Review of *Native American Art: The Collections of the Ethnological Museum Berlin* By Peter Bolz and Hans-Ulrich Sanner

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Written to accompany an exhibition of the same name at the Ethnologisches Museum Berlin (once known as the Museum für Völkerkunde), Native American Art provides a broad sense of the exhibition and the museum's holdings. Its authors' stated intention is to answer the frequently asked question: "How have all the Indian things in the museum gotten there?" The catalog does so in a manner that illuminates and extends our understanding of the Berlin Museum, anthropology museums in general, and American Indian cultures.

The catalog's first chapter, "Indians and Germans: A Relationship Riddled With Clichés," discusses some of the stereotypes of American Indian peoples, in particular those celebrated in German writer Karl May's romantic American Indian Winnetou adventure books. This is followed by a much too brief consideration of German Indian hobbyists and their continuance of stereotypes and clichés, as well as their occasionally more authentic understandings of American Indian cultures. The second introductory chapter, "Origins and History of the Collection," provides the historical contexts for the acquisition of North American Indian collections beginning in 1819, and ends with the present day (with some of this discussion concluding in the last chapter, "Modern Indian Painting"). An important segment tells the collections' history during and since World War II—their packing and protection from allied bombing, their removal by Soviet troops as war booty, and their subsequent mistreatment resulting in the apparent loss of important specimens. In an emotional conclusion to this story, Peter Bolz recounts the near miraculous return of the vast majority of the collections to Berlin.

In the Plains chapter, Bolz—who has traveled to the US frequently, spending time with Lakota people—demonstrates his understand-