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In 1718 Martin de Alarcon, as governor of the province of Texas, led an expedition to establish a presidio and mission on the San Antonio River and to deliver supplies to the East Texas missions. A year later, when war began between Spain and France, French troops approached the East Texas settlements and the Spaniards withdrew. In 1721 Governor Marques de Miguel de Aguayo was sent to reestablish Spanish authority, to found new missions, and to rebuild the presidio at Los Adaes on the Red River.

In late 1727 Brigadier Pedro de Rivera reached Texas while surveying presidios. His orders required a full description of the land, climate, vegetation, wildlife, and Indian tribes. There were no more Spanish expeditions across Texas until 1767, when the Marques de Rubi made another military survey. By this time France had ceded Louisiana to Spain.

In the fall of 1767 Fray Gaspar José de Solis made an inspection tour of the Franciscan missions. His diary contains detailed and valuable observations and comments on Texas and the Indians.

For those more interested in other matters than the routes followed, the appendices are most useful. The first one lists the Texas wild animals recorded in the diaries. The second lists trees, shrubs, bushes, vines, mosses, and grasses. The third is about epidemic disease episodes. The fourth lists and briefly describes the 140 Indian tribes encountered. The bibliography and index are extensive.

The diarists also mention sightings of wild Spanish horses and cattle, homosexuality among certain tribes, the mail deliveries to distant posts, and other matters. The diaries are an important source of information for archaeologists, ethnohistorians, anthropologists, biographers, climatologists, historical demographers, and other scholars. William Foster has performed a most valuable service.

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Through All the Displacements: Poems by Edgar Gabriel Silex.
By Edgar Gabriel Silex. Willimantic, Connecticut: Curbstone Press, 1995. 78 pages. \$10.95 paper.

Edgar Silex's gut-honest and passionate collection of the damages stemming from multilevel colonization, *Through All the Displace-*

ments, is not for the faint of heart, although the persistent thread of hope and subtle entrée to regeneration redeem the despondency intrinsic to its gasping pages. To be sure, Curbstone Press's noble "dedication to human rights and intercultural understanding," its conviction that "literature can truly make a difference," its allegiance to social change, to voices that "build bridges" and exceed "denunciation to celebrate, honor and teach" through "the highest aesthetic expression," have come to remarkable and simultaneous fruition in making this profound second book by Silex available to our now enriched readership.

The sobering dyadic preface to Silex's *Through All the Displacements* introduces readers first to the travesty of reducing and appropriating Ishi—an ancestral member of the Yahi tribe of the Yana Nation—to a living artifact despite his resiliency in surviving the genocide of his people. It then presents the myth of La Llorona, who continually cries for the children she drowned rather than have them enslaved in the mines. Similarly, this collection of poetry is structured in two parts, "Shadows of Words" and "The Bodies of Shadows."

The poem "Remembering Ishi," which contains the book's title line in its second stanza, catalogs the horrors of rememory, the primary benefit of which is the aspired attainment of indifference. Clearly, though, the speaker of "Postcard" (subtitled "a quick note to Ishi") is far from indifferent in his candid and biting satire of the myth-making surrounding Ishi and tribal persons in general at the (supposedly) Natural Museum of History. A dialogue with Ishi's spirit ensues in part II of "The Horse Trade," a poem chronicling the poverty of border peoples (Pueblos, gringos, federales) who will exchange anything to sustain their meagre existence, which the speaker "has learned to embrace" (p. 23). This line thereby contrasts the sentiments of "Another Because Poem," which follows it, wherein a series of socioeconomic and historical as well as current and personal miseries cause the speaker to dream of his death.

The first section's title, "Shadows of Words," is couched in the opening poem between "distrust" and "reservations" (the latter complete with its meaningful double entendre). As in most of Silex's poems, the title serves as a guidepost to meaning in "The Unwelcomed Tune of God," a tune to which the speaker has listened for thirty-four years, realizing only now that the voice encompasses sorrow, concern, destitution, and perseverance. More poignant is the indelible portrait of a starving and abused

homeless child whose swollen and bruised rib cage makes his breathing difficult and forces him to lie still on his newspaper mattress "as he falls into the dreams of children." The litany of adolescent and young adult suffering in "Blue Cloud Rides Horses" is reminiscent of Joy Harjo's "She Had Some Horses," though shy of its rhythmic precision and resonance. Lacking neither precision nor resonance is "Laughter," a tool for surviving the myriad violences—psychological, social, spiritual, and mental—that the white world inflicts. "Extinctions" profoundly captures the subtle but excruciating nature of a particularly insidious violence: forgetting, neglecting, and erasing names, obligations, language, features, relation(ship)s, nations, and native customs, all of which are, regrettably and at times unwittingly, forfeited in variant assimilations.

Silex not only laments such losses; he expresses his anger at systemic usurpations, for example in "Washington, D.C.," which indicts the U.S. government and its judicial system, deaf to the "moccasin bells" and "ephemeral pleadings" for long overdue justice and restitution. He also conveys his defiance—in "Métis Medicine Blanket," for example—of efforts to obliterate entire nations by agent distribution of "infested" warmth. American Indians' repossession of their own names, remedies, heritage, tongues, and rituals serves as an antidote to these violations and validates their self-determination. Challenging yet another entity (God) is the persona in "To Benedictus De Spinoza." The speaker vacillates between doubt, rejection, "dispos[al]," and a concession that God resides in words (with their power and propensity to instill fear) and in words' shadows, an image that arises again in the poem "Remembering," which closes the section thus entitled. Although these echoes provide unity and closure to the remembrances that the first poem introduces and thereby function as stylistic bookends for the memories shelved between, the poem—from its epigraph through its closing line—is too repetitious, at times verbatim.

In stark contrast is "Grandfather Buffalo," the opening poem of section II, stunning in its terse precision regarding the commercialized caricatures and stereotypes that objectifying gazes associate with this figure's representation in a shopping mall. The subject matter is more diverse in this part of the book, encompassing, for example, the elusiveness and mutability of, at best, supposed truths, and the bitterness and loss of innocence that accrue to realizing this uncertainty ("The Truth"); the multiple approaches

and responses to intimacy and loneliness in "The Untied," the latter a theme hauntingly reiterated in "1964," wherein the encroaching forces of prejudice and abuse consume the harmless play of schoolboys. In retrospect, the speaker of this poem maintains, this painful epiphany coincides with the disilluminating recognition that school, like other racist and punitive institutions, casts shadow not light, indeed obliterates light and prompts some to "fulfill/their own wishes to die" (p. 46).

The poem "1973" marks nearly a decade after the schoolboys had played hooky in the previous poem and recounts Bert's daring, which fueled their own extensions of plausibility. The poet reckons with his love for Bert, his remorse over Bert's suicide, the ache that was his brief life, and his own inability to prevent Bert's death in the elegaic "The Birthday—August 25, 1980." In this vein, as well, is the devastating "January 1977," dedicated to Danny Boy and Bert. Danny Boy is the younger brother who committed suicide, as "The Drowning," devoted to him, graphically depicts. Disturbingly graphic, as well, is "The Body—Post-mortem," which unforgettably links the persona's legacy of being battered during his "unspent life" (p. 67) with the endless bruise incurred from the relentless noose about his neck. Also shocking and depressing is "Sister-Mother's Adoption," undeniably about incest and stolen childhoods and arguably about the anguish of relinquishing offspring either through coerced adoption or unforgiving abortion. The nighthorse dream of escape in this poem and the one that follows it, "There Is a Woman," hearkens back to Joy Harjo's imagery, whose influence the poet readily acknowledges. The resiliency and versatility of this poem's multifaceted woman offer a respite in an otherwise dark book. Another reprieve, "Summer Shorts," is the poetic rendition or equivalent of the penultimate scene in James Welch's *Winter in the Blood*, wherein the male narrator laughs joyously in a moment of recognition with his blind grandfather, Yellow Calf.

Deceptively refreshing in its beginning stanzas' tribute to singing and dancing oneself and other entities into creation, "The Bodies of Shadows" deals a crushing blow in the destruction of yet another woman unable to escape the daunting spectre of her childhood abuse; this poem posits a cautionary reminder that humility and silence will liberate us from our oppressive shadows toward a universal truth at daybreak. This emancipation consists, at least in part—one gathers from the poem "Survival"—of forgiveness, whether it is of the parental madness or the parental

desertion informing one's youth, or other "Sins of Our Fathers" (enumerated in said poem) which incur a legacy of guilt and perpetuate a "cycle of nightmares" (p. 70). Thematically related is "Fathers," in which—in the wake of family deaths and incestuous terror—the remaining son and father try to communicate through silence across the gulf and the injury that divide them. Significantly, the healing of personal suffering evolves only from a purging vision of collective strife embodied in Chief Red Cloud, whose therapeutic mirroring in "Poem of Pain" enables a literal and figurative rainbow. Here Chief Red Cloud's soothing presence facilitates, through chanting and cosmic encapsulation, an exodus of agony which, in the third part of Silex's longest and most complex, comprehensive poem "Home—the Four-Cornered Round House," is otherwise inescapable. Each vignette of this poem contains a sense of foreboding; the potentially destructive forces it portrays are possessive and demanding. This tense dynamic results in the precarious imbalance and oxymoronic incongruity the title bespeaks.

In reading the closing, untitled poem, the reader is immensely relieved at the possibility that the speaker, a "hieroglyph undeciphered/lost even to [him]self" (p. 78), will be able to forgive himself for the survivor culpability that his loyalty to siblings inaccurately, but understandably, constructs as his. His at-one-ment/atonement proffers the restorative segue for him to remember his shattered life, to read the downward-spiraling consequences of his father's abandonment for both what they are and what they are not, to hear and heed at last the voiced silence of his own heart from whence he can retrieve the absolution that will mend and assuage the wound and ease the residual psychic grief that permeates this poetry.

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Town Creek Indian Mound: A Native American Legacy. By Joffre Lanning Coe. Chapel Hill, North Carolina: University of North Carolina Press, 1995. 338 pages. \$45.00 cloth; \$18.95 paper.

Town Creek, a small (roughly five acres) palisaded village containing a single flat-topped pyramidal mound dating to the Mississippian period (circa A.D. 1350), was the ceremonial center for