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And, most exciting, Appendix D presents a consortium of over thirty American Indian institutions of higher learning. For those wishing to network, the appendices that conclude *Native American Voices* equip indigenous individuals and organization with invaluable contact information. A great deal of research went into these appendices. *Native American Voices* is not only a good undergraduate textbook, it is also a practical indigenous directory.

Those interested in securing a good introductory reader for an undergraduate course in Native American studies will be pleased with *Native American Voices*. But, owing to the nature of any reader, Lobo and Talbot's textbook does fall short in some areas. Although *Native American Voices* does include information on Native histories, languages, and religions, the textbook could have included more. In fact, these are arguably the most pressing concerns, and the most revealing aspects, of indigenous peoples. With concern to indigenous theories and practices of history, those interested in augmenting Lobo and Talbot's textbook would do well to assign N. Scott Momaday's *The Way To Rainy Mountain* and (if time permits) Peter Nabokov's *Native American Testimony*. With regard to indigenous languages, undergraduates—even if only reading excerpts—would benefit from Leanne Hinton's *Flutes Of Fire* and Keith H. Basso's *Western Apache Language and Culture* (especially the last three essays). A short yet concise work on indigenous religions appropriate for undergraduates is Sam D. Gill's *Native American Traditions*. Also, although out of print and difficult to find, editor Walter Holden Capps's *Seeing with the Native Eye* is likewise a short yet concise work on indigenous religions (it is also quite excellent). Excerpts taken from any of these works would add more context and provide more insight for undergraduates. But these titles are only suggestions, only examples of what instructors might add to Lobo and Talbot's reader. Indeed, *Native American Voices* is well-organized, well-researched, broad in content, and above all *Native* in both its format and focus. *Native American Voices* will provide undergraduates with a solid foundation in both the key concerns in the field of Native American Studies and in the real-life struggles of the various indigenous peoples of the Americas.

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Native American Weapons. By Colin F. Taylor. Norman: University of Oklahoma Press, 2001. 128 pages. \$19.95 cloth.

Native American Weapons is one of those rare scholarly books that does not aspire to raise major theoretical questions or ignite debate. In a field where so many texts attempt to be noticed for proposing a revolutionary thesis, *Native American Weapons* is atypical for its simple approach and more modest goals.

This book, in fact, sets itself up to be a fairly straightforward, useful catalog of one particular aspect of American Indian material culture. As the title clearly points out, weapons and tools used in warfare are the subject of the

research. The author of this work is Colin F. Taylor, a former lecturer at Hastings College of Arts and Technology in England, who is also the author of *Buckskin and Buffalo: The Artistry of the Plains Indians*, the editor of *Native American Arts and Crafts*, and coeditor of *The Native Americans: The Indigenous People of North America*.

One of the first striking characteristics of this book is the fact that it is beautifully illustrated with 155 color photographs and illustrations. Included among the illustrations, we can find many historical pictures, several photographs by Native artists, paintings by nineteenth-century Euro-American artists, such as the famous George Catlin and Karl Bodmer, as well as photographs of American Indian weapons kept in museums and private collections. This magnitude of visual resources certainly makes it easy to follow Taylor's prose describing the use and features of the weapons in question.

Contrary to many other surveys of material culture, which usually limit themselves to the study of one particular object, or perhaps to several objects used by one particular tribe, *Native American Weapons* is a comprehensive survey of all the weapons used by North American Native peoples from pre-Columbian times to the end of the nineteenth century. By the author's own admission, in 128 pages this work can barely scratch the surface of such a vast topic and should only be viewed as an introduction to this theme. The main advantage of the book is that it provides under one cover an overview of the use and evolution of different kinds of weaponry from different historical periods.

In order to accomplish this result, Taylor utilized at least four types of sources, in addition to several journal articles. He consulted books dedicated to the entire material culture of a single tribe, such as *Western Apache Material Culture* by Alan Ferg (1987). He also consulted books dedicated to one particular kind of weapon as it was employed throughout North America, such as *Native American Bows* by T. M. Hamilton (1982), *American Indian Archery* by Reginald and Gladys Laubin (1980), and *Early Knives and Beaded Sheaths of the American Frontier* by John Baldwin (1997). He drew from biographies of historical Indian warriors such as Marquis' *Wooden Leg: A Warrior Who Fought Custer* (1957) and Utley's *The Lance and the Shield: The Life and Times of Sitting Bull* (1993). Lastly, he utilized treaties on American Indian warfare, such as Bancroft-Hunt's *Warriors: Warfare and the Native American Indian* (1995) and Secoy's *Changing Military Patterns on the Great Plains* (1953).

The structure of the book follows a fairly simple pattern. The material is divided in five chapters with all the weapons classified on the basis of function. The first chapter is dedicated to striking weapons, which include war clubs and battleaxes. The second is dedicated to the cutting weapons (which are primarily made up of the different kinds of knives used at some point by American Indians). The third turns to the piercing weapons (such as the atlatl, the lance, and the bow and arrow). The fourth focuses on the defensive weapons, by which Taylor means body armor and shields. Finally, the fifth analyzes the role of the symbolic weapons (a generic category grouping together all those objects used in war for their spiritual value such as face painting, war pipes, war whistles, sacred shirts, medicine bundles, designs on shields, etc.).

This classification is of course arbitrary, since many weapons can have multiple functions (weapons that cut can also pierce, and many weapons that cut, pierce, strike, or defend can also have a symbolic value). However, it needs to be recognized that such a division in categories is necessary to make order out of the magnitude of material being treated.

In each of the chapters, Taylor carefully traces the historical evolution of particular weapons, describes how each weapon was used (even providing drawings for the different methods of arrow release), and analyzes the strengths and weaknesses of its design with precise attention to technical details. Furthermore, Taylor sometimes explains how the weapons were made and pays much attention to the impact of broader historical issues—such as the introduction of the gun and the horse as well as the increasing trade between American Indians and Euro-Americans—on the development of weapons employed by Native peoples. Particularly interesting are Taylor’s comments on the European influence on weapon design and on the creative adaptations employed by Indian peoples to weapons introduced by the colonists.

Although *Native American Weapons* attempts to cover the entire range of weapons utilized in North America, a clear bias in favor of the weapons used by Plains Indians emerges. Most of the material, in fact, is drawn from this region. The author justifies this by admitting that the available collections and data from the Plains region are far richer than from any other part of North America. For this reason, the bias seems almost inevitable.

Without a doubt, *Native American Weapons* will provide much titillation to those who hold a romantic fascination for the warrior lore of American Indian cultures. However, it would be a mistake to dismiss this title as a commercial product designed only for the popular market. In fact, Taylor’s work is commendable for its depth and careful research drawing from so many excellent sources. For this reason, *Native American Weapons* provides a good sourcebook on this particular aspect of American Indian culture to serious scholars as well.

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The Nature of Native American Poetry. By Norma C. Wilson. Albuquerque: University of New Mexico Press, 2000. 176 pages. \$34.95 cloth; \$17.95 paper.

Imagine being immersed in the poetry of the great indigenous poets that shaped the genre as it emerged and inspired others to express themselves similarly in poetry. This opportunity is offered in Norma C. Wilson’s new analytical work, *The Nature of Native American Poetry*. Wilson focuses on leading poets Carter Revard, N. Scott Momaday, Simon J. Ortiz, Lance Henson, Roberta Hill, Linda Hogan, Wendy Rose, and Joy Harjo, illustrating how these authors’ innovative work established the genre of Native American poetry.

The book is divided into ten chapters, which include an introductory chapter, a chapter for each of the eight poets, and a chapter for “The New