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Reflecting upon her age, she states "I know I'm old but I still enjoy myself."

Florence's narrative is followed by a thorough analysis of its content. Blackman shows how her life history reveals vital themes and values in modern Haida life, details choices and adaptations available to Haida women, and tells how Florence's experience illuminates aspects of culture change. The book ends with an afterword, a sample of an unedited portion of Florence's narrative, a useful bibliography, and a brief index. It should also be mentioned that chapters containing Florence's first-person accounts are introduced with the image of a dogfish designed by her grandson, the noted artist Robert Davidson.

Blackman recognizes that Florence's narrative is a unique account of a remarkable life. She also knows that her life story speaks "to a whole generation of North American rural women." Blackman summarizes Florence's life with three of her statements: "I always tried all my best for my children. I tried all my best for the church. What I see still makes me happy." These statements are as straightforward and strong as the woman who uttered them. They also are a testament to a life well lived; one from which many lessons may be drawn.

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Native American Renaissance. By Kenneth Lincoln. Berkeley: University of California Press, 1983. 314 pp. \$22.50 Cloth.

It is not easy to assess *Native American Renaissance*. Its reach is so vast, its analysis so penetrating, its prose so engaging that an appropriate critical response defies coalescence and delineation. No other volume yet published on contemporary Native American literature carries comparable impact; no other critical stance yet taken on that literature provides comparable insight. Clearly, Kenneth Lincoln's book is welcome, an illuminating study of a Post-World War II literary phenomenon whose significance, originating in the distant past, informs the present and promises to enlighten the future.

Dedicated to Alfonso Ortiz, *Native American Renaissance* includes nine chapters, portions of which, Lincoln notes, have ap-

peared elsewhere. Each of the nine is carefully, almost artistically, chiselled, contributing to the movement and texture of the total study while simultaneously unfolding as an autonomous whole, an independent essay. Each of the nine, too, fuses a reverence for the past with a sense of the future, a union and continuum sustained by language in and from the present.

Preceding the nine is "Introduction: 'Sending a Voice,'" fourteen pages of context for what follows. Its every paragraph carries a contention or observation—sometimes more than one—engaging, if not startling. Four rubrics guide the examination that evolves: "'What-Moves-Moves'"; "'Deep-rooted Things'"; "'Reemergence'"; and "'Re-expressions.'" The effect of the four, and of all that lies within, is to lure the reader, especially the reader familiar with Native American literature and its criticism, to a fresh awareness of "the connective threads between the cultural past and its expression in the present" (p. 2).

Chapter One, "Old Like Hills, Like Stars," abandons rubrics. Assembled under the chapter title alone is "an introductory review of Indian history" (p. 15), nine pages long. Principal attention, perhaps predictably, accrues to the nineteenth century; but it is "the Old World" that "'discovered' the New World," Lincoln makes clear. Equally clear, and equally convincing, are the pronouncements from the current century: from D. H. Lawrence, from F. Scott Fitzgerald, and—most fortunately—from that most astute of observers, Vine Deloria, who in *Custer Died for Your Sins* remains tragically accurate in lamenting that "To be an Indian in modern American society is in a very real sense to be unreal and ahistorical" (p. 22).

Chapter Two, "Crossings," returns to four rubrics in Lincoln's captivating quest to survey translations, their role and effectiveness in presenting the past to the present, one language to another, the "flesh" to "print" (p. 24). No chapter in the book is richer; few chapters from contemporary criticism, regardless of the literature probed, are more skillfully woven. Lincoln's expertise—more important, his humanity—is at its revealing best as he proceeds to the conclusion that "Translation is a historical crossing . . . from manifest to manifesting cultures, past-to-present enacted through people" (p. 40).

"Ancestral Voices in Oral Traditions," Chapter Three, advances the rubrics employed to eight, a doubling of the revered four, all preceded by a terse introductory essay treating the an-

thropological as well as the literary. The prose remains engaging, the illuminations numerous. Key among the latter are Lincoln's assertions that "Indian traditions place words organically in the world as animate, generative beings" (p. 45); "Just as silence speaks primarily to the mind, so space is fertile without objects" (p. 49); and "Oral poetry is kinetic ritual" (p. 55).

Chapter Four, "A Contemporary Tribe of Poets," surveys the influence of a host of contemporary Native American voices, especially those heard through Harper and Row's Native American Series, initiated in 1972. Special attention centers on Duane Niatum's *Carriers of the Dream Wheel: Contemporary Native American Poetry*, published three years later, an anthology that communicates the hearts and hurts of sixteen artists, seven women and nine men, averaging thirty-one years of age. Among the sixteen is N. Scott Momaday, one of the pair of "Word Senders" on whom the following, strikingly valid, chapter focuses. Black Elk, Lincoln maintains, is the forebear to whom Momaday is most indebted; and it is thus the "great Voice" of the Holy Man of the Oglala Sioux, and the vision that "remembers itself" over the years, that the Kiowa writer projects and sustains (p. 96). With its brilliant juxtapositioning and interrelating of two artists—one literate, both eloquent, Chapter Five stands as an innovative contribution to contemporary understanding of "the way" crafted from "the remembered past" (p. 96).

Chapter Six, "Trickster's Swampy Cree Bones," examines the indefatigable figure, "more mythic than animal" (p. 122), who "stays on the prowl in the shadows of time, never satisfied, alert to whatever new original sin disrupts the world and keeps it going on going" (p. 147). That examination, featuring ethnologist, translator, and poet Howard Norman, precedes a sinewy thirty-five page chapter on somber, gifted James Welch, who "sifts the debris of two cultures in conflict" (p. 148).

"The Now Day Indian," Chapter Eight, maintains attention to "teachers of contemporary survivals" who constitute "a first generation of published Indian poets, novelists, and scholars" (p. 184). Simon Ortiz, Wendy Rose, J. Ivaloo Volborth, Barney Bush, and Paula Gunn Allen gain special scrutiny, critically celebrated voices asking and answering "questions of human beings needing one another" (p. 218).

Skillfully, the book's final essay shifts from a multitude of voices to a single, and singular, one, to that of "Grandmother Storyteller: Leslie Silko." Twenty-nine pages penetrate the tech-

niques and successes of the MacArthur Foundation "genius." Lincoln subtly probes the texture of Silko's treatments and themes, "the 'Whirling Darkness' . . . turned back on itself" (p. 250). Yet another noteworthy chapter results, a graceful, enlightened, and enlightening journey that ends a regenerating journey. The word "Sunrise" concludes both Silko's *Ceremony* and Lincoln's volume, echoing the Lakota Sun Dance Prayer from Red Bird that has introduced the latter. The cycle is complete, yet ongoing: *Native American Renaissance* captures the luster of Silko's works and the worlds from which they spring. Its illumination of an acclaimed artistry, verbal and visual, is simultaneously an illumination of the total Native American Renaissance and of the centuries of language that have inspired it.

What follows is also impressive: thirty-five pages of informative "Notes"; sixteen of wisely "Selected Bibliography"; and thirteen of a valuable "Index." But the worth of the book lies not in its critical apparatus but in its critical impact: like the literature it treats, it represents art shaped by memory, eloquence reaffirming the past while redirecting the future. Momaday, Silko, Welch and their contemporaries expand the parameters of American literature; Lincoln, the parameters of American literary criticism.

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Changes in the Land: Indians, Colonists, and the Ecology of New England. By William Cronon. New York: Hill and Wang, 1983. 241 pp. \$15.95 Cloth. \$6.95 Paper.

Ceremonial Time: Fifteen Thousand Years on One Square Mile. By John Hanson Mitchell. Garden City, New York: Anchor Press/Doubleday, 1984. 222 pp. \$15.95 Cloth.

Scholars have repeatedly plowed through the documents relating to New England history; one might suspect that the field is barren by now. And yet, two authors have worked the ground afresh by concentrating on the ecological dimensions of New England life, by comparing Indian and white participation in the New England environment, and by producing works of fruitful research.