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have to some extent lost touch with the contemporary Indian world'' [p. 44]). Emerging from this unique book more than anything else, however, is a lasting and unpretentious self-portrait and self-revelation lovingly elicited by Charles L. Woodard from a remarkable man.

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**American Indian Autobiography.** By H. David Brumble III. Berkeley and Los Angeles: University of California Press, 1988. 278 pages. \$35.00 Cloth.

In 1981 H. David Brumble III published *An Annotated Bibliography of American Indian and Eskimo Autobiographies*, by far the most comprehensive bibliography of these autobiographies to date. Brumble provides nearly six hundred entries, which include both popular Indian autobiographical accounts and autobiographical material from relatively unknown ethnographic and linguistic sources. For each entry he gives the Indian's date of birth and tribe, publication information, and a brief but informative summary of the text's content and the nature of the text's production (i.e., whether, and to what extent the Indian autobiographer worked with an editor). It is no wonder then that Brumble, having read virtually every Indian autobiography, might produce a history of the genre in his *American Indian Autobiography*.

Immediately Arnold Krupat's *For Those Who Come After* comes to mind, since Krupat also studied the historical circumstances of Indian autobiographical works. But Krupat focused on certain autobiographies "that allowed [Krupat] most readily to show (1) their relation to their historical period, (2) their relation to the discursive categories of history, science, and art (literature), and (3) their relation to the four modes of emplotment—romance, tragedy, comedy, irony—by which Western authors (or editors) must structure narrative" (Krupat, p. xii). He did not set out to chronicle the history of the genre.

Brumble aims to chronicle the history and develop the notion first suggested in his *Annotated Bibliography* that the history of American Indian autobiography resembles the history of Western autobiography. What historians of Western autobiography (Weintraub, 1975, 1978; Misch, 1951) see as having happened over

several millennia to account for the emergence of modern autobiography—the history of the rise of the individual in the West—Brumble sees as having happened, in the case of American Indian autobiography, over a period of about one hundred fifty years and even, in many cases, within an individual's lifetime. Indian autobiography "can take us even further back in time" (p. 4) such that we can see preliterate conceptions of self and how those conceptions of self are maintained and modified both by non-Indian editors and by Indians themselves.

Brumble begins charting this history in chapter 1, "Preliterate Traditions of American Indian Autobiography." Here he identifies autobiographical Indian narratives that are, or can be considered, preliterate, in existence and commonplace independent of an editor's prodding or of any influence of Western narrative forms and expectations. After doing what he calls "archeological spade work"—scrupulous digging through published Indian autobiographical material—he determines that there are "six fairly distinct kinds of preliterate autobiographical narratives. These might be called (1) the coup tales, (2) the less formal and usually more detailed tales of warfare and hunting, (3) the self-examinations, (4) the self-vindications, (5) the educational narratives, and (6) the tales of acquisition of powers" (p. 22–23). Brumble provides examples of each narrative, and, in this chapter as well as the next, "The Preliterate Traditions at Work: White Bull, Two Leggings, and Sara Winnemucca," he cites ethnographers and others who have observed the narratives at work within Indian communities. After examining these narratives, Brumble determines that the preliterate Indians, like Weintraub's Greeks, saw their lives in terms of the sum total of their adult deeds—not as one coherent story of *how I came to be*, but rather as a sum of stories, experiences, and *what happened to me*. These Indians did not imagine themselves other than as they were, and they did not become reflective in this sense until they were pushed by non-Indian editors or otherwise influenced by non-Indian ideas of the self. What follows then is a study of the workings and reworkings of these preliterate traditions.

In chapter 3, "Editors, Ghosts, and Amanuenses," Brumble fortifies his discussion with a clear and concise presentation of the range of editorial strategies used by non-Indian editors in their work with Indian autobiographers. This is perhaps one of the best chapters in the book, providing the reader with a clear sense of the ways an editor can work in the joint production of

these texts. Examples of the various strategies abound, and Brumble shows how the strategies used in specific cases affect renderings of the self. Ruth Underhill, for example, worked as an absent editor, creating the illusion that the words and narrative format of Maria Chona's *The Autobiography of a Papago Woman* are only Chona's. Vincent Crapanzano, at the other end of the scale, is so self-conscious as an editor in *The Fifth World of Enoch Maloney: Portrait of a Navajo* that we see more of Crapanzano than we do of Maloney.

Chapter 4, "Don Talayesva and Gregorio: Two Indian Autobiographies and Their Social Scientists," not only illustrates the work of editors in two different cases, but demonstrates how that work renders certain autobiographies accessible to a wide audience. In chapter 5, Brumble underscores with heavy hand what he sees as further evidence of the parallel between the history of American Indian autobiography and the history of Western autobiography. Sam Blowsnake, who worked with Paul Radin to produce *The Autobiography of a Winnebago Indian* and *Crashing Thunder*, is likened to Augustine. Blowsnake is significant because he was the first major Indian autobiographer to see, like Augustine, how the episodes in his life formed a larger pattern, a coherent whole, and to present his life accordingly. Using the confessional mode endemic to the peyote cult of which he was a member, Blowsnake created a largely modern autobiography. Brumble then follows with a chapter on Albert Hensley, whose short autobiographical statements advance the historical development of Indian autobiography in a Western direction. In his subsequent chapter on Charles Alexander Eastman's *Indian Boyhood*, Brumble shows Eastman as very self-consciously writing autobiography in the modern mode.

Brumble's discussions of the historical and cultural conditions out of which Talayesva, Gregorio, Blowsnake, Hensley, and Eastman and their work evolved are superb. In the cases of Blowsnake and Hensley, Brumble provides a concise history of the events and circumstances surrounding the Winnebago association with the peyote cult that influenced these men to see their lives in ways adaptable to modern autobiography. Likewise, Brumble illustrates how Eastman's schooling and the romantic racialist and social Darwinist assumptions associated with that schooling shaped Eastman's modern conception of self. These discussions are what carry Brumble's history along.

The frequent allusions to the parallels to Western autobiography seem not only distracting at times, hardly enhancing Brumble's history of the Indian genre, but also reductive, suggesting that all preliterate cultures, indeed preliterate peoples, are the same. Granted, oral narrative forms such as coup tales and self-vindications are present in oral and, I would argue, literate cultures other than those that are American Indian, but the ways in which they are negotiated in determining a self vary from culture to culture such that it is impossible to generalize about preliterate conceptions of self. It is enough for Brumble to present certain preliterate narrative tendencies that certain *published* Indian autobiographies suggest, along with the observations of ethnographers and others, to establish a starting point for a comparative study of later Indian works for the purpose of chronicling a history.

So when Brumble comes, as he notes, "full circle" in his discussion of N. Scott Momaday, it is enough for the reader to see how Momaday, by "imagin[g] the literate equivalent of preliterate autobiography" (p. 178), fits into the history Brumble has presented. Again, Brumble's knowledge of the genre is impressive (he includes in *American Indian Autobiography* additional entries to his earlier *Annotated Bibliography*). He aims to chronicle a history of American Indian autobiography and to show how the history parallels that of Western autobiography. That he achieves the former, in fine style, is enough.

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**The Interior Salish Tribes of British Columbia: A Photographic Collection.** Edited by Leslie H. Tepper. Canadian Museum of Civilization, Mercury Series. Chicago: University of Chicago Press, 1987. 277 pages. \$17.95 Paper.

The content of *The Interior Salish Tribes of British Columbia: A Photographic Collection* is introduced to the reader by an abstract written in both English and French. Ethnographic photographs taken between 1877 and 1961, by the permanent and contract staff of the Canadian Museum of Civilization, among the Interior Salish of British Columbia are enumerated in catalogue fashion. Each