

shoni shallow circular house floor was excavated. The excavation data are neatly organized and activity areas within the house are suggested. The approach developed by Thomas and his associates is a highly useful one for delineating cultural-ecological relationships through time. It has been applied successfully by Bettinger (1976, 1977) in Owens Valley, California. The present volume is rich in data and innovative methodologies, forming a highly useful contribution to Great Basin archaeology.

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Bettinger, R.L.

1976 The Development of Pinyon Exploitation in Central Eastern California. *The Journal of California Anthropology* 3 (1):81-95.

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***With Nature's Children: Emma B. Freeman [1880-1928]—Camera and Brush.* Peter E. Palmquist.** Interface California Corp., Eureka, 1976. 134 pp., illustrated profusely, with catalogue. \$9.95. (Paper).

Reviewed by ALBERT B. ELSASSER
Lowie Museum of Anthropology
University of California, Berkeley

This attractive volume should have a double interest for anthropologists. First of all, it is a penetrating biography with heavy sociological overtones concerning a hitherto little known pioneer in what has turned out to be the so-called feminist movement. Emma Freeman was an individualist rather than a conscious bellwether in this cause—her achievement was her success in invading a virtually male profession, photography, in a place which must have represented the very epitome of rugged "masculinism" in California 60 years ago: Eureka, the heart of the logging industry.

Secondly, the bulk of the many pictures in the book comprise a splendid array of portraits of Yurok and Hupa Indians of the time.

Palmquist, who will be remembered for his study of the photographs of A.W. Ericson (*Fine California Views*), has this time dealt with the career and works of a photographic artist who probably devoted more time and effort to portraying Indians of Northwestern California than anyone else before or since, except Ericson or perhaps C. Hart Merriam. Merriam's photographs tended to be dry and documentary, however, while Freeman's portraits were generally meant to be art productions. Her work is comparable to that of E.S. Curtis in some ways, although her chief goal appears to have been the recording of the physical beauty of members of the Yurok and Hupa tribes, whether hybrid or "full-blooded." To that end she often did not blush at employing props or even inaccurate details of dress, such as Navaho blankets draped on local Indians. Some of the portraits also are marred by near-ludicrous romantic poses.

Besides a portfolio of about fifteen pictures, there is a "catalogue" of small portrait reproductions at the end of which includes at least twelve named persons, among them Robert Spott, one of A.L. Kroeber's notable Yurok informants. Unfortunately, many other excellent Native portraits were of unidentified persons, apparently dressed in authentic traditional costumes. All of these pictures constitute a handsome portrait record of peoples at a time of social transition.

In one of the two summary appendices referring to the two interlocking themes of the book (women's work in rural Humboldt County and "Nature's children"), Palmquist comments on the White brotherhood called the "Improved Order of Redmen" which at one time had more than 700 members in Eureka. He writes, in conclusion: "The Indian civilization had been suppressed. When it resurfaced as a mystique, it had become a hash of misunderstood and misapplied symbols. Yet, it

was at exactly this time, the period shortly before World War I, that Emma Freeman plunged into her series of idealized portraits of Northern California's Indians."

Certainly Palmquist is well on the way,

through his photographic sleuthing, to becoming one of the leading historians of Northwestern California. Anyone even remotely interested in this region will find this book a worthy addition to its literature.

