

himself has unavoidably had to face the transcendental experience of assimilation and acculturation, often involuntarily, in a nation that appears to demand social homogeneity. This book makes clear once more that if a dominant cultural group imposes its values on the colonized, the oppressed naturally resort to bastions of the arcane within themselves and the strength of private identification. However, they emerge publicly during times of crisis, or during periods of heroic activity as happened in the sixties and the seventies during the *Movimiento Chicano*. It is understandable why Rocard saw it necessary to address such emotionally laden terms as *machismo*, *huelga*, *coyotes*, *vendidos*, *malinches*, and the politically charged word *Chicano*. Her conclusion is packed with the heroics of the more defiant Chicano of the last two decades as seen through activists, workers, *teatro campesino*, and, of course, our Anglo American sisters and brothers.

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Anne Curtenius Roosevelt and James G. E. Smith, eds. *The Ancestors: Native Artisans of the Americas*. (New York: The Museum of the American Indian, 1979) xxvi, 197 pp., \$17.50 paper.

The Ancestors: Native Artisans of the Americas is an illustrated catalog produced for a 1979 exhibition of the Museum of the American Indian which had as its purpose the exploration of the interrelationships between the arts and the cultures which produce them. This catalog is refreshing in its thoroughness and in the way the artwork is integrated with the text. Exhibition catalogs often begin with a scholarly introduction and follow with hundreds of photographs of museum pieces only briefly identified. By contrast, *The Ancestors* begins with a series of color plates and follows with seven specific chapters on the divisions of the exhibition: the Painter, the Featherworker, the Carver, the Goldsmith, the Basketmaker, the Weaver, and the Potter.

Each chapter, written by an expert in the specific area, follows a similar format, presenting an interdisciplinary approach to art through history, archaeology, anthropology, religion, and general ethnology. The complementary arts of literature and music are not omitted, and the technological processes for manufacture are also explained.

Photographs of the artifacts as well as photographs of persons making or using them supplement the explanations in the text.

The exhibition is particularly striking because of its geographical diversity and its use of less well known tribes to represent the various arts. Weaving of the Araucanians of Chile is included, for example, rather than the more obvious examples of Navajo or Hopi weavers; prehistoric pottery from the southeast United States replaces the usual display of Pueblo pottery. For those who identify the northwest coastal area only with totem poles, the catalog offers an expanded view: canoes, dishes, ladles, masks, and decorative ornaments all demonstrate the dominance and variety of carving among the Haida.

The exhibition shows that the arts have flourished in the Americas through time, passed on from generation to generation by example and by oral tradition. Individual pieces are discussed, particularly those which indicate cultural change and continuities. Influences of Spanish conquerors on the Panamanian gold workers and tourists on the Pomo basket-making traditions, the introduction of commercial dyes to Araucanian weavers, and the use of acrylic paints by contemporary Sioux painters all attest to the strength of tradition and the need to adapt to maintain lifeways which have been threatened. The message of the exhibition is that survival has been accomplished not only through weapons and tools but has also depended upon the visual arts to keep individual groups whole and to maintain life passage rituals—birth, puberty, marriage, and death.

The Ancestors is more than a catalog; it is a text for an interdisciplinary study of American Indian arts as well. A reader interested in specific information will find the discussions of technology, division of labor, ritual functions, and use of symbols thorough. Each section is also followed by an extensive bibliography.

The exhibition was a part of a larger project which included a craft and dance festival and an ethnographic film program. Elizabeth Weatherford's *Native Americans on Film and Video* and this book are direct results of the Museum's commitment to reach communities outside of New York.

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