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American Indian Culture and Research Journal

Title

Cowboys and Indians, Christmas Shopping. By Carter Revard.

Permalink

<https://escholarship.org/uc/item/4w3988kf>

Journal

American Indian Culture and Research Journal , 19(2)

ISSN

0161-6463

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Publication Date

1995-03-01

DOI

10.17953

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American society, Schlick presents a curatorially selected view of "traditional" native ways, defining the parts of native history that have meaning for us rather than for them; she furthers this authoritative stance with her narratives of personal triumph.

Several logistical problems should also be mentioned. Although the book has an extensive glossary and bibliography, the index is wholly inadequate, and the single sketch map does not include most of the places mentioned. The abundant photographs and detailed captions contain important information that is not discussed in the text (i.e., the documentation of Yakima weaver Cecilia Totus or the canning of huckleberries) or may contradict it. The book is also hampered by inaccuracies arising from weak research, by continual repetition, and by often wholly gratuitous narrations of myths. However, these judgments are made according to the standards of a professional audience, to which the book is only partly directed. The audience of collectors and aficionados, to which publications on native basketry historically have been directed, will likely find Mary Schlick's book both satisfying and informative.

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Cowboys and Indians, Christmas Shopping. By Carter Revard. Norman, OK: Point Riders Press, 1992. 64 pages. \$8.00 paper.

Point Riders Press, edited by Frank Parman, is one of several presses that have continued to publish Native American writers for many years. Others include the West End Press, edited by John Crawford; Strawberry Press, edited by Maurice Kenny; and Greenfield Review Press, edited by Joseph Bruchac. These editors and publishers have provided valuable access to book publishing for beginning writers and others who otherwise would not have printed exposure. Carter Revard is one such writer; his first book *Ponca War Dancers*, published in 1980, comes from Point Riders Press, in Norman, Oklahoma. *Cowboys and Indians, Christmas Shopping*, his second full-length collection, is also from Point Riders Press.

Cowboys and Indians presents new and selected poems by Revard, including work from the chapbooks *My Right Hand Don't Leave Me No More* and *Nonymosity* and from anthologies such as *Earth Power*

Coming, Oklahoma Indian Markings, and Harper's Anthology of 20th Century Native American Poetry. The poems date back as far as 1960, and some are as recent as 1992. Familiar is the anthology piece "Birch Canoe":

Dark men embraced my body's whiteness,
 cutting into me carved it free,
 sewed it tight with sinews taken
 from lightfoot deer who leaped this stream—
 now in my ghost-skin they glide over clouds
 at home in the fish's fallen heaven.

This follows the longer sequence, "Nine Beings Speak in Riddles," a form Revard models after Anglo-Saxon poetics. This poem uses the same split lines that harken back to the Anglo-Saxon riddle-poems. Although "Birch Canoe" does not have the alliteration of "Nine Beings," the preceding poems set it into the larger context of Revard's creative process and his research. He is a scholar of medieval English literature at Washington University in St. Louis.

Another anthology poem gathered in the new book is "In Kansas." Missing from this collection are "Driving in Oklahoma," "November in Washington D.C.," and "My Right Hand Don't Leave Me No More." Revard's other recent book *An Eagle Nation*, from the University of Arizona Press (1993), includes "November in Washington D.C.," but the others are not collected in any other book. Revard is an important poet, and a complete collection of his verse is needed. He also publishes short stories, so far uncollected in book form.

Although they use different poetic forms, Revard's poems are reminiscent of the work of Charlotte DeClue, also of Osage ancestry. Both write about the Oklahoma experience, drawing on the living Osage culture as well as the hybridized cowboy culture of the frontier days. Like DeClue, Revard appreciates the beauty of the landscape; at the same time, he is not a romantic about the hardships of life in Oklahoma.

Most successful of Revard's poems in *Cowboys and Indians* are the ones about his childhood days west of Bartlesville. He describes this landscape to Joseph Bruchac in an interview:

Where I come from, in fact, is the cross-timbers and Flint Hills country. I grew up in a valley with hills and trees all around, but the valley itself is mostly bluestem meadow. . . . I was in hilly, roly country something like the Ozarks with shallower

hills. It's also a country of slow streams and muddy streams, not the spring-fed streams of eastern Oklahoma. (p. 244)

This is the backdrop to the first set of poems: "To the Muse in Oklahoma," "Making a Name," "Behind the Hill," "Where the Frontier Went," and others. The book is not divided into sections, so navigation through it is somewhat difficult, but most of the poems at the beginning of the book are early Oklahoma memories. "In Kansas" gives the date 1949, so these poems are set in the 1940s and 1950s. Revard was born in 1931.

"Brothers," typical of these Oklahoma poems, begins with a long, poetic description of a grassland valley:

Mid-April; I was ten years old. Out on the burned off meadow,
A Sunday morning, bright, my brother's rifle new at his side.
Walking, the grass was green spikes, ankle-high and crunch,
Meadowlarks were singing, sailing to fence posts before us,
The morning twinkled with them singing and flying,
Flashing their yellow breasts in so clean and sunlit
A spring the leaves quivered new-greenly on trees
A half-mile off high on the northern ridge. (p. 11)

Here Revard spins out long lines in a leisurely fashion, as though he has all the time in the world. This adds to the impression that memory and time are caught permanently in these words. In the second line, he inserts the parenthetical adjective *bright* to slow down the pace. This forces the reader to slow down with the writer and reflect on the scene, not rush through it to the end of the poem. The middle of the poem turns to a dramatic story about his brother shooting one of the meadowlarks, similar to brother Mose in James Welch's *Winter in the Blood* shooting a hawk. Revard, like Welch, shows this scene as one filled with dread, "The birds around us stopped their calling, drifted away./ No one remembers this but me" (p. 11).

The season is a critical dimension of the landscape. The year is young, as are the brothers. In the phrase *burned off meadow*, Revard refers to the practice of burning off pasture to clear it for spring growth. The words *bright* and *so clean and sunlit/ A spring* emphasize the intense hues of sky and new grass in the direct light of April sun (p. 11). The densely descriptive language then turns to the shooting, with a comparison of the wounded bird's cries to a "crystal flute" (p. 11). Throughout the poem, ornate descriptions tied to nature add a subtext of emphasis on the place of Oklahoma.

Revard tells Bruchac in the interview in *Survival This Way*, "I always had in mind that what I was going to do was work with where I was, where I was from, the whole business of place" (p. 243). He is true to this mission, even with the people from the place he grew up. He does not glamorize the people nor Indianize them for a tourist trade but rather writes his remembered truth. In "Cowboys and Indians," one of the title poems, he describes a non-Indian grandfather: "The movies never show a cowboy's children might/ marry an Indian's, his grandchildren crowd in close/ to see the snake-eggs that he found/ digging fence-holes that day" (p. 20). Revard describes his Ponca relations Aunt Jewel and Uncle Woody in "Making a Name": "Aunt Jewel tells us, laughing still,/ still not grey-haired, no,/ now her seventieth birthday coming up" (p. 9). He goes on to tell how he shocked the family by cussing when he got his foot stuck in a pig's slop bucket. The people in the poems become part of a matrix of life that includes weather, farming, Osage ways, the land itself, and family stories.

"Christmas Shopping," near the end of the book, turns to an urban environment, but even here the narrator seeks the natural aesthetic. Setting the poem in a Venture parking lot, he tries to come to terms with the disjunction between asphalt and the sunset,

You know, there's a Venture
parking lot which offers,
 maybe three times a year,
 free sunsets of the highest
 order. . . . (p. 57)

The poem goes on to describe, with Revard's usual rich language, television antennas, computers, credit cards, and rooftops. He reverses out the scene, finally, by turning to the perspective of a squirrel, "sitting with tail curved like/ a winter-warming question, white/ belly shining" (p. 59). The squirrel watches "the heavy electric line that/ crosses Page Avenue/ and this page now" (p. 59). Revard is an adroit word handler, and he uses that skill—and humor—to address contemporary topics.

Carter Revard is amassing a large body of work, both prose and fiction. He writes with a rare depth of memory and of language. Point Riders Press is keeping his first book in print and now is promoting his writings with this second volume. In the future, I will look for a comprehensive collection of all his works. In

addition to Revard, Point Riders Press puts out books by native writers Geary Hobson, Gogisgi/Carroll Arnett, Maurice Kenny, and Lance Henson. As New York publishing houses cut back their poetry and fiction titles, small presses are playing a crucial role in promoting literature written by Native Americans.

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Dead Voices: Natural Agonies in the New World. By Gerald Vizenor. Norman: University of Oklahoma Press, 1994. 144 pages. \$9.95 paper.

When first published in 1992, Gerald Vizenor's *Dead Voices: Natural Agonies in the New World* presented readers with a text that was, in many ways, more accessible than his earlier novels. Its story of a cross-blood university professor who learns to hear and tell tribal stories from a "bear woman" living in the city recounts a linguistic pursuit that Vizenor had described previously in his novels and in his critical texts. But Vizenor's sometimes impenetrable prose is more poetically rendered in this text, and the humor of excess that often marks his novels is . . . well . . . less excessive and, to this reader at least, funnier. The paperback reprint of the novel should also make it more accessible for the classroom. All of this is to the good, because the book is pleasurable to read, and, as an exploration of how language can both constrain and liberate us, it could provide an illuminating addition to American Indian studies, literature, and writing courses.

The heart of the novel lies in the collection of stories that the bear-woman, named Bagese, tells "Laundry," the soap-scented university professor whose own stories—his lectures on tribal philosophies—are "dead voices"; that is, they are as sterile as the urine-reeking Bagese Bear's are ripe. Bagese's tales, which include a creation story about the Ojibway trickster Naanabozho and his brother stone, recall traditional tribal stories of transformation. In her stories, however, the voices of various tribal dwellers who have been pushed into the cities—among them bears, fleas, squirrels, crows, a praying mantis, and beavers—speak. Not transcriptions of an "authentic" tribal voice, these stories might best be understood as "simulations." Simulation, Vizenor tells us in *Manifest Manners: Postindian Warriors of*