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**Wigwam Evenings: Sioux Folk Tales Retold.** By Charles Alexander Eastman (Ohiyesa) and Elaine Goodale Eastman. Introduction by Michael Dorris and Louise Erdrich. Lincoln: University of Nebraska Press, 1990. 253 pages. \$25.00 cloth. \$7.95 paper.

The waxing and waning of interest in Native American subjects manifest themselves rather clearly in the cycles of text publications and subsequent reprint editions of earlier literary works produced by Indian authors. In the area of texts focusing on Sioux (Lakota, Nakota, Dakota) people, the pattern follows suit. The years from 1910 to 1991 witnessed new editions of virtually all the classic Sioux texts. I present a basic list with dates as evidence of this phenomenon:

Zitkala Sa (Gertrude Bonnin)	<i>American Indian Stories</i>	1921/1985
Charles A. Eastman	<i>The Soul of the Indian</i>	1911/1971/1985
	<i>Red Hunters and Original People</i>	1904/1976
	<i>From the Deep Woods to Civil.</i>	1916/1936/1977
	<i>Indian Boyhood</i>	1902/1976
	<i>Old Indian Days</i>	1907/1970
	<i>The Indian Today</i>	1915/1917/1975
Charles A. Eastman and Elaine Goodale Eastman	<i>Wigwam Evenings</i>	1909/1937/1990
Luther Standing Bear	<i>My People the Sioux</i>	1928/1975
	<i>My Indian Boyhood</i>	1931
	<i>Land of the Spotted Eagle</i>	1933/1978
Black Elk and John Neihardt	<i>Black Elk Speaks</i>	1932/1961/1972
Ella Deloria	<i>Dakota Texts</i>	1932/1978
	<i>Speaking of Indians</i>	1944/1978
	<i>Waterlily</i>	1988/1990
Marie McLaughlin	<i>Myths and Legends of the Sioux</i>	1916/1974
Writer's Program, SD.	<i>Legends of the Mighty Sioux</i>	1941/1970

These reprint editions give evidence of both the renewed interest in Native American/Sioux topics and the development of research by Indian as well as non-Indian scholars. In this latter regard, we can observe a difference in flavor between the original publications and their recent reappearance on the market. The first publications represented the direct self-expression of the "Vanishing American" in the first four decades of this century. As such, they were appreciated by the American public as the naive, unpolished

self-interpretation of Sioux people, and the authors themselves sought to improve the prevalent image of their people.

Forty to sixty years later, on the average, it is my sense we are more appreciative of these texts as endogenous literary, historical, or ethnological documents valuable to scholarship as well as to the serious general reader. These editions often include new introductions by contemporary scholars who place both the authors and the texts in historical context and within current scholarship. In this 1990 edition of *Wigwam Evenings*, Michael Dorris and Louise Erdrich introduce us to the narratives that follow by reminding us that good “fables” are “accessible to listeners of all ages” and are both entertaining and memorable. Their comments stress the direct pedagogical nature of stories. A deeper acquaintance with Sioux oral tradition, however, makes it clear that the moral in Sioux narratives is generally implicit and is not the programmatic “and the moral of the story is. . .” seen in other traditions. Thus the editorial and literary influence of the original editors—Charles A. Eastman, a Dakota, and Elaine Goodale Eastman, his New England wife—created not only the frame of Smoky Day, the storyteller, and his daily, little listeners, but also provided for the reader an explicit moral (often in italics) at the end of many of the twenty-seven stories.

In addition, the editors point to the “pedagogical shorthand” of the explicit teaching of each story without providing the reader with the insight that yes, certainly Aesop’s tales and the Uncle Remus cycles do present explicit didactic morals, but traditional Sioux tales do not; instead, they leave it to the listeners to ponder their messages. Neither the Eastmans nor Dorris and Erdrich enlighten us on this point.

Upon close examination of this collection, we can experience the firm control of the original editors as they begin to supply both the contextual frame (in *Arabian Nights* fashion) and the explicit moral pronouncements in the first eleven stories. After that—although the frame continues—the morals are often omitted, though sometimes replaced by etiological, explanatory elements such as the origin of fire in the sixteenth story or the establishment of winter and summer in the twenty-fourth story. The explicit morals that conclude roughly half of the stories, however, are not always reliable reflections of the essential story themes, since they often reduce the ambivalence and complexity of the stories to one-dimensional didactic interpretations.

What *Wigwam Evenings* provides, then, is a retelling of original

oral narratives with a frame to add narrative unity to the episodic texts. Smoky Day and his young listeners also illustrate the proper Sioux sociolinguistic behavior for young children, such as, “[S]ilence is greater than speech” (p. 7); “old stories are told in summer [or else] the snakes will creep into our beds” (p. 18); interrupting a speaker is a great rudeness (p. 33); we must seek to understand the mysteries found all around by careful listening to the old stories and internalizing them (p. 245); and, finally, we must maintain a behavior of reverence toward our elders (p. 246). In all this, the Eastmans take pains to create an atmosphere of courtesy, gentleness, and, to some, perhaps even preciousness.

It is here that some concerns about this new edition of the Eastmans’ text need to be expressed. Recent Native American literary research has focused on the depth and complexity of Sioux thought and expression. Examples are *Lakota Myth*, ed. Elaine Jahner; *Lakota Storytelling*, Julian Rice; *Lakota Belief and Ritual*, ed. Raymond J. DeMallie and Elaine A. Jahner. The editors of the 1990 *Wigwam Evenings* would have done well to point out some important features of this most recent edition. They laud it as a “rich collection” and state that the Eastmans have “assembled in this collection a composite, condensed sampling of his tribe’s values, and present them in a language that is at once direct and engaging” (p. x). In actuality, Eastman and his wife selected—as Elaine Goodale Eastman reveals in her original preface (which this edition has left out)—“the shorter and simpler stories,” and took “occasional liberties with the originals as seemed necessary to fit them to the exigencies of an unlike tongue and to the sympathies of an alien race.” The original preface also stresses that those narratives “rich in meaning” that exist in Sioux orature have been simplified because “their symbolism is too complicated for very young readers.” Thus, from the original preface as well as from an addendum to earlier editions which includes a set of “Suggestions for Teachers,” a “Supplementary Reading List,” and a “Glossary of Indian Words,” we gain the clear impression that *Wigwam Evenings* is not representative of Sioux storytelling in all its breadth and challenge to the thoughtful listener/reader/scholar, but instead was intended for the young.

A final minor flaw shows up in the new introduction to the 1990 edition, where Dorris and Erdrich comment in passing that the original, omitted introduction was penned by Charles Eastman; apparently, they are describing the preface provided by Elaine, who signed it E.G.E.

The recent cycle of reprints of Sioux texts from the first decades of this century, to which *Wigwam Evenings* belongs, certainly is providing us with a fuller array of sources and is making hard-to-get editions more available to the public, but we must be able to maintain some expectation that the new editions will be faithful to their prototypes and, ideally, even increase our appreciation and understanding of their place in Native American literary experience and scholarship.

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**The Zuni Man-Woman.** By Will Roscoe. Albuquerque: University of New Mexico Press, 1991. 328 pages. \$24.95 cloth.

This book is a significant contribution to the study of Zuni history, as well as to research on gender role variance and sexuality in American Indian cultures. Roscoe, who edited *Living the Spirit* (1988), a valuable anthology organized by the intertribal Gay American Indians organization, has now produced an intensive study of the berdache role in Zuni culture. The illustrations alone are worth the price of the book. Roscoe begins with a general background on Zuni culture and the complementary nature of gender roles among Pueblo societies. Following the same approach as Paula Gunn Allen in *The Sacred Hoop: Recovering the Feminine in American Indian Traditions* (1986), Roscoe points out the high status and economic independence of Zuni women. In this matrilineal and matrilocal society, women owned their own houses and food stores, marriage was not ceremonialized, children belonged to the mother rather than the father, and women were free to choose their sexual partners without economic or moral compulsion.

In this gender egalitarian and sex-positive context, males who wished to participate in women's work, to take on aspects of women's social roles, and to engage in homosexual involvement with men were not stigmatized. Since women were valued, a male who dressed and acted like a woman would not be "lowering himself" from masculine status. Instead, such males were accepted as *lhamana*, the Zuni word for the berdache gender role. The body of Roscoe's book is devoted to We'wha (1849-96), certainly the most famous berdache in Zuni history. Unfortunately, Roscoe did not do intensive fieldwork at Zuni, and he only briefly mentions other