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Author

Mann, Barabara A.

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resented the input. Others, who held hard to their limiting judgements, verbally attacked me” (p. 133). Later in the book Sams writes, “Another example of spiritual arrogance is the condescending behavior in the one who believes that he or she is ‘the enlightened one.’ We see this behavior again in the overt or covert competitive comments of people who...must falsely reinforce their authority by demeaning the beliefs or actions of others” (p. 173). Clearly, Sams does not see this behavior in herself.

Finally, *Dancing the Dream* is riddled with contradictions. Throughout the book Sams reiterates that there is no shame or blame in choosing to not walk any or all of these paths. Later, however, she makes condescending comments about others who are not on the same level as she: “Can we honor the spirit housed in the body of a hopeless wino lying in the gutter as equal to our own?” (p. 251)

Lest the verdict need reiteration, *Dancing the Dream* does nothing to further the advancement of accurate portrayals of Indian peoples.

Marie Julienne

University of California, Los Angeles

The Great Peace: The Gathering of Good Minds (CD-ROM). By Raymond Skye et al. Brantford, Ontario: Working World Training Center, Incorporated, 1999 (<http://www.greatpeace.org>). \$199 individual; \$395 organization.

I have been working in academia long enough to know that a special schizophrenia operates in ethnohistory. On one hand, Euramerican scholars just adore Native Americans. On the other hand, ethnohistorians’ cuddly fuzzies last precisely as long as Natives themselves remain peripheral, banished, exotic, and silent. Let a living Native step forward to speak and the ethnohistorian’s supposed adoration suddenly curdles, replaced by thunderous allegations of falling standards that hit the podium like the driven rain.

This wearisome routine reflects a continuing and utterly colonial struggle over who shall be empowered to tell whose stories. To date, it has largely been Euramericans who write the “definitive” works on Native America. These works provide stunningly little reference to the traditions, let alone the perspectives, of those they purport to describe. The contents of their books are rigorously Euro-formed, and are seldom if ever sent to their Native subjects for “peer” review.

Thus, many former “informants” simply stopped talking to Western scholars altogether—except to talk back, and take back, the telling of their own traditions. At the same time, college graduation no longer automatically confers on Native scholars the degrees of separation from their own people that the old civilizers had in mind. Instead, Native scholars often work hand-in-hand with oral traditionalists for the good of the community, and openly heed the guidance of dreams and visions.

It was in this new, self-determined mode of telling history that *The Great Peace: The Gathering of Good Minds* came into being. An interactive CD-ROM,

The Great Peace contains Haudenosaunee tradition, history, culture, and perspectives as presented by the Iroquois themselves. Moreover, the project was initiated in the most traditional way possible: at the behest of the spirits.

In 1995 Turtle Clan Tuscarora artist Raymond Skye had a dream. Far from the figurative sense in which Westerners “have a dream,” Skye’s vision was an old-fashioned, spirit-speaking journey through the past and into the future. As he stood with the Old Ones on a hill overlooking the ages, their silence made him realize that he was to present the sacred traditions, culture, and history of his people to the wider world. Acting on the dream with the aid of his Turtle Clan Oneida friend Jeff Burnham, president of Working World Training Center in Brantford, Ontario and initiator of the project’s computerized format, Skye pulled together a largely Iroquoian team of keepers, scholars, elders, musicians, writers, artists, photographers, animators, and computer programmers. Working from a communal base, each added his or her own special abilities to this repository of Haudenosaunee wisdom.

I have seen many “resources” on the Haudenosaunee over the years, but *The Great Peace* is unique in that the people themselves speak in their own unmediated voices. What the viewer will not find on the CD-ROM are the reductionist evaluations of Western scholarship following each presentation, drowning out the Native voice in an interpretive overlay that “explains” or “corrects” supposed shortfalls in the original. In a welcome departure from such academic methods, the true experts—noted elders and keepers of both sexes—are acknowledged, scrupulously named, and often pictured.

Not the least of these was Cayuga Chief Jake Thomas of the Snipe Clan (1915–1998), arguably the greatest Iroquoian keeper of the twentieth century. He was the last living keeper fluent in four dialects and able to recite the great traditions of the League in its five original dialects. His keepings reached back through antiquity, linked in time to the voices of the Old Ones. Thomas died shortly after making his contributions to *The Great Peace*.

The authenticity of *The Great Peace* lies not only in its recognition of the Iroquois as experts on themselves or in its community-based strategy, but also in the style and length of its presentations. The ancient element of orality, so crucial to Iroquoian culture, is foregrounded, allowing living community leaders to address viewers personally, the only proper way to transmit tradition. The presentation style is also unabashedly traditional in that it expects the listener to exercise his or her attention span. Estimates are that it would take a minimum of two weeks to explore all the screens and a lifetime to absorb their lessons.

Central to the CD-ROM is its beautifully crafted artwork, especially that by Raymond Skye, depicting the seminal events in Haudenosaunee history, as counted in the traditional, not the Western, way. The menu screen provides visual access through a triptych, one for each of the Three Epochs of Haudenosaunee Time, with details in each painting acting as links leading viewers deeper into the subsections. In fact, there are nearly 3,000 screens available on the CD-ROM. The associational logic of the Iroquois underpins this format.

The artwork by Skye, Don Gibson, and Arnold Bomberry immeasurably enhances the mood projected by each epoch presented. The visions of second

epochal warfare were haunting, but the depiction of Sky Woman standing alone on the back of Turtle as Turtle Island (North America) was being formed in the first epoch of time was breathtaking. The effect of that and subsequent paintings, coupled with the overvoice of Marge Henry, Turtle Clan of the Cayuga Nation, reciting creation tradition, lingered long after the creation screens had dissolved. This is how tradition is meant to be relayed, not through dead bugs on bark, stuffed into the dry maw of books.

A very pragmatic feature of *The Great Peace* allows users to select the level of intellectual sophistication they desire. As a result, viewers may begin at almost any level of knowledge and still be accommodated, making the CD-ROM right for use by elementary and secondary school teachers, as well as by students and scholars in university libraries and museums.

Barbara A. Mann

University of Toledo

A History of Dogs in the Early Americas. By Marion Schwartz. New Haven: Yale University Press, 1997. 233 pages. \$32.50 cloth; \$15.00 paper.

This rather ambitious project analyzes the history of the dog in North and South America. Marion Schwartz, a research assistant in the department of anthropology at Yale University, relies on ethnographies, archaeological findings, canine biology, and art and literature in presenting a compelling view of dogs as a distinct cultural player in the history of the Americas.

Chapter 1 establishes the link between the dog and the wolf and the genetic disparity between dogs and coyotes. Schwarz defends this view using fossil records, geographic evidence, and behavioral characteristics. Once he establishes this genetic link to the wolf, Schwartz moves forward, considering the unique place of the dog in early American culture while drawing from many detailed sources to identify the dog in the context of indigenous creation myths. Then Schwartz intelligently sets up a dialectic between the dog as myth and the dog as a real-life participant in development of the American landscape.

The history of hunting, hauling, and herding dogs begins chapter 2, with a detailed discussion of North American hunting-and-gathering peoples and their dogs. Here it is quite obvious that Schwartz is retracing old ground and examining Native American dog myths without being dull. There is plenty of new information in this book for scholars interested in dogs and their relationship to specific cultures, especially the Native peoples living in the Pacific Northwest. The particularly interesting section entitled "The Hunt and the Ritual of Hunting" presents the author's argument that dogs, women, and men are given distinct roles in Native social strata. She argues that work joins dogs and women, hunting links canines and men, and sexuality unites men and women.

Chapter 3, "The Edible Dog," is probably of little interest to dog lovers but offers much in the way of analysis of the treatment and perceived value of