

UCLA

American Indian Culture and Research Journal

Title

Shadows of the Buffalo: A Family Odyssey Among the Indians. By Adolph and Beverly Hungry Wolf.

Permalink

<https://escholarship.org/uc/item/6vd0z7nz>

Journal

American Indian Culture and Research Journal , 8(1)

ISSN

0161-6463

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Publication Date

1984

DOI

10.17953

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freedom of expression allowed as the capstone to a tightly controlled work of journalistic history. This freedom affords the book a final flavor lacking in Matthiessen's offering.

This is not to say that Peter Matthiessen's book is bad or unimportant, just that Weyler's is somewhat better. Matthiessen rightly insists that we must be aware of the facts and context of the movement represented—for him and many others of us—by Leonard Peltier. Weyler provides the broader and ultimately more appropriate vehicle through which such information may be properly understood.

Ward Churchill

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Shadows of the Buffalo: A Family Odyssey Among the Indians. By Adolph and Beverly Hungry Wolf. New York: William Morrow, 1983. 288 pp. \$12.95 Cloth.

It is difficult to identify the target audience for this book. Its dust jacket, with a sub-title describing it as "A Family Odyssey Among the Indians" and an illustration of a tipi encampment illuminated by headlights of a vintage sedan, would compete well in a drugstore or/and airport book rack. Since the book does not have an index, or bibliographic references, it was obviously never intended to be a scholarly research report. One may conjecture that it would appeal most of all to those who yearn for a return to the simple life, those frustrated members of our urban society who want to live off the land in primitive wilderness. If so, its message is clearly a warning that this is not a decision to be taken lightly, particularly if that wilderness is the Blackfoot Confederacy domain of northern Montana and nearby Alberta. Only on the last page do the authors explain that they wrote at the urging of tribal elders and that their objective was to assure a resentful younger generation of their honorable intentions when they took part in Blackfoot ceremonies and learned their ancient ways.

Basically this is one more tale of a White man marrying an Indian woman and writing about his life with her People. The idea is neither new nor unique. A century ago Swiss-born Adolph Bandolier was settled in with the New Mexico Pueblo Peoples, hard at work on *The Delight Makers* and other attempts to show

what "real Indians" were really like. James W. Schultz, who wrote under the pseudonym of W. B. Anderson for *Forest and Stream*, described his long and happy marriage to a Blackfoot woman in *My Life As An Indian*, published in 1907. There are enough others of the period that an interesting psycho-anthropological study might be made of their motivations and adjustment strategies. *Shadows of the Buffalo* appears to be different in its joint authorship, although it is primarily done in an "I-Adolph" and "she-Beverly" style. It provides an interesting case study of marital give-and-take between two cultures, not so much between Indian and White as between a rigid idealist with teutonic concepts about male dominance and a modern woman becoming more certain of herself and her capabilities. The story covers their first years together, from 1971 to 1974, when they tried out an alternative, non-technological lifestyle on the Blood reservation and in the nearby Rocky Mountain foothills of Canada.

Adolph Hungry Wolf was born Adolph Gutöhrlein in Germany where, as a young lad, he was fascinated by tales of American wild Indians. He was ten when his family moved to California. He joined the Boy Scouts, met some real Indians and read the novels written by Schultz about his life with the Blackfoot tribe. After culminating his education with a degree in history he worked at a series of jobs and acquired a wife and two children. By the late 1960s they drifted into full involvement with a reconstruction of Indian life. When his wife refused to participate further, he took their young son to a mutual friend, Beverly Little Bear, who agreed to join him with his endeavor. Beverly had grown up on the Blood reservation with a Blood father and a half-German mother. Her education at a Catholic boarding school had convinced her that God had cursed her by making her an Indian, and it was Adolph who got her interested in studying her own culture and exploring the values of a simple lifestyle. Her own marriage had also failed and she was supporting an infant son by working as an aide at the Indian school. Neither her community college degree nor his in history had given them specific preparation for the work they were about to undertake, but Beverly was related to several powerful elders who were eager to share the stories that most younger family members rejected.

During the years covered by this book, Adolph Hungry Wolf

produced the Good Medicine Series, slender booklets combining historical and contemporary photographs with edited oral histories from Blackfoot elders. Their title referred to holistic concepts, the unity of all things known in Blackfoot as "Natojewa" but popular with young Americans who were exploring alternative lifestyles. These were expanded into a coffee-table type volume, *The Blood People: A Division of the Blackfoot Confederacy*, published by Harper and Row's Native American Publishing Program in 1977. It was structured as if all the legends were collected at the Sun Dance Encampment of 1972, but the account given in *Shadows of the Buffalo* indicates that that event contributed only minimally to the publication. In 1980 Beverly Hungry Wolf's *The Ways of My Grandmothers* was published by William Morrow, covering much of the same material from a woman's viewpoint by emphasizing clothing, foods and child-rearing. The contrasting perspectives are intriguing. Beverly, for instance, writes about the traditional ways of preparing meat, tells of her own adaptations and provides recipes with menu suggestions. In *Shadows of the Buffalo* Adolph describes in detail his own hunting prowess and notes that, after he had dragged a young bull elk home through the snow, "for several days Beverly cut up the meat until her hands could hardly hold on a knife anymore." Adolph describes with pride his insistence that the family wear old-time clothes, while Beverly provides instructions for the making of moccasins and her own increased expertise in their construction.

For those who have read these other books by Adolph and Beverly Hungry Wolf *Shadows of the Buffalo* would provide interesting amplifications. A recurring theme involves their acquisition of medicine bundles and the concern shared with tribal elders because so many sacred items were not only put into museum collections but were on public display. In the conclusion of *The Blood People* Adolph describes how the Long Time Medicine Pipe bundle was removed from the Provincial Museum in Edmonton by its "spiritual" owners. In *Shadows of the Buffalo* this same account is personalized with a detailed description of his dreams about it, his visit to Many Gray Horses and his wife to discuss its return, conversations with a sympathetic ethnologist and a worried museum director, problems with unlocking the case and getting the bulky bundle and its accessories outdoors for a ceremony and then into his pickup truck for a return to the reservation. He concludes with the not-surprising state-

ment that he later found himself unwelcome at several conservative museums!

Shadows of the Buffalo appears to have little direct value to scholars of Indian culture. It would be of particular interest as background for someone working with the Blackfoot tribes, since anecdotes would supplement verifiable data. Perhaps its most relevant contribution lies in the vignettes illustrating the interface between the old ways and the new. Children reading comic books as soon as their tipi had been erected for the Sun Dance Encampment would be one example. The elder who complained that he could no longer predict weather since men had been walking around on the moon would be another, as would the elder who embarked on his first plane trip with the double protection of traditional prayers and the Catholic sign of the cross.

Adolph's insistence that his family revert to traditional ways sometimes met with absolute refusals, for example, when he wanted Beverly to give birth in their tipi. Sometimes he was persuaded of the value of modern technology, as when one elder convinced him to use a tape recorder so that the legends he was about to tell could be saved for posterity. And Beverly's parents, who were skeptical about the whole idea, tactfully gave him the smallest model chain saw as a gift-wrapped Christmas present; his later exchange for a larger one was an indication of his growing ability to relax some unrealistic expectations about the joys of life in the wilderness.

Perhaps the very reason given for the existence of this book is significant. When Adolph and Beverly Hungry Wolf started collecting Blackfoot legends and living the simple life, younger members of the Blackfoot Confederation were not interested in their own cultural background. The elders were worried because they felt their traditions would be forgotten. Within the time span of 1971-1983, as expressed in its brief epilogue, hope developed for a cultural future for the tribe. The challenge mounted by younger Indians against the authors can be seen as a positive part of this movement, an indication that traditions were becoming valued. In its anecdotal and casual way, *Shadows of the Buffalo* becomes in itself an artifact of the 1970s counter-culture and of the brief period in which many attitudes were changing.

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