1778. It is unfortunate that Stewart does not mention that this happened among the Mowachaht in Yuquot on Nootka Sound. Neither does she identify as Haida the first known illustration of an exterior pole by John Bartlett in 1792. Stewart does, correctly, note that few early travelers described exterior poles, suggesting that, in the villages visited by these traders, totem poles were relatively rare. By the mid-nineteenth century, however, tall, exterior poles had become a very common feature of the cultural landscape of the Northwest Coast; most likely, the influx of metal tools, combined with increased wealth from trade, led to the flourishing of all the Northwest Coast arts, including poles. Ironically, the consequences of contact also included negative factors that would eventually lead to the decline in most communities of totem pole production. Smallpox epidemics, population decimation, and the criminalization of the British Columbia potlatch in 1884 all contributed to a decrease in art production, including totem pole carving. At the turn of the century, the intense desire by museums in the United States, Europe, and Canada to acquire poles for their collections led to the removal of scores of poles from native villages.

It was several decades into the twentieth century before systematic attempts were made to begin preserving these great treasures. In the 1920s and 1930s, governmental representatives from Canada and the United States, fearing the complete destruction of whatever poles remained in communities, began projects to restore poles along the Skeena River and in Alaska. In the 1950s, Haida poles were removed from the Queen Charlotte Islands to be restored and erected in museums in Victoria and Vancouver. Then Kwakiutl carver Mungo Martin came to work, first at the University of British Columbia Museum of Anthropology and then at the British Columbia Provincial Museum (now the Royal British Columbia Museum), to restore poles that could be repaired and also to create new poles.

This was the beginning of a thriving art industry in which native artists such as Martin, Bill Reid, Douglas Cranmer, Henry Hunt,

and Tony Hunt, to name some of the most distinguished carvers, worked for museums. Today, artists are commissioned to make poles by their own communities, by museums, by businesses, and by individual collectors, thus contributing to the ongoing and vital artistic heritage of the Northwest Coast.

Totem Poles takes the tourist from the British Columbia-Washington State border north to Alaska, identifying the locations where nineteenth-century, early twentieth-century, and contemporary poles can be found. Each page-long description contains an illustration of the totem pole drawn by Stewart, an explanation of its imagery, the name of its carver, if known, and some information about its cultural style. Although the actual height of the pole is not given, a line drawing of a six-foot person stands next to the monument, providing a sense of its dimensions. In some places, black-and-white photographs of the carver working on the pole or of ceremonies that took place at its raising provide interesting contextualization of the artworks.

Stewart also offers historical information on the factors that led to the placement of poles in various Northwest locations. Examples of this include brief descriptions of the restoration and carving programs at the University of British Columbia Museum of Anthropology, the Royal British Columbia Museum, 'Ksan, and Totem Bight Park in Alaska. Stewart also points out how the tourist industry led to the creation of numerous poles, such as those one sees on the road from Victoria to Port Hardy. In 1966, British Columbia celebrated the one hundredth anniversary of the joining of mainland British Columbia with Vancouver Island. Under Wilson Duff's advisement, nineteen poles were commissioned and erected along the tourist route dubbed "Route of the Totems." Stewart also gives background on how Duncan, a community about forty kilometers north of Vancouver, figured out that erecting numerous poles along its streets and naming itself "City of the Totems" would encourage stops at this invented tourist destination.

The idea behind *Totem Poles* is very useful, for tourists should be able to have quick and easy access to the names of contemporary artists who carved these artworks and to the identification of the images they contain. However, the book omits some information that would not have taken away from this intended audience but would have increased its value to serious students of Northwest Coast art. Since so many of these poles have been carved within the past several decades, it would have been very useful to have the

dates of their creation, particularly for those interested in reconstructing the history of contemporary Northwest Coast art. A brief bibliography of the rich literature on Northwest Coast ethnography, history, and art would have been valuable as well.

Totem Poles contains several errors in fact; the edition at my disposal did contain an "errata" for many of these. In addition, some parts of the text contain information that, while not actually erroneous, could be misleading. For example, Stewart's overview begins with "Mythical Beings," and includes the Thunderbird, Kolus, Hokwhokw, Sisiutl, Dzonukwa, and Watchmen. Although Stewart does mention that the Hokwhokw and Sisiutl are Kwakiutl and the Watchmen Haida, she fails to point out that Kolus and Dzonukwa also are Kwakiutl. Since totem poles, like other compelling representations of Native American and Native Canadian culture, have been misinterpreted and misunderstood by so many people who have been captivated by their visual and symbolic power, it is critical that every publication about them be not only readable and accessible, but accurate.

Stewart's *Totem Poles* takes its place in a body of literature that, considering the compelling nature of totem poles, is surprisingly small and of limited value. Only Marjorie Halpin's *Totem Poles: An Illustrated Guide* (Vancouver: University of British Columbia Press, 1981), although brief, is accurate and serious. Marius Barbeau's two-volume *Totem Poles* (Ottawa: National Museum of Canada Bulletin 119, 1950) suffers from occasional lapses into careless scholarship, while Edward Malin's *Totem Poles of the Pacific Northwest* (Portland, Oregon: Timber Press, 1986) and Edward Keithahn's *Monuments in Cedar: The Authentic Story of the Totem Poles* (rev. ed., Seattle: Superior Publishing Company, 1963) present generalized information that is often diffuse and unfocused. Although Stewart does deal, where possible, with specific poles that she identifies by artist, it would have been of considerable interest if she had given those great living Northwest Coast artists who maintain the outstanding tradition of totem pole carving the opportunity to describe, in their own words, how they perceive the significance of these monuments and what the creative process means to them. By maintaining her authoritative position as sole explainer of this type of Northwest Coast art, Stewart missed a major opportunity to bring the discourse on the totem pole to a level more in keeping with the contemporary paradigm, in which serious anthropological scholarship must include the native voice in cultural representations. To have Tony Hunt, Tim Paul, Art Thompson, Bill Reid,

Richard Hunt, Doug Cranmer, and others speak for themselves about these most impressive artworks certainly would have added to the interest of this book and enlightened the general reader in a very special way.

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Where the Two Came to Their Father. By Maud Oakes and Joseph Campbell. Princeton University Press, Bollingen Series I, 1991. 72 pages. $14.95 paper.

Where the Two Came to Their Father is the third edition of a book about a Navajo ceremony first printed in the Bollingen series in 1943. This is a revised softback format under the Mythos label, which specializes in world mythology. It is a joint product of the artist Maud Oakes and the renowned mythologist Joseph Campbell and consists of ninety-six pages of text and eighteen color plates of Navajo ceremonial paintings.

The introduction is divided into three sections: a brief statement by Campbell, an interesting account by Oakes of how she acquired the story told in the book, and a short discussion by Jeff King, the medicine man who furnished the account. The heart of the book is the thirty-seven pages of narrative relating the stories used during a Navajo war ceremony given by Jeff King. Campbell's commentary of equal length is followed by a brief explanation of each painting.

What can be said about a book that was first published half a century ago and is now in its third printing, and that was coauthored by an individual who went on to become one of the foremost authorities of comparative mythology in the world?

The original purpose of the book was to bring to the attention of the American reader the beauty and richness of Navajo ceremonial life. Getting this message across the immense cultural gap that existed between the general American public and the Navajo at that time was a worthy goal. The importance of this message has not diminished.

From a theoretical and analytical point of view, the center of the book is Campbell's lengthy essay, in which he uses the myth as a vehicle to display his immense familiarity with world mythology. His commentary falls into three sections. The first consists of