

mission directly challenged federal Indian policy and was also under constant negotiation with individual Meskwaki, who held a diverse range of political orientations, interests, and alliances. Daubenmier concludes with a reflection on the legacy of Action Anthropology, arguing that Tax, his students, and the Meskwaki themselves were ahead of their time in producing forums for debate over the role of anthropology in society.

Among the most salient features of the author's analysis is her multi-scalar approach to Action Anthropology as a method grounded in interactions between the Meskwaki and the anthropologists but which also traveled, reaching far beyond the settlement's boundaries, affecting the national arena of political debate, pan-Indian activism, and disciplinary transformations. Overall, this book contributes to the field of anthropology by recovering Action Anthropology as a progressive precursor to later theoretical-methodological frameworks such as action research, public anthropology, activist-anthropology, and engaged scholarship. The book will be timely and appealing to social scientists and activists who continue to wrestle together with questions of values, leadership, and voice as they work toward new models of collaborative, transformative research.

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The Blue Tattoo: The Life of Olive Oatman.

Women in the West Series. By Margot Mifflin. (Lincoln: University of Nebraska Press, 2009). xi + 261 pp. Illustrations, notes, bibliography, index. \$24.95, CAN\$27.50, £17.99.)

Olive Oatman's kidnapping and enslavement by the Yavapai, her welcome and life among the Mohave, and, finally, her return

to white society, have captivated Americans since the 1850s. With Margot Mifflin's new study, *The Blue Tattoo: The Life of Olive Oatman*, scholars of the West, gender, and American Indians as well as history buffs have another opportunity to learn more about the teenager who became a "half-finished woman who neither fully renounced the Mohaves nor settled back comfortably into white culture" (p. 5). Mifflin follows Oatman's life, compares her story to other captivity narratives, and discusses her exploitation as a public spectacle.

Mifflin gives a historical rendition of Oatman's story, gleanings facts from the spectacular, ghost-written biography by Royal B. Stratton. She also balances Oatman's story with ethnographic, historic, and military records, interviews, and memoirs of a Mohave who knew her. She claims to be "almost" certain about some issues, including Oatman's sexual practices and marital status as a Mohave (p. 132). The result is a detailed retelling of the Oatman family's struggle with their overland trek, a concise summary of the Brewsterites, an explanation of the differences between Mohave and white culture, the contextualization of the development of the southern trails, and an analysis of Oatman's struggles to live among cultural groups without ever belonging to any.

The issue that causes the most fascination among Oatman scholars is whether she wanted to return to white society after being traded to the Mohave. Mifflin posits that Oatman chose to be tattooed, signaling that she "belonged to the tribe," was "visually integrated into the tribe," and could be "physically traceable as a Mohave because of it" (pp. 78–9). After returning to white society and culture with the blue tattoo, Oatman was "clearly not at home" (p. 133). The bad guy in Mifflin's work is not the Yavapai who killed Oatman's family members but rather Stratton, who exploited her and editorialized against Indians. And, of course, the hero

of the story is Oatman herself, who assimilated twice: once when she was a teenager and had to adapt to Mohave culture, then again after she was “plucked from her tribe against her will” and became a public figure and mother (p. 195). The question remains, however, whether Oatman was able to shift back into white society. Mifflin’s study never fully convinces the reader that Oatman was truly happy doing what was expected of her, perhaps because she herself never gave that impression. Mifflin deserves credit for recognizing that Oatman truly was of mixed race, understanding that in this case, race was not biological but cultural.

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Lanterns on the Prairie: The Blackfeet Photographs of Walter McClintock. Western Legacies Series. Edited by Steven L. Grafe. (Norman: University of Oklahoma Press, 2009. xi + 323 pp. Illustrations, maps, notes, bibliography, index. \$60.00, cloth; \$34.95, paper.)

Initiated by Steven L. Grafe of the National Cowboy & Western Heritage Museum, this grand volume, lavishly illustrated with ninety photographic reproductions, surpasses a conventional coffee-table publication with the inclusion of contextual and critical responses to McClintock’s presence and photographic production among the Northern Blackfoot of southern Alberta and Southern Blackfeet of northern Montana. A graduate of Yale in 1891 and a recipient of a Yale honorary doctorate in 1911, McClintock photographed Blackfoot/Blackfeet ceremonial life and their territory, inclusive of Glacier National Park, between 1903 and 1912.

McClintock’s extensive archive of photographs, correspondence, unpublished

autobiography, and publications—from Yale’s Beinecke Rare Book and Manuscript Library—underpin this comprehensive consideration, which I highly recommend. Grafe’s biographical and photographic analyses contour a frame, whereas William E. Farr, Sherry L. Smith, and Darrell Robes Kipp, by fleshing out the historical context and contemporary reception, effectively offset any reconstitution of heroic “frontier” individualism. Grafe unravels McClintock’s emerging interest in the Blackfeet in 1896, charting his aspiration for an Indian-themed opera, in collaboration with composer Arthur Nevins and subsequently animated as a touring lecture/recital. As Farr explains, McClintock’s class affiliations had garnered an initial appointment as expedition photographer to Gifford Pinchot’s 1896 field survey of the Northern Rockies. Two thousand photographs resulted from McClintock’s seven excursions into Blackfeet territory. After 1905, the conversions of the photographs into hand-colored lantern slides expose a shift in McClintock’s professional and commercial ambition. McClintock’s appointment to the Southwest Museum between 1927 and 1940, and at the Beinecke after 1933, formally recognized his professional reinvention as Blackfeet ethnographer. As Smith attests, McClintock was an anti-modernist, romantic observer of America’s West whose expressions exhibit a popular fascination with “the mystery, beauty, [and] spirituality” of Indian tribal existence, a lifeway divergent from Euro-America’s “possessive individualism, conformity, rationality, scientific determinism and corruption” (p. 86).

The critical perspectives on biography, ambition, self-invention, and indigenous representational sovereignty evident in the volume are productive and dynamic. Kipp’s interrogation of the contemporary relevance and accuracy of the archive incisively challenges the credibility of self-made authorities on American Indians like McClintock.

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