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Author

Larson, Sidner

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arguing that Yeffe Kimball was really a white woman who played at being a Cherokee Indian is an interesting fact in its own right, and this woman's die-hard audacity and tenacity in doing so is truly remarkable. However, it matters little that she was playing Indian long before the era of political correctness, for it was, and still is, wrong. The game of "playing" Indian is an old one with whites amusing themselves by dressing up like Indians ever since the Boston Tea Party in 1773. In Anthes's mind, however, this strange behavior on Kimball's part seems to add at least some kind of integrity to her art insofar as accepting her as a modern artist and for including her in the evidence of modern art, as an anti-Indian as it were. So what is Anthes saying to white artists here? "Play at being an Indian, and modernity will love you for it." Barnett Newman's flirtation with Native art is something that seems odd as well. However, Anthes's argument for including the Native art of the time into the modern canon becomes so abstract using Newman's influence that Anthes begs the question of integrity and meaningfulness. Where is the brilliance here? Native art is not meaningless, and it has at its very finest, a deep integrity when viewed from the paradigm of the Native perspective. It is anything but shallow. Barnett Newman most likely had little idea about what he was arguing for, like his contemporary Picasso.

With regards to the artists DesJarlait, Howe, Morrison, Matinez, Nailor, and Tsihnahjinnie, the information Anthes presents here is at least noteworthy of our time even if the argument for their inclusion into modernity seems to hit some hollow notes. I say leave modernity to the European and American modernists who practised that form of art and leave Native art to the Native artists who brought that art to its fruition, for Native art will gain nothing by divorcing itself from the evidence of its own history.

Alfred Young Man

University of Lethbridge

Notebooks of Elizabeth Cook-Lynn. By Elizabeth Cook-Lynn. Tucson: University of Arizona Press, 2007. 208 pages. \$16.95 paper.

I remember when I was doing time at a much smaller university, where I had arranged to work with an adjacent American Indian community as part of my duties. As I was wont to do in those days, I organized, was principal speaker, and functioned as main taxi driver for an annual spring symposium featuring American Indian issues. This was a place that had a small but respectable press that rejected Sherman Alexie's first book of poetry out of hand. It also rejected me along with my high-flown ideas about Indians, but I was so busy teaching the largest schedule in the department and trying to hatch some kind of scholarship, that the only things that really registered were the small kindnesses advanced to me by certain people, and there were many of those.

One of those people was Elizabeth Cook-Lynn, whom I invited to one of the symposiums. She dutifully showed up, spoke to the small, primarily mainstream audiences, and graciously acquainted herself with the tribal

people she didn't already know while clearly enjoying visiting with those she did know from her early career in the region. At two or three junctures during the symposium I looked in on her, somewhat clandestinely, and each time I observed her patiently, and somewhat bemusedly, talking with students, faculty, and townspeople who did not have the first idea exactly *what* she was saying, but who were drawn to her words nonetheless. In the fullness of time I have also come to respect Elizabeth as an academic and writer who manages to treat American Indian issues in a scholarly way that nonetheless remains strongly grounded at a grassroots level. As some of the conference community has recognized recently, I believe she has laid some of the best foundations for American Indian critical theory since Vine Deloria Jr.

In *Notebooks*, Cook-Lynn recalls material from the lecture circuit ("What I Really Said at the UCLA Indian Studies Commencement 2004") that not only demonstrates what a surprisingly good poet she is but also illustrates her approach to contemporary American Indian issues. The disarming context she provides for "those snotty little essays" in *Why I Can't Read Wallace Stegner* (1996) is followed by an observation of the best of times and the worst of times associated with the call to affirmative action that is strongly associated with the history of Indian studies (57). The best of those times is articulated as the charting of careers in Indian studies that undertake several things: "to defend our indigenous legacies . . . in the appropriate ways, to regulate academic studies about us, and to transform our present condition" (58). This is followed by what Cook-Lynn calls "a strange little poem," but for me the poem "My Previous Life" is one of the best expressions of a life that I certainly recognize, and one of the best poems that I have ever read. The love-hate relationship many of us have with places that have given us a disciplined home from which to stray is made vivid in Cook-Lynn's acknowledgment of the bittersweet fact that we don't always learn to despise ourselves when our bellies are full (60).

The voice in *Notebooks* is modest, almost cautious, about the dynamics associated with education and writing. It is a voice that also takes time not only to admonish the mainstream but also to point out that Native attendance at Dartmouth or Harvard may not mean much and that Natives "publishing third-rate novels . . . and insulting poetry of self-hatred" need to balance these things carefully with writing that functions as "the ethical core of nation building that is occurring on our homelands these days" (63-64). Cook-Lynn announces in *Notebooks* that her next book, *New Indians and Old Wars*, is forthcoming. I look forward to a longer treatment of the issues raised in this shorter work and for the ways she will certainly find to advance American Indian sovereignty and nation building.

Sidner Larson
Iowa State University