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work of classical structuralism, with occasional insights from generative linguistics, theoreticians of a more exclusive or modern bent can easily mine Thompson and Thompson's rich lode of materials for their own interests; (3) as a reference manual for those teaching Thompson (or other Salish languages) in Thompson or other Salish communities; (4) as a teaching tool for those teaching linguistics at either the undergraduate or the graduate level; and (5) most importantly, as a lasting testimony to the linguistic genius of the Thompson people who have kept their beautiful language alive through hard and trying times. Annie ZixtkWu York could not have wished for any better monument to her memory.

Finally, a few words about typos. Fortunately, the book is largely free of these pesky errors, but a few have escaped the authors' scrutiny. In what follows, page numbers are given before the slash, line numbers after it (a minus sign indicating "from bottom"): xx/-4: ZixWtkWu → ZixtkWu; 25/3: hu'meL → hu'm'eL (latter form on 19/9); 38/-7: Engelmannii → engelmannii; 56/13: Thompson 1986 → Thompson 1985; 58/chart: move // -sey// over to the left, under "object" and move all other Sing. 1st markers one column to the left; 63/chart: line up IDF-2p and IDF-1p forms with the other forms; 67/-6: (trans)plant → (trans)plants. I also have two suggested additions. First, although the book is based on the dialect of Spuzzum (which is minimally different from the other dialects), Spuzzum is not listed in the map on the cover of the book. (The interested reader can ink it in north of Hope, east side of the Fraser River, just above the point where the dotted line crosses the river.) Finally, one sadly has to add "dec." after "Annie York, Spuzzum" on page xxii.

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What This Awl Means: Feminist Archaeology at a Wahpeton Dakota Village. By Janet D. Spector. St. Paul, Minnesota: Minnesota Historical Society Press, 1993. 161 pages. \$32.50 cloth; \$15.95 paper.

In an era when, by definition, the archaeological site report is stupefyingly dense and virtually unreadable, this small book comes as an elegant gift. It retrieves the site report from its airless

laboratory and reinserts a welcome dose of humanity—the humanity of the author and her collaborators, as well as the humanity of the nineteenth-century users of awls, beads, pipes, and the other detritus of the archaeological site. Janet Spector has skillfully interwoven the story of a nineteenth-century Wahpeton Dakota band living at one summer planting camp with the stories of nineteenth-century culture change and twentieth-century intellectual history. The author's touch is light; she illuminates issues of gender and new trends in anthropological praxis without reworking all the familiar jargon-laden debates.

In chapter 1, "Archaeology and Empathy," Spector gives her own intellectual history as an archaeologist and a feminist and positions herself in the project at hand. She cogently argues (as have others before her) for an approach to gender in anthropology and archaeology that does not simply reinforce the gender stereotypes entrenched within our own culture. Moreover, she notes the parallelism between male/female asymmetries and white/native ones. She writes, "Those of us who produce knowledge about other people hold a powerful and privileged position. Male domination of the field of anthropology has produced distortions about women in many cultural settings and time periods. Similarly, Indian people have had little part in producing archaeological knowledge about their past, and archaeologists have surely produced and perpetuated similar distortions about Indian histories and cultures. I did not want to do this. I no longer wanted to investigate the archaeology of Indian people unless their perspectives and voices were incorporated into the work" (p. 13).

During the later stages of excavations at the site of Little Rapids in southern Minnesota, Spector teamed up with Dakota educator Chris Cavender and other native specialists, so that the fieldwork crew was led by a multidisciplinary, multicultural team. (This was all the more fortuitous because the Cavender family is related to Mazomani, a prominent nineteenth-century Dakota leader who lived in the region of the excavations.)

Chapter 2, "What This Awl Means," is an imaginative reconstruction of the life of Mazaokiyewin ("Woman Who Talks to Iron"), a young woman in the summer planting camp of Little Rapids, who is an accomplished hide, quill, and beadworker. In the customary Sioux fashion, she records her artistic accomplishments by engraving dots and other designs on her awl handle. She

loses her awl in a rainstorm, and, unnoticed, it gets swept up and discarded in the village dump. Mazaokiyewin is no creation of the archaeologist's imagination, although her activities at this particular planting camp are; she is, in fact, the daughter of Mazomani and great-grandmother of Chris Cavender. She is still remembered by her granddaughter, Elsie Cavender, for her accomplishments in women's arts. The fictional use of an historic individual (whose photo in old age appears in figure 16) lends immediacy to the story. The narrative is further enlivened by the color plates of watercolors of Dakota life painted by Seth Eastman in the 1840s and 1850s.

In chapter 3, "Other Awl Stories," Spector contrasts Mazaokiyewin's story with those that archaeologists typically construct for the items of material culture that they unearth. She notes that in the literature on sites of the historic era, the attention paid to metal awl tips, items of European manufacture, often obscures the role of bone and antler awl handles as eloquent objects of native manufacture, objects of importance to the women who used them. Spector discusses the context of excavation of this particular awl and the meaning of engraved awls as tallies of women's artistic works in nineteenth- and early twentieth-century Dakota and Lakota societies. She cites the influence of the new, experimental genres in anthropological writing on her own archaeological writing (p. 34), while successfully avoiding the jargon of anthropological postmodernism (which can be as mind-deadening as the jargon of the traditional archaeological report!).

Chapter 4 is a brief, lively history of the relations between the Dakota and whites in nineteenth-century Minnesota, as well as a recounting of the history of previous excavations (both amateur and scientific) at Little Rapids in the twentieth century. Chapter 5, "Cycles of the Moon," describes nineteenth-century Dakota life in seasonal encampments, from the wild rice gathering sites of late summer to the maple sugar camps of the following spring, to the summer planting villages (of which Little Rapids was one). Moreover, the author outlines the inaccurate picture that has emerged of the Dakota, an exaggeration of the role of man the hunter and a downplaying of the equally important role of woman the farmer. This helps to explain why Dakota men were so resistant to white efforts to encourage them to farm: first, farming was not an occupation for men, and, second, Dakota women already knew how to

farm and did so quite successfully, without the plows of the white settlers.

Chapter 6, "First Traces Uncovered," describes the process of mapping and excavating the site during four summers between 1980 and 1986. Especially noteworthy is the discussion of the 1986 field school (pp. 91–92), in which studies in ecology and Dakota language and culture, led by Dakota people themselves, provided a well-rounded education for students. This demonstrates that feminist pedagogy is equally as revolutionary as feminist archaeology, both tending toward a fuller and more balanced consideration of life's many aspects. In chapters 7 and 8, "Glimpses of Community Life," are found the data of a traditional archaeological report, but material goods are revived by means of ethnohistoric and anthropological data. For example, the excavations of summer lodges are augmented by a discussion of how these structures were built and used (pp. 95–103).

This book belongs in the same category as several other vivid accounts published within the last few years that illuminate the daily lives of Indian women: native author Ella Deloria's novel of nineteenth-century Sioux life, *Waterlily*, written in the 1940s (University of Nebraska Press, 1988); Gilbert Wilson's *Buffalo Bird Woman's Garden*, based on his dissertation of 1917 about the Hidatsa; and Carolyn Gilman and Mary Jane Schneider's *The Way to Independence*, based on Wilson's fieldwork and collections (both Minnesota Historical Society Press, 1987). I find it noteworthy that the latter volumes, as well as Spector's, have been issued by the Minnesota Historical Society Press, which almost singlehandedly seems to be keeping native women's lives in the forefront of discussion. All of these books demonstrate the importance of women's work within traditional native communities. Those of us who have been rereading the late nineteenth-century ethnographies and travel reports during the last few years, as we have sought a more balanced picture of women's contributions, have been pleasantly surprised by the rich material hidden there. In contrast, women's voices were muted, if not silenced outright, in most ethnographies issued between 1925 and 1975. *What This Awl Means* is an eloquent restoration of women's voices: the voice of the female archaeologist and that of the woman who used the awl. Together they tell an important story.

This is a book that will be valued by the casual student reader as well as the professional archaeologist or anthropologist. The student reader will be reminded of why small items from another

culture can spark such ardent curiosity about the past. The professional reader will be reminded that this is what archaeology can be, when it is constituted with soul and with gender.

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White Captives: Gender and Ethnicity on the American Frontier. By June Namais. Chapel Hill, North Carolina: University of North Carolina Press, 1993. 378 pages. \$39.95 cloth; \$16.95 paper.

White Captives: Gender and Ethnicity on the American Frontier, by June Namais, is a detailed, thought-provoking study of narratives of white women and men taken captive by Indians in the colonial and early American periods. It spans a history from the seventeenth through the mid-nineteenth century. The book is divided into two sections. The first provides analyses of the issues of gender and ethnicity in the context of the growth and expansion of the United States. The second is devoted to three case studies of female captives in three different historical periods: Jane McCrea (1777), Mary Jemison (1758), and Sarah Wakefield (1862).

Although the book describes the experiences of the white captives before, during, and after their captivity, Namais focuses on the ways that the captives' plights were told by American writers, journalists, and politicians of their eras. Her analysis points out the numerous exaggerations conveyed to a contemporaneous American public eager to be moved to sympathy for the captives and hatred for their captors. Namais shows how the captives' stories were used to create and reinforce prevailing stereotypes of cultural, gender, and ethnic differences. As she says, "Materials about white captives, especially those about white female captives, provide a window on North American society by showing us the anxieties of Euro-Americans of an earlier day under the threat or power of a 'savage' and unknown enemy" (p. 11).

Namais uses careful documentation from the writings of the captives and/or their biographers to show the development of the changing concepts and motifs exploited in this literature. She supports her arguments with insightful analyses of illustrations in the early books and of paintings depicting the captives and their captors.