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American Indian philosophy. Sadly, the book leaves too much to be desired for me to recommend it to the serious student.

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The Art of Native American Basketry: A Living Legacy. Edited by Frank W. Porter III. Westport, CT: Greenwood Press, 1990. 350 pages. \$49.95 cloth.

This volume will become an important resource in the libraries of specialists with a serious interest in Native American basketry. The editor, Frank W. Porter III, has assembled a collection of original articles of very high quality, by scholars from a variety of disciplines (anthropology, fine art, museology, archeology, and history). Some of the contributors are well-recognized experts in their fields, whose names will be familiar to readers (e.g., Clara Lee Tanner, Marvin Cohodas, Ronald L. Weber, and Andrea Laforet); others are relatively new scholars, publishing material based on graduate research (e.g., Ann McMullan and G. Lynette Miller). The quality of the chapters contributed by both the established and the emerging scholars seems to exceed the editor's imaginings, at least as he articulated them in his understated preface and introductory chapter. The goal for the volume he delineates there is a rather vague one: The book for which he prepares his readers is based on a standard division of the continent into regions, augmented by an emphasis on changes over time. Accordingly, each chapter covers the basketry of one of the regions of the continent (with some areas, such as the Northwest Coast, covered by several chapters).

The chapters in this volume explore and discuss the multifaceted role basketry has played in the material and nonmaterial culture of these tribes in North America. . . . What one perhaps would not expect to discover are the similar ways the basket makers in these tribes adapted basketry after prolonged contact with non-Indian peoples (p. xi).

Readers will be very pleased that many of the chapter authors ventured considerably beyond the editor's projected survey of

native North American basketry in time and space, and did so with impressive success. These authors draw on current approaches from their disciplines as well as, in some cases, from feminist critiques. Several have succeeded in including native weavers' voices in significant ways. Because of their initiative, the impact of the volume should meet, and exceed, the editor's goals.

It is hoped that this book will demonstrate the importance of basketry, both past and present, in the lives of Native Americans, and will provide a basis for future research (p. xii).

A few of the chapters in the book do fit easily within the bounds of the editor's framework for the volume. These are the chapters devoted to basketry traditions that generally have not been studied extensively, for a variety of reasons: early contact dates, which resulted in few preserved objects or inadequately documented material; or overshadowing of basketry by other aspects of culture, such as the relative emphasis on pottery in the Southwest. For such understudied areas, it is of considerable value to have access to competent, straightforward, descriptive surveys of the range and variety of the basketry tradition of an area over some period of time. The chapters on the Micmac, the Northeast, the Middle Atlantic and Southeast each fulfill this mandate with thoroughness and point toward questions for future research. Those chapters that were constructed as comprehensive inventories of specific traditions might have benefited from tighter editing, since there was considerable repetition in the listings of forms for individual groups within the area. Use of tabular summaries might have avoided some of this. Chapter 3, by Ann McMullan, also seems to suffer from an attempt to interpret meanings from inadequate data, leading to an overuse of tentative syntax (terms such as *probably* and *must have*). This is apparent in statements such as the following:

At the same time, they abandoned the use of any color other than brown or black and broke apart their designs, including the medallion, and used the component parts, including Xs, domes, lines, and plant-like motifs, to form rows. Such designs may have represented the break-up of Wampanoag society and the commercialization of traditional crafts (p. 65).

The most interesting chapters in the volume go far beyond the project of describing the Native American basketry of a particular area. Instead, the contributing scholar has approached the weaving tradition of the area within his/her purview with a unique set of questions that both focus the discussion of the basketry tradition and open up other issues by placing the inquiry in a clear perspective.

For example, Laforet's chapter is one of the most sophisticated analyses in the volume. She examines the relationships between the basketry traditions of coastal groups in British Columbia, noting, on the basis of stylistic variables, that there are different divisions of the coast into north/south groupings for twined containers, mats, and hats, and that the Bella Coola fit with the northern groups in their hat and mat weaving traditions, but with the southern groups in their weaving of twined containers. Scholars interested in other aspects of culture (from carvings to social organization) need to understand the social and cultural linkages of the Bella Coola and other coastal groups. Laforet is also able to discern the features of Haida hat weaving that mark an individual weaver's style as distinctive. The chapter is exceptionally well developed, and the illustrations are apt and well produced.

Another exceptionally interesting contribution to the volume is Marvin Cohodas's study of "Washoe Basketweaving: A Historical Outline." His study delves into correspondence records, local memory, and collection documentation to demythologize the considerable mystique surrounding Washoe basketry. Debunking the widely circulated, romanticized story created by the patrons of an innovative weaver that the *degikup* form was a traditional mortuary basket to which only one weaver had inherited the rights as a "princess" of the tribe, he demonstrates that the form was developed in response to commercial demand. The fine detail on the making of the myths is as valuable a contribution as Cohodas's thorough discussion of the historical details of the weaving tradition.

The chapters by Molly Lee (a structuralist analysis of the communicative aspect of baleen baskets) and Mary Jane Schneider (a discussion of Plains Indian basketry, including details on use in adoption ceremonies and gaming) are further examples of the high quality of current scholarship in this area.

This volume is solid evidence of the energy and imagination of scholars doing research in the area of material culture at the

present time. As should be apparent from the examples I have highlighted, the wide range of approaches is one of the strengths of the book. At times, however, the range of approaches tends to give a sense that the volume as a whole is unfocused. This is, I believe, attributable to the paucity of unifying structures. As indicated above, the editor's preface and introductory chapter are brief and general; they simply do not connect very directly to the fifteen substantive studies that follow. Porter does not pull the volume into a cohesive unity as thoroughly as might have been done. Instead, the introduction provides a sketchy discussion of changes over time in the production and appreciation of basketry, emphasizing the impact of the development of commercial markets.

There are several small oversights in production standards that should have been rectified. It would have required only minor editorial attention to make gender-neutral language standard for the volume in lieu of expressions such as "as man continued his interest in seeds, nuts and related small produce as food" (p. 188). Despite the fact that the volume emphasized areal weaving traditions, there are no maps included at all, forcing the reader to check locales in other sources. The value of the illustrations is not consistent in the various chapters. Many of the complex discussions of design and technique would have benefited from illustrations, but, except for Laforet's chapter, there are few drawings. In some cases, the illustrations appear to have been integral to the argument and illustrate the point of the chapter. In other cases, the illustrations do not connect to the important points of the chapter, or are incomplete. For example, in the chapter by G. Lynette Miller on "Basketry of the Northwestern Plateaus," there are six photographs of twined and false-embroidered flat bags and one of a basketry cap; there are no illustrations at all of the other types of basketry objects discussed in the chapter (round twined bags and coiled and imbricated baskets). Greater attention to the selection and reproduction of the photographs would have strengthened the value of the collection. All photographs are black-and-white, and some are of inferior technical quality. The volume certainly does not have the elaborate, illustrated "coffee table" ambience of many recent publications on basketry. While this is a solid, substantive contribution to the field, its purposes would not have been compromised by an enhancement of aesthetic standards.

As the editor indicates, *The Art of Native American Basketry: A Living Legacy* is a product of a resurgence of interest in both the artistic value and the ethnological quality of the basketry of the native peoples of North America. The high level of scholarship in this volume sets the stage for that interest to continue. The authors meet and sometimes surpass the editor's goal, and their studies provide a good basis for further research, setting out baseline studies in some traditions, and introducing new methodologies and modes of seeing in others. This volume will be widely cited and should be included in any good collection on the subject.

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Mourning Dove: A Salishan Autobiography. Edited by Jay Miller. Lincoln: University of Nebraska Press, 1990. 265 pages. \$24.95 cloth.

Several evenings each week, a group of white people congregated at the home of Geraldine and Dean Guie. Often they had dinner together and talked. Sometimes when they met, they discussed the progress of a major work written by Humishuma, or Mourning Dove, a Salish-speaking Indian of the Swwhyaylpuh tribe. In the 1930s, Mourning Dove lived with the Guie family, who supported her with room and board as she composed her autobiography and cultural history of her people. Included in the narrative was an excellent discussion of vision quests and guardian spirit power, but Mourning Dove had remained silent about her own power. The white visitors to the Guie residence criticized Mourning Dove about her failure to tell of her own vision and power. They pressed her often on the topic until she revealed that her power was a feather that flowed through her bloodstream. From the moment Mourning Dove divulged this information, she became ill. On 30 July 1936 Mourning Dove was admitted to the Washington State Mental Hospital at Medical Lake. On 8 August of the same year, Mourning Dove died. In the words of Mary Nelson, a Colville Indian elder, "She told too much!"