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racism (“A Freedmen Rhyme”), these poems fulfilled the expectations of that highbrow elite.

For contemporary readers, for whom aesthetic concerns are secondary to political ones, perhaps the other volumes created by Sivils take priority, but within the neglected yet central field of Native American poetry, nothing is lacking from this volume. Complete with an excellent introductory essay, annotations, and source notes, as well as the inclusion of multiple versions of some poems and a chronological presentation, this collection will be invaluable to scholars and students alike and would serve as an excellent example of a Native American artistic voice during the Allotment Era, with sufficient scholarly support provided by the editor in order to lead scholars and students toward further study. Finally, a collection of poems that Creeks, Native American literature readers, and even Posey would be proud of!

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Spring Salmon, Hurry to Me! The Seasons of Native California. Edited by Margaret Dubin and Kim Hogeland. Berkeley, CA: Heyday Books, 2008. 118 pages. \$16.95 paper.

Spring Salmon, Hurry to Me! is a culturally significant collection that weaves together the stories and poems of contemporary California Indian writers with legends from the past. The collection opens with a foreword by Darryl Wilson, or Sul'ma'ejote (Pit River Nation), in which he suggests that the stories and poems are offered to sustain knowledge about the land for future generations. Editors Margaret Dubin and Kim Hogeland have honored the knowledge Sul'ma'ejote refers to by carefully organizing the legends, stories, and poems to reflect the importance of living in relation to the land and its seasonal rhythm. The collection is divided into four sections and emphasizes the need for a seasonal relationship between individuals and the lands they inhabit.

The first section, “Winter,” opens with a woodcut by Frank LaPena (Nomtipom Wintu). LaPena’s woodcuts provide the reader with a powerful image to frame their readings of the various seasonal sections. The opening woodcut features a hibernating bear in a forested landscape with a snow-capped mountain in the background. This image compliments the Shasta, Maidu, and Yana legends that begin the section and feature the winter adventures of Coyote and Wolf. The section gracefully moves into stories and poems by Stephen Meadows (Ohlone), Janice Gould (Konkow), Sylvia Ross (Chukchansi), Deborah Miranda (Esselen), Georgiana Valoyce-Sanchez (Chumash/Tohono O’odham), Darryl Wilson, and Greg Sarris (Coast Miwok). Miranda’s “Petroglyph” emanates an awareness of how to interpret the tracks made in fresh snow. Signs of human activity are blanketed in white, and a young girl “follows a string / of cloven hearts wandering from woods” (19). The poem redefines the word *petroglyph* by suggesting that the land can also be read in an ancient fashion, but it also connects with the present

through references to the girl's nightgown and her father's tools. All of the texts in "Winter" convey varying perspectives regarding the season and offer crucial knowledge about deciphering the language of the land, root gathering, proper winter behavior, hunting, and the importance of working together to survive.

LaPena's "Songs of Spring" introduces the next section of the collection. In this woodcut, LaPena vibrantly displays the plant and animal life that represent signs of spring. An excerpt from a Wintu song about flowers and a minnow maiden begins the section and is followed by Atsugewi and Nomlaki stories about spring. "The Lazy Man and the Tamciye" is an Atsugewi tale about a man who meets two *tamciye* women, or guardian spirits who bring luck and strength, as he goes to gather pine nuts in the spring. The lazy man accepts the hospitality of the women and accompanies them to their house. However, once he tires of them, he begins a return journey home and foolishly abandons the two women along the way, losing the promise of a good living and the respect of his family. Like the other stories in "Winter," this story draws attention to seasonal forces and points out the importance of individual responsibility to the land.

The remaining poems and short stories in the "Spring" section further emphasize the significance of indigenous knowledge. Dorothy Ramon (Serrano) offers a nuanced understanding of the yucca in "Picking Yucca Flowers," and her contribution is all the more meaningful because it includes the Serrano language. Ramon's personal knowledge of the Serrano language was instrumental to its survival, and the text reveals detailed knowledge about the yucca in the Serrano language and in an English translation. Her words are followed by the work of Shaunna Oteka McCovey (Yurok/Karuk) and other writers already introduced in "Winter." Wilson concludes "Spring" with "*Kweme Psukitok*, Spring Maiden; *Amal*, Flower Maiden," in which he tells a story that conveys the beauty, wonder, and magic to be found in the blossoms that emerge during the spring. Wilson points to the importance of listening to the songs that can only be heard with the heart, songs that embody the power of spring.

As the collection moves into the "Summer" season, it presents the work of Francisco Patencio (Kauisik Cahuilla), a notable storyteller, religious leader, and elder whose *Stories and Legends of the Palm Springs Indians* was published in 1943. Patencio's selection from "The Quail Legend" details the origin of the quail song and the knowledge that can be gained by understanding the behaviors of quails in the summer months. In a similar fashion, Ramon's "Why People Do Not Kill Tarantulas" emphasizes the need to respect tarantulas because their emergence from the ground signals when edible plants are ripe. Many of the poems and short stories contain in-depth knowledge about the summer months, but the texts also include contemporary perspectives that include details about jam-filled jars, the Fourth of July, fireworks, and the aftermath of Japanese internment and the nuclear bombing of Japan during World War II. Georgiana Valoyce-Sanchez's "Summer 1945" is a haunting poem that describes a young child's summer experience with an abandoned Japanese schoolhouse in East Los Angeles, and the concluding piece is a

short story by Greg Sarris, "Osprey," that describes memories associated with summer in the lands that were once shared by Coast Miwok, Kashaya Pomo, and Southern Pomo peoples.

"Fall" ends the collection, and the section opens with a LaPena woodcut that features drying fish, acorns, quail, and a figure with a necklace, sash, and what appears to be a deer-skull head. The first excerpt is from "Ishi's Tale of Lizard" and is translated by Leanne Hinton. Ishi (Yahi) tells the story of Lizard as he travels to gather pine nuts, avoids a conflict with a Yawi war party, and calmly moves along the trail. Ishi's history illuminates a tragic fragment in the indigenous history of California, and yet the story keeps alive ways of life once deemed extinct. Ishi's story leads seamlessly into Lucy Thompson's short story "The Acorn." Thompson (Yurok) relates the story of a family gathering acorns and a young girl who uses a special acorn to make a tiny cradle and small set of baby clothes. The kernel of the acorn becomes a little boy, and she tries to capture him. However, he escapes out to sea, and in her frustration she hurls a stone pestle toward him, which becomes a special feature of the landscape that is visible to this day. The stories and poems in "Fall" sustain knowledge about the landscape, hunting, harvesting, and indigenous history of California.

The careful organization of *Spring Salmon, Hurry to Me!* offers a vibrant perspective and demonstrates the integrity of indigenous lifeways. The collection has been expanded from a feature series originally published by the Heyday Institute's magazine, *News from Native California*, and the writers featured within the book transcend the limitations of written genres. Poems explore the boundaries of the genre, and short stories often include didactic cultural references rather than focus specifically on the triumphs or tragedies of human characters. Furthermore, the collection offers a unique approach to gathering indigenous voices and stories from a particular region. This seasonal approach is not common among other collections of American Indian literatures, but the success of this book is evidence that it should be, as it offers a collective wisdom around living in relation to the land.

Spring Salmon, Hurry to Me! accomplishes what Wilson promises in the foreword; it reveals the continuous knowledge of the people who have called these lands home since time immemorial. Dubin and Hogeland have edited a stunning collection of woodcuts, poems, short stories, and sacred legends. *Spring Salmon, Hurry to Me!* challenges others to move away from a strictly chronological history that focuses on progress to one that embraces that which is most important to human existence, a knowledgeable awareness of the natural world and the need for a responsible relationship to it. The collection is an invitation to further research that continues to synthesize indigenous perspectives of land, not only those perspectives indigenous to California but also those that offer insights into various regions around the globe. As Wilson mentions, "the old ways are gone; instead, we have poems and memories"; these "poems and memories are not a longing for the past, they are a planning for the future" (ix).