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ing a topic that has long been overlooked. The story itself is not exciting or romantic, but it clearly shows the great diversity of Indian resistance. Whether such works deserve the title "new Indian history" remains to be seen.

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The Singing Spirit. By Bernd C. Peyer. Tucson: University of Arizona Press, 1989. 175 pages. \$24.95 cloth.

This anthology of early North American Indian short fiction is a valuable resource for students and instructors of Indian literature, for anyone interested in the development of the short story genre, and for all who relish a good read. The eighteen stories collected here were written and originally published (except one published for the first time here) between 1881 and 1936. In all, eleven writers are represented. Two stories are included for each of seven of these writers, one story each for the other four writers.

In his introduction, Peyer traces the development of early Indian writing, including Indian literacy and its history, missionaries and their effect on Indian writers, the Allotment Act and its influence on education, and the rising market for literature in magazines. Peyer critiques the stories, putting each into historical perspective. Notes immediately follow this useful introduction.

The book's format is noteworthy. Peyer provides a biography of each writer, followed by a comprehensive bibliography. These biographies and bibliographies are not tucked away at the end of the book but are included as part of the text, as a prelude to each writer's short story (or stories).

Peyer appropriately begins the fiction collection with the earliest piece—Susette LaFlesche's "Nedawi" (1881), a romanticized description of an early Indian lifestyle. LaFlesche, an Omaha, clearly wrote this for non-Indians as an illustration of an idyllic way of life. She even directly addresses the non-Indian reading audience: "Instead of saying 'Oh! Oh!' as you would have said, they cried 'Hin! Hin!'" (p. 6).

Pauline Johnson, an Ontario Mohawk, takes this same sort of explanatory approach in "A Red Girl's Reasoning" (1893). This story begins as a romanticized rendition of a mixed-blood

woman's happy marriage to a white man. Midway through the story, however, the plot takes a tragic twist: The mixed-blood protagonist leaves her beloved white husband, who has decided unequivocally that her Indian religion does not measure up to his Catholicism. Peyer believes that by idealizing the mixed-blood protagonist, Johnson has revealed her own insecurities. I disagree with his assessment; I see Johnson as writing about an acute, painful problem—the inability of some to show religious tolerance.

Johnson's approach changes in "The Tenas Klootchman" (1911), the last story she published. The first-person narrator of the story observes and comments on someone she only briefly encounters. She recounts the stranger's story of the death of a baby girl and the adoption of another, orphaned baby girl—so tragic, so fateful, a comment on the mysterious workings of the human condition, a fine and touching tale.

Angel DeCora, a Winnebago, also deals with the death of an infant in "The Sick Child" (1899). The first-person narrator recalls how she reacted, as a young child, to the death of her baby sister, who could not be cured even by tribal healers. Again I take exception to Peyer's view. He sees this story as addressing "the concrete issue of the high rate of child mortality on the reservation, the medicine man's loss of his healing power when confronted by what is presumably an imported disease" (p. xiii). I disagree. To me, the theme simply is a child's realization that death is part of life.

William Jones, a Fox, captures the essence of old-time storytelling in "In the Name of His Ancestor" (1899). A young boy, anxious for his father's return, compels his mother to tell the story of his name. What ensues is a story within a story, of tribal interaction (Sioux and Fox), deceit, murder, sorrow, revenge, tight tribal and family ties.

Trivial rivalry serves as a backdrop in another of Jones's stories, "The Heart of the Brave" (1900). The confrontation, this time between the Osakie and the Comanche, is not an ordinary one. Nor is the telling of the tale. Jones's intermittent use of Indian words like "[t]akwaki, the cruel frost" (p. 59) and "natawinona, the powdered dust of sacred herb . . ." (p. 62) enforces the images created with his apt, uncluttered description.

In Francis LaFlesche's "The Story of a Vision" (1901), young boys compel a storyteller to tell "a true story, something you saw

yourself" (p. 69). The storyteller delivers, recalling hard times, endurance, a shaman's guiding vision. The multifaceted role of the storyteller in Indian life is captured most succinctly in this brief tale. The teasing, roguish mood of the characters before and after the storytelling contributes to the realism and appeal that LaFlesche (Omaha) has created here.

Gertrude Bonnin, Sioux, tells a biting, tragic tale in "The Soft-Hearted Sioux" (1901). The spiritual approach of the Sioux contrasts sharply with Christianity, resulting in some terrible events—a slow, agonizing death, an unintentional murder, a hanging. This dreary tale grates at the senses—"For two days I had not seen any food. But my own cold and hunger did not harass my soul as did the whining cry of the sick old man" (p. 83).

Bonnin's "A Warrior Daughter" (1902), on the other hand, is an adventure containing the accomplishment of a heroic feat. Although a bit melodramatic and somewhat incredible—"A burning rage darts forth from her eyes and brands him for a victim of revenge" (p. 91)—the story holds the reader's attention with fast-paced intrigue.

In "The Gray Chieftain" (1904), Charles A. Eastman (Ohiyesa), a Yankton Sioux, powerfully presents the relationship between a hunter and the animal hunted. The gray chieftain—a spoon-horn mountain goat—and his kind are personified and characterized at length while the two hunters quietly, slowly observe their prey—"Let us learn to know him better" (p. 103).

It is no wonder that Peyer has named his collection after Eastman's story, "The Singing Spirit" (1907). Here the narrator could be likened to an old-time storyteller, well versed at his craft. He captivates his audience with a tale of an intriguing late-winter search for buffalo. Suspense is created and sustained as the protagonists (Yankton Sioux), in the dark of night, approach a being—"whatever it was, they had never heard of anything like it in all their lives" (p. 112). The action quickly moves to another camp—that of a Canadian mixed-blood. Danger and intrigue ensue, but the climax comes when the two stories merge and the Yankton Sioux encounter the Canadian mixed-blood.

Peyer chose to include two items (1906, 1907) from Alexander Posey's collection of Fus Fixico letters. In these two letters, Posey, a Creek, skillfully and scathingly attacks local politicians. Each letter is written in dialect, most humorous in satirical bite.

John M. Oskison, Cherokee, tells a clever, poignant tale in

"The Problem of Old Harjo" (1907). He constructs an acutely humorous dilemma, illustrating the disparities between the Indian approach and Christianity. A young Christian missionary, with "one enthusiasm—that for saving souls" (p. 129) is elated when Old Harjo is ready "to repent and be saved" (p. 128). Oskison aptly portrays the missionary's frustration when, after all her efforts, the church stands firm and will not allow a bigomist such as Old Harjo to join the flock.

Oskison's tone is considerably more serious in "The Singing Bird" (1925). Taboos, infidelity, devotion, lust, trickery, deceit, suicide, and triumph are played out in this complex story. With murder imminent, the characters illustrate firmly entrenched ethical codes and tight spiritual connections.

John Joseph Mathews, an Osage, memorializes a storyteller in "Ee Sa Rah N'eah's Story" (1931). The narrator looks back on his boyhood and "the realm of fantasy" (p. 154) that Ee Sa Rah N'eah created for him through his storytelling. Early in the story, the focus is on the relationship between the eager listener and the storyteller. The listener skillfully elicits a story—a hunting story told in dialect, rich in the telling, rich in repetition.

The last two stories of the collection are by D'Arcy McNickle, a Salish-Kootenai-Creek. Rather than presenting these stories from an Indian perspective, McNickle uses the viewpoint of a white man, Major Miles, whose task has been "corralling twenty-thirty Indian kids, dragging them out of hiding places, getting them away from relatives and together in one place" (p. 162), all in preparation for sending them to boarding school. The story reveals the major's thoughts as he and the children await the train. Here McNickle illustrates cultural imperialism at its core. The major never strays from his purpose; he sees no harm in what he is doing: "He wanted to make clear what this moment of going away meant. It was a breaking away from fear and doubt and ignorance" (p. 166).

The same sort of perspective is found in McNickle's "Hard Riding," published for the first time in Peyer's book. This time the reader is in the mind of the agency superintendent whose perspective is equally as narrow as that of Major Miles. The superintendent is hell-bent on getting "those crazy mountain Indians" (p. 168) to form a court system. Using this protagonist, McNickle illustrates cultural incompatibility, cultural imperialism, single-

mindedness, and federal government policies at their worst, all with a humorous twist.

Peyer has assembled some important contributions to literature in this collection of short fiction. The reader experiences a diversity of styles and approaches—LaFlesche's romanticized stories, Eastman's magical life-and-death intrigue, McNickle's scathing satire. This book marks a transition, a merging of spoken literature with the written word, a most worthy assemblage of stories.

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The Pequots in Southern New England: The Fall and Rise of an American Indian Nation. Edited by Laurence M. Hauptman and James D. Wherry. Norman: University of Oklahoma Press, 1990. 268 pages. \$24.95 cloth.

In May 1637, an English Puritan army, accompanied by a contingent of Indian allies, surrounded and burned the main fort of the Pequot Indians in southern Connecticut, cutting down all who attempted to escape the conflagration. Most of the Pequot warriors were absent at the time of the assault, and the English killed between three hundred and seven hundred Pequot men, women, and children. The power of the tribe was broken forever, the people were dispersed, and the way was opened for English expansion up the Connecticut River. For centuries after the massacre and diaspora, the Pequot seemed to hover on the edge of extinction; in 1940, only one family remained on a tiny, two-hundred-acre reservation.

However, like many East Coast tribes that suffered early devastation and dispossession, the Pequot survived. Few in number, usually poverty-stricken, and accorded only grudging acknowledgment as Indians by their non-Indian neighbors, such groups managed to maintain the core of their cultures and to preserve their identities over centuries of hard times. And, like many other eastern "remnant" groups in recent years, the Pequot have reasserted their rights and identity and embarked on a program of rebuilding their nation. In the 1970s, the western or Mashantucket Pequot wrote a tribal constitution and elected an energetic