

destructive difference. George Catlin was largely a self-taught man; despite his classical training as a lawyer, Catlin worked and felt as an outlander (which may have been one attraction of the "natural Indians") and had behind him no artistic institution or funding foundation, no secure academic retreat where he could savor and fully process his field experiences. Instead, most of his life was spent defensively trying to win acceptance for his life's work. This forced Catlin to commercialize and exploit both his paintings and live Indians as well, in order to make his touring museum of Indian records a financial success. He was convinced his work had great historical value and would be patronized and eventually preserved by Washington and the Smithsonian Institution. This never happened during his lifetime. In 1840 he packed up his collections and sailed for Europe. "The eight tons of freight that comprised the Indian Gallery were finally deposited in Egyptian Hall, a popular London exhibition gallery" (p. 41) and put on display for popular audiences. In Europe, Catlin used every promotional means to realize income from his collections. He even publicized his gallery by enlisting actors to dramatize Indian culture, first exploiting local white collaborators and then later employing real Indians in a Wild West Show of dancing and acting to recreate the vitality of primitive Indians.

Catlin's Indian Gallery was literally a museum, complete with Indian costumes, artifacts, and even teepees, which were pitched in various halls in Europe, including the Louvre. Nobility patronized Catlin and fanned his hopes for financial success, but in the end he faced bankruptcy and was thrown into prison in London. At this point his whole collection could have been lost had not Joseph Harrison, a locomotive builder from Philadelphia, passed through London. He heard of Catlin's plight, paid his bills, and carried the Indian Gallery to the United States where it was stored in Harrison's boiler factory in Philadelphia (p. 53).

Catlin stayed on in Europe, attempting to reconstruct his gallery. The artist had a relentless spirit and while living in near isolation strove to recoup his losses by repainting his portraits from memory and sketches. As Catlin often copied copies of his own work, he further weakened the authenticity of his records. He also wrote two books based on the lore of his field journals, but these efforts also ended unprofitably.

In 1872, after spending 32 years mostly in Europe and South America, Catlin returned to the United States as the guest of his old friend Joseph Henry, secretary of the Smithsonian Institution. Henry offered Catlin what was to be his last exhibit and settled the artist in one of the towers of the museum while he organized his show. Again, there was the last hope that the government would buy what was left of Catlin's exhibit. But

Congress, like the public, no longer considered Indians a desirable complement to the western wilderness. Legislation to create the first

national park passed both houses by unanimous vote in 1872, but the concept Catlin had preached in the 1830s, the preservation of a naturally ordered sphere of savage life, had become anathema to white men in the course of western expansion (p. 59).

This book, though primarily a loyal inventory of Catlin's Indian Gallery, is an unusual history of America's intellectual involvement with the vanishing Indian. Catlin was motivated by this ferment, and his dedicated fieldwork made him the first American ethnologist to study the North American Indian.

***Art in Society: Studies in Style, Culture and Aesthetics.* MICHAEL GREENHALGH and VINCENT MEGAW, eds. New York: St. Martin's Press, 1978. xvii + 350 pp., indexes, \$27.50 (cloth).**

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This volume has very little order or coherence but may offer a useful message about the nature of art. The articles deal with numerous aesthetic features of art, a variety of viewpoints on art, and analyses of many proposed social and ideological functions of art. All of these seemingly unrelated articles tell us that art is nearly infinite in its features and dimensions, pregnant with signification as well as with abstraction, individual and collective in its generation and interpretation, potentially powerful in its social imports and ideological expressions, and impossible to grasp in all its complexity and simplicity.

Art captures, expresses, and accentuates the enormous symbolic, creative, and aesthetic impulses and capacities found in Homo sapiens. In art, particularly in the best of it, human beings reach levels of symbolic, creative, and aesthetic expression that they themselves cannot fully comprehend. This is, in part, the source of the fascination art holds for humans, both on the creation side and on the side of analysis, interpretation, and evaluation. Each article in this volume deals with some feature, dimension, or import of art in general or in particular, and all of the authors seem to realize that they are focusing only on a very small part of an immense subject. Some authors (Wolheim; Dark; Swinton) take a broader perspective than others, but even the broadest of perspectives seems rather narrow in relation to the immensity of the topic. This is not, however, intended in any way to diminish the valuable insights and perspectives offered in many of the essays. Nearly all of the articles are well done from a scholarly point of view and provide informed, thoughtful, and useful material within the range of their particular forte.

I suspect that no reader of this volume would

find himself or herself captivated by all of the articles found therein. The articles vary from philosophic discussions of aesthetics (Wolheim; Swinton; Kaepler; G. Reichel-Dolmatoff) to distinctions between real and false Maori carvings (Gathercole); from cognitive aspects of Northwest Coast (Vastokas) and Asante (McLeod; Faris) art to pottery decoration as an indicator of social relationships (Frankel); from formal (Korn; Layton) and mathematical (Roof) analyses of art in single contexts to art in cross-cultural contexts (Dark; Graburn; Greenhalgh; Donne; Herman, Gathercole, and Reichel-Dolmatoff). There are a few essays (Frankel; Cardew; Nettleship and Gerbrands; Wilkinson; Kaepler and McLeod; Faris) that actually deal directly with the topic of art in society, but the real thrust of the volume seems to be more concerned with what art is in anthropology or to anthropologists (Dark); predictably, that is various.

***The Craft of Community Study: Fieldwork Dialogues.* SOLON T. KIMBALL and WILLIAM T. PARTRIDGE. Gainesville: Universality Presses of Florida, 1979. x + 280 pp., figures, photographs, glossary, bibliography, indexes. \$16.00 (cloth), \$7.50 (paper).**

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Sixty years ago, Malinowski complained that ethnographers do not say "by what actual experiences [methods]" they reach their conclusions and do not describe "an Ethnographer's tribulations." With some qualifications, the observation is still accurate, unfortunately so given the fundamental professional and personal significance of fieldwork. For this reason, if none other, Kimball and Partridge's well-written, often exciting book on "community-study research as an operational system" (p. 227) is an important contribution to the literature.

The authors carefully describe and analyze how one enters, works in, lives through, and departs from both the field and graduate school training. They discuss "the relationship between research method and data selection; the dialogue between mentor and student involving data and concepts; the successive stages in research development; and the relation between community-study method and the empirical study of community" (p. 227). Taken topic by topic, the discussions rarely break new ground and leave some issues unresolved—e.g., problems of sampling, whether one person can effectively do all the work called for in the name of holism (see for example chapter 5)—but as a whole the book presents a very solid framework for understanding and teaching ethnographic field method, surely one of the best available to us. In particular, the lively and systematic ac-

count of the movement from visitor, guest, explorer, participant-observer, and participant-operator (one incorporated into and able to manipulate a system) to research evaluator will be quite useful, even reassuring, to graduate students departing for the field. It also will remind their mentors of the tribulations, intensity, and fun of their own initial research. The discussion of the developing "dialogues" between mentor-student, researcher-informants, and finally in a fieldworker's own head is equally interesting and evocative of one's own career.

The best part of the book, for me, is the way in which Partridge, the student—guided, stimulated, and supported through an exchange of letters and field notes with his mentor Kimball (there also are a couple of letters to and from William Carter)—discovers Majagua, a community on the northern coast of Colombia, and the role and meaning of cannabis in it. Through increasingly probing "dialogues" with his mentor and informants, Partridge discovers that the community is composed of three "social sectors"—distinct economic segments which cut across social class and which are the material base for three subcultural units with their own social structure, world view (termed linear, mobile-isolate, and radial), ritual forms, and patterns of socialization. While one may disagree with Partridge about the mechanisms which "integrate" these social sectors into a single community, it is clear that they structure the place and meaning of cannabis in Majagua; it also is clear that the concept of social sector is much more useful and revealing than social class in comprehending Majagua and many other Latin American communities. Throughout the process of discovery, Partridge, as an energetic student able to surrender himself to and trust his teacher without losing his own identity, and Kimball, as a concerned teacher free from any sense of rivalry with his better students, inform each other. The exchange of letters, while remaining professional and formal, grows deeper and becomes more intense and searching over time as Kimball and Partridge work through methodological, substantive, and ethical problems, ambiguities, and risks of fieldwork and community study. It is a workaday world and also a ritual passage from apprentice to master craftsman.

In an epilogue, Partridge discusses the ethics of choosing a field problem, playing a role in the field (something both problematic and occasionally humorous), and the sometimes contradictory obligations to profession and informants. He believes that morally correct choices involved in all this are situationally specific and have no single resolution (p. 248), a position which probably is reasonable but makes for somewhat flat writing and suggests unrelieved moral anxiety. The epilogue sounds like the prologue for a more extended discussion.

In summary, this is a first-rate book which covers a lot of ground: method in social anthropology or, as the authors say, the natural history approach to community studies; master-appren-