

11-9-2016

## Native American Landscapes

Carol Walker Jordan

*University of North Carolina, Greensboro*

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### Recommended Citation

Jordan, Carol Walker (2016) "Native American Landscapes," *The Southeastern Librarian*: Vol. 64 : Iss. 3 , Article 9.

Available at: <http://digitalcommons.kennesaw.edu/seln/vol64/iss3/9>

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native of Costa Rica, had been working as the musical director of the Blue Room Orchestra in New Orleans' famed Roosevelt Hotel. His transition from orchestra leader to the directorship of the LSU marching band is the stuff from which legends are made. Soon, the band greatly increased in size and transitioned from military dress to purple and gold uniforms. The combination of the flamboyant personalities of Long and Carazo brought true excitement and glamour to the band, and this golden age of showmanship and fame would last until a more austere period was ushered in on the eve of the Second World War.

As the nation began to mobilize for war, the university and its band underwent significant changes. Not only was there a new, less exuberant, director, but women were being included into the band's ranks. Although LSU had accepted women since the turn of the twentieth century, they had not been a part of the marching band. The postwar years saw the addition of a costumed student tiger mascot, the inclusion of the "Golden Girls" dance team in half time performances, and adaptations to meet the needs of televised football games. The authors track the modifications, improvements, and modernization of the LSU marching band through the years, including the addition of female drum majors, as well as recent triumphs, such as the band's induction into the Louisiana Music Hall of Fame.

*The Golden Band from Tigerland: A History of LSU's Marching Band* is an engaging and entertaining read, not only for those affiliated with LSU, but also for those interested in the history of Louisiana, the traditions of college football, and the unique contribution made by marching bands to the American musical landscape.

*Kathelene McCarty Smith*  
*The University of North Carolina at Greensboro*

**Native American Landscapes: An Engendered Perspective.** Edited by Cheryl Claassen. Knoxville: University of Tennessee Press, 2016. ISBN 9-781-6219-0253-9. \$74.95



Cheryl Claassen's collection of essays caught my attention when she said, "The origin of "landscape" in Western thought and thus archaeology and anthropology is traceable

to the appearance of countryside paintings beginning in the early 16<sup>th</sup>-century canvases of Albrecht Altdorfer (Wood 2014)" (p. xiii).

Describing the paintings, Claassen goes on to reveal these landscape paintings "renders the land passive, docile and subjective, the same attitude projected by men onto women." By references to the sea and the land as feminine, using "mother earth" as an example, Claassen reminds us that the native peoples' landscapes were also filled with female spirits, caves, waterfalls, the earth and the night sky. Claassen raises the question of how differently men and women interacted with landscapes. Answers may differ as most stories we read tell us that men traveled the landscapes as hunters, warriors, and explorers while women "remained at home" and tended the land.

Through a series of nine essays, the mostly female authors explore topics of landscapes, storyscapes and ritescapes. Efforts are made to reveal how native women explored the landscapes that surrounded them and viewed them as gendered spaces. The landscape was a place for family and rituals.

As an opening to begin future research on differing peoples' perceptions of landscapes, Claassen has set the challenge for anthropology, archeology, art, environmental research, and globalization scholars to follow. Do our perceptions as male or female differ and if so, how and why?

Recommended for academic libraries, museum libraries and scholars who may study native people. Reference citations: p. 276-284.

*Carol Walker Jordan, Ph.D.*  
*University of North Carolina Greensboro*