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nature, even though they are perfectly regular. Often a Koasati cognate will have a consonant cluster that has been lost through phonological change in Alabama, e.g., *okchaaya* 'to come alive' (cf. Koasati *okcáyyan*) and *oofaaya* 'to be shy, timid, ashamed' (cf. Koasati *ofáhyan*).

The English-Alabama finderlist is just that, a list in which English words are glossed by Alabama words. The reader is expected to turn to the Alabama-English dictionary to find the full meaning and use of the Alabama words. One fears that some readers will use the finderlist as an English-Alabama dictionary, which it is not and was never intended to be. Because of the nature of this section, fine distinctions are not made between English homonyms; thus under one entry, *bat*, one can find *bat* the animal, *bat* the tool, and *bat* the quilting material; under *light*, *light* of the sun, *light* of weight, and *light* of taste.

The appendix of affixes will be of great interest to linguists, since it contains a list of nearly all affixes used in Alabama, each with examples, some of them quite extensive. In the Alabama-English dictionary the reader is left to pick out the exemplified word from the example sentence; in the appendix of affixes, the exemplified affix is underlined in the example sentence. Furthermore, the vast majority of examples are taken from natural texts, which enhances their linguistic value.

The work as a whole, like every book produced from camera-ready copy, contains some typographical errors, although these do not interfere with the usefulness of the work. The most important errors are found in the morphological analyses, where -\$chi ought to be -chi<sup>1</sup>, and -ka\$ ought to be -ka<sup>1</sup>.

In spite of these minor problems, this is an excellent work and will serve as a foundation for the study of the Alabama language in the future.

Geoffrey Kimball  
Tulane University

**An Eagle Nation.** By Carter C. Revard. Tucson: University of Arizona Press, 1993. 140 pages. \$35 cloth; \$14.95 paper.

Carter Revard is a gracious, generous poet who has been long-deserving of the extended, book form in which he makes his debut with *An Eagle Nation*. That generosity shines through from the

start, as Revard singles out friends, family, and colleagues for thanks in a powwow-esque "Giveaway Special." Then, in three wonderfully different sections, he shows why his is one of the most mature and highly crafted voices among contemporary American Indian poets.

The first section, "An Eagle Nation," contains a set of poems in which Revard shows what he means when he says he is attempting to bring the muse to Oklahoma. The attention to detail, form, and linguistic nuance comes straight from the most elegant and canonical of European and American poetic traditions, bespeaking Revard's training as a scholar and a reader of everything from medieval riddles to the Beats. Yet the details, the sounds, and the textures are those of the Oklahoma Indians from his family. Whether in Washington, D.C. noticing buffalo nickel Indian heads on trash cans or along Buck Creek in Osage County, Oklahoma, listening to the "summer language of cardinals," we find in Revard's art a daring hybrid of traditions that recognizes, refuses to give in to, and finally transcends ideologies.

In a particularly nice moment, Revard's Aunt Jewell, an elderly Ponca relative, manages to get the attention of a wounded, caged eagle at the Oklahoma Zoo. A white couple standing nearby had failed to attract the bird's attention by snapping their fingers and clucking. She speaks to the eagle in Ponca, asking him to take their prayers up, although he is as confined as she is. Revard writes, "He partly opened his beak/ and crouched and looked head-on towards her,/ and made a low shrill sound./ The white couple were kind of dazed, and so was I./ I knew she was saying good things for us./ I knew he'd pass them on./ She talked a little more, apologizing/ for all of us, I think" (p. 33).

The second section, "Homework at Oxford," gives a sustained look at Revard in the milieu that has shaped so much of his poetic and aesthetic sensibilities: his years as a Rhodes scholar at Oxford. Although these poems recount various adult experiences from Oklahoma, Santa Monica, the Isle of Skye, St. Louis, Oxford, and others, the book reads as a reflection of, and a testament to, the highest ideals that a young man from rural Oklahoma might find attractive among black-robed scholars, inquisitive young minds, and the hand-in-hand search for knowledge and mystery.

Here, Revard juxtaposes some ironic, often harshly worded and technical statements on energy policy in the 1960s with richly thoughtful and observant poems that see, for example, "the next blue morning/ and the gray Pacific meet/ as the Palisades fall away/

two sparrowhawks are beating/ their tapered wings in place, watching/ for jay or cherwink to stray too far/ from their thorny scrub to get back" (p. 61). The effect is not so much stunning as it is thickly suggestive to a world in need of intelligence that can beautifully touch, beautifully see, and beautifully name the variety of life that surrounds it.

Fittingly, only at the end of the section do we see the young Rhodes scholar doing his "homework." After a night of reading European and English classics, "Crouched and shivering, here on the soft blue-velvet sofa" (p. 75), the reminiscent young man of the poem goes outside and remembers Oklahoma and his relatives. After he recalls the animals, the creeks, the people, and the feel of morning from those thousands of miles away,

Now here in the garden are singing blackbirds at dawn,  
And a light goes on in the second floor of St. Alban's now.  
That will be Gilbert Bray, my scout, washing up all the china  
From last night's orgies: I'd best look in, maybe halt the  
    damage  
With a shilling for my part, before I sit down, sore-eyed  
With memory flushed from this dark hour when I might  
    have slept,  
To puzzle out fifty lines of *Beowulf* . . . (p. 83).

The contradictions of experience and perception that could become a cheap, shallow opportunity to speak of mixed-blood, always-alienated realities become instead a deeply human—albeit privileged—portrayal of the process of making sense of complexity.

The third section, "Sea Changes," does not have as strong a thread linking its pieces together as the earlier two, but it has many effective and evocative moments. As in other places in the volume, Revard reveals a wonderful ability to take the technicalities of geology and turn them into rich poetry. His ability to take the point of view of a birch tree or a rock, for example, is quite impressive, though never sentimental. The three occasional poems at the end—celebrating matrimony, a Phi Beta Kappa award, and the birth of a granddaughter to American Indian poets Joy Harjo and Simon Ortiz—provide a fitting closing that reveals Revard's gentle and generous poetic spirit.

With an agility that readers familiar with Carter Revard's work will recognize, and new readers will be afforded a long drink of, Revard is able to be many things at many times. He has a deeply

textured relationship to classical, canonical poetry's forms and nuances. He has a strong regional attachment to the way people and places in the corner of the earth that produced him articulate themselves into the world of sight, sound, and feeling. He has a delicious curiosity for the way the world works and names itself, whether at the level of seedy pop cultural icons, political institutions, geological phenomena, or personal and individual ambition. And he has a cunning awareness of the twists and turns of his contemporaries in American Indian poetry.

His demanding work has paid off nicely in a volume that can expand its readers' notions of whatever subject his imagination and pen touch.

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**From Mission to Metropolis: Cupeño Indian Women in Los Angeles.** By Diana Meyers Bahr. Norman: University of Oklahoma Press, 1993. 184 pages.

According to anthropologist John Davis, "the way knowledge is made affects knowledge itself—its shape and its content—and knowledge in turn affects decisions, some part of our explanation of how social groups came to be as they are must be concerned with how people come to know the past" ("History and the People without Europe," in *Other Histories*, 1992). In her treatise, Diana Meyers Bahr combines anthropological and ethnohistorical data in order to explain the ways in which three generations of females from a Cupeño family experience and express cultural change. By providing textual snapshots of the behaviors and perceptions of a mother, daughter, and granddaughter who live together in Los Angeles, California, Meyers Bahr offers readers a portrait of how these women continuously negotiate their personal and collective ethnicity(ies) in an urban setting.

Meyers Bahr focuses her attention on the ways in which the narrators—Anna, Patricia, and Tracie Dawn (pseudonyms)—manifest distinct, yet overlapping forms of Cupeño *mentalité*. Taking her cue from historian Jacques LeGoff (Jacques LeGoff and Pierre Nora, *Constructing the Past: Essays in Historical Methodology*, 1983), Meyers Bahr asserts that each member of the Dawn family employs mental images of Cupeño and California Indian cultural