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REVIEWS

American Indians and World War II: Toward a New Era in Indian Affairs. By Alison R. Bernstein. Norman, OK: University of Oklahoma Press, 1991. 247 pages. \$21.95 cloth.

During the twentieth century, federal Indian policy underwent dramatic shifts, creating monumental changes for Indian people and for Indian-white relations. Recent historical scholarship has added greatly to our understanding of policy, particularly during the Indian New Deal of the 1930s and the termination era of the 1950s. Laurence M. Hauptman's 1981 work, *The Iroquois and the New Deal*, and Donald L. Fixico's 1986 volume, *Termination and Relocation: Federal Indian Policy 1945-1960*, stand out as studies that focused on regional and national policies.

Alison R. Bernstein's recent work, *American Indians and World War II*, takes a different perspective, looking not at specific policy but at an era in which events came together to influence new policies. Federal Indian policy during the World War II years was still tied to John Collier's Indian New Deal, with its emphasis on cultural preservation and tribal self-government. Events of the war years had far-reaching effects, however, into remote Indian reservations and into the lives of individual Indian people. It is to these events that Bernstein rightly draws attention and to their consequences in shaping federal Indian policy of the 1950s and beyond.

Bernstein sets the stage for the events of World War II by detailing the political and social situation in Indian Country in the immedi-

ate prewar years. She argues that the Indian New Deal of the 1930s had not succeeded in creating tribal governmental and cultural autonomy. Indeed, Bernstein notes that many of Indian commissioner John Collier's policies of the New Deal actually served to integrate the tribes more fully into the larger corporate and political world, a process that accelerated during World War II.

For many Indian people, the draft began a process of introduction to government agencies outside the Bureau of Indian Affairs, including draft boards, courts of law, and, ultimately, the United States military. Bernstein chronicles both individual experiences of Indian soldiers in the war and community experiences at home. The exploits of Indian soldiers such as Ira Hayes are well known, but Bernstein expands the historical record of individual Indians' military service. She documents how Indian communities at home also became caught up in the war effort, donating not only their young people to service but money and resources from within the community. Additionally, Indians not in service were drawn to wartime industries, gaining insight into life off the reservations.

Bernstein goes on to argue that the Bureau of Indian Affairs lost its virtual stranglehold on Indian affairs during the war. Other federal agencies took over some of its duties, and Indian people demanded greater control over their own affairs. The BIA's lack of clout was clearly demonstrated during the war years, when it was forced to move temporarily out of Washington, D. C. to make room for more essential wartime government services. Indian people, increasingly impatient with BIA bureaucracy, banded together into intertribal organizations such as the National Congress of American Indians, formed in 1944. Bernstein notes correctly that Indian experience in the BIA provided the basis for the initial organization of NCAI, although its leadership eventually extended beyond individuals associated with the bureau.

The immediate postwar years were a time of change, which Bernstein attributes to the events and experiences of World War II. Veterans and war industry workers had tasted off-reservation life, and many decided not to return to their home communities, a change that increased the size of urban Indian communities. Others who did return to reservations called for economic development and changes in governmental structures. Some of their success resulted in an increased push for Indian integration and assimilation, leading to the federal policy of termination enacted in 1953. Similarly, the Indian Claims Commission was established to settle treaty violations and to clear the way for the federal

government to extricate itself from the Indian business. Indian leadership emerged, often from the young generation of veterans, in opposition to termination legislation.

In Bernstein's choice to focus on the war and its events and consequences, she has correctly delineated an historical period that had a profound effect on Indian people. As United States citizens, they were drawn into this war more so than into any other conflict. As events unfolded, Indians became ever more enmeshed in the mainstream of American life, sharing wartime experiences with other Americans and returning to reservations with newly opened eyes. At the same time, the BIA bureaucracy became increasingly frustrating for Indians, who used their newly found knowledge to gain a greater say in their own lives and communities.

Bernstein's primary purpose is to examine those wartime events that shaped the policies of the 1950s, and her book succeeds admirably in this respect. What remains to be examined as a whole, however, is the role and experience of Indian soldiers in this and other United States conflicts. Indian service in the United States military began with the Revolutionary War. Indians' reasons for serving have been various and sometimes conflicting, from protecting traditional tribal homelands to demonstrating loyalty to the United States. Bernstein includes some background on the military service of Indians in World War II but does not tie this service to that in other conflicts. She points out that World War II was the first time Indian men were eligible for the draft. This meant that thousands more individuals were affected by military service than in previous wars, most notably World War I. Nonetheless, Indian men served in large numbers in World War I and in the Civil War (both for the Union and for the Confederacy), so the World War II experience was not without historical precedent. Perhaps Bernstein's synthesis will serve as a catalyst for the examination of the entire experience of the Indian soldier in United States forces.

This volume suffers from minor ethnographic generalizations, which create some confusion. Tribes with more than one band or reservation in different locations are sometimes identified only by the tribal name. The reader is left to wonder, for example, whether the Potawatomi referred to on page 74 are in Kansas or Wisconsin.

Some minor typographical errors (*form* for *from*, *Indian* for *Indiana*) mar an otherwise pleasing and readable format. Chapters are logically ordered and coherently organized, either around a time period (the pre- and postwar years) or a set of events (the

institution of the draft or the activities on the Indian homefront).

Taken as a whole, Alison R. Bernstein's book provides a solid historical analysis of the events of World War II that most affected American Indians. It serves as a balance to the recent focus on federal policy, reminding us that events and people sometimes transcend legislation.

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Anasazi and Pueblo Painting. By J. J. Brody. Albuquerque: University of New Mexico Press, 1991. 191 pages. \$35.00 cloth.

J. J. Brody provides the reader with an uncommon perspective of Anasazi art: the classification of the art of the ancient settlers of Arizona and New Mexico—predecessors of contemporary Pueblo Indians—in relation to Euro-American art. Only since Paul Cezanne (1839–1906) have we been able to appreciate artistically and aesthetically the two-dimensionality of Anasazi expression. Only since Marcel Duchamp's first *Ready-Made* (1913) have we learned to accept Anasazi painting as fine art in a museum context. Anasazi and Pueblo paintings have become art by definition or, as ethnic art specialist Jacques Maquet would say, by metamorphosis. For the original creators, the paintings, masks, and murals were not art.

If not art, what were they then, and what was their purpose? Brody makes it clear that he is an art historian, not an anthropologist. Therefore, he can only speculate about the possible ceremonial or ideological use of rock art and mural paintings and about their potential creation by shamans or ritually trained men. He tentatively concludes that "painting was an activity, which could be practiced by almost any individual with the interest, the skill, and the opportunity to learn" (p. 43).

Anasazi and Pueblo Painting leads the reader through an art historical journey from roughly seven thousand years ago to 1900, exploring the Kiva murals of Kuaua, the Pottery Mound, the Hopi sites at Awatovi and Kawaika-a, and other painted surfaces like the pottery of the Hohokam, Mogollon, and Anasazi. Brody describes individual styles and structures and relates them perceptively to other cultural expressions of the time. Similarities between the rational, geometric structure of architecture and the