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American Indian Culture and Research Journal

Title

Early Native American Writing. Edited by Helen Jaskoski.

Permalink

<https://escholarship.org/uc/item/2gr6z1gb>

Journal

American Indian Culture and Research Journal , 23(1)

ISSN

0161-6463

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Publication Date

1999

DOI

10.17953

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in-depth treatments of twentieth-century Canadian Christian missionaries currently exist. It is incredibly difficult, however, to read due to an awkward writing style and a reluctance by the biographer to probe deeply into his subject's character. *Dissonant Worlds* succeeds as a source book on the life of a Christian missionary who recognized the value of Aboriginal culture and worked to preserve it, but not as a biography.

Donald B. Smith

University of Calgary

Early Native American Writing. Edited by Helen Jaskoski. Cambridge: Cambridge University Press, 1996. 238 pages. \$64.95 cloth; \$19.95 paper.

In *Other Destinies* (1992), his study of the American Indian novel, Louis Owens states, "More than any other particular segment of American literature, like the peoples who have produced it, Native American literature—whether materials from oral tradition or works by contemporary authors—has been routinely marginalized" (p. 16). Owens is right, of course. But his statement itself marginalizes another category of American Indian literature—early literature written in English. *Early Native American Writing: New Critical Essays*, edited by Helen Jaskoski, focuses its attention on this doubly marginalized literature and seeks to strengthen our understanding of the American Indian literary tradition.

The anthology groups nearly three hundred years of American Indian writing under the rubric "Early." Beginning with Wolfgang Hochbruck's and Beatrix Dudensing-Reichel's examination of writing produced by Indian students at Harvard University in the 1660s and 1670s, the collection progresses chronologically through Birgit Hans' analysis of the revision and evolution of D'Arcy McNickle's 1934 novel, *The Surrounded*. In some ways, grouping together such vastly different texts as "early" creates a chronological category too broad to be critically useful. The writing of D'Arcy McNickle, for example, does not have nearly as much in common—structurally or thematically—with Samson Occom's *Short Narrative* (discussed in Dana Nelson's contribution to the volume) as it does with contemporary writer N. Scott Momaday's prose. As Birgit Hans claims in her excellent essay on *The Surrounded*, McNickle's novel "anticipated the novels of the American Indian Renaissance thirty years later" (p. 238).

Hans' reference to an "American Indian Renaissance" is only one indicator of the manner in which Kenneth Lincoln's influential study, *Native American Renaissance* (1983) has shaped the periodization of American Indian literature. "Early," in Jaskoski's volume, means pre-"Renaissance" or pre-1960s, though ironically, as Arnold Krupat and other have argued, the term *renaissance* is misleading precisely because it camouflages the existence of a long and *continuous* history of written Indian literature. Lincoln's lack of attention to this early writing has become paradigmatic for many contemporary critics of American Indian literature, the majority of whose critical studies focus on works written after 1965. In fact, A. LaVonne Brown Ruoff claims in her foreword to the collection that *Early Native American Writing* is "the first

volume dedicated to this significant but neglected area of American Indian written literature" (p. vii).

Despite his closer ties to "Renaissance" authors, D'Arcy McNickle does participate in a tradition that stretches back to Occom, William Apess, and other early writers discussed in this collection. Though the volume's periodization is somewhat overreaching, the collection provides a sense of the construction of this tradition. No single essay in the volume attempts a comprehensive historical overview of the period, though many of the individual essays compare several writers or highlight intertextuality. When read as a whole, the collection establishes what Henry Louis Gates, Jr. (speaking of African American literature) calls a "great chain of signifyin(g)" that connects these authors to a shared literary heritage. One example is William Clements' essay about early Indian writers "signifying" on the oral tradition. Clements begins by affirming that contemporary Indian writers "represent the continuation of tribal traditions of verbal art" (p. 122) and goes on to explore the ways that Indian authors of the nineteenth and early twentieth century—including George Copway, Simon Pokagan and Sarah Winnemucca—utilized the oral tradition to prove Indian humanity, to reactualize an idyllic tribal past, and to establish a foundation for Indian written expression. This useful essay counteracts common misperceptions that, since many of these early authors were Christianized or otherwise separated from their tribal cultures, their writing displays only European-American influences. By linking the oral tradition to both early and contemporary Indian writing in English, Clements illuminates one solid foundation of the Indian literary tradition.

Importantly, *Early Native American Writing* does not limit its analysis of this tradition to a narrow definition of "literature." The anthology covers genres as various as letters, eulogies, journalism, and political treatises as well as autobiographies, storytelling, and novels. Ruoff points out that "the works of these Indian authors demonstrate both their mastery of a variety of non-Indian literary genres and their skill in using the written word as a sharp weapon in the cultural word wars" (p. x). Carol Batker's essay on Native women's journalism in the Dawes era is a case in point. Batker brings together the newspaper and magazine work of the well-known Yankton Dakota author Zitkala-Sa and her contemporary Angel De Cora with the writing of relative unknowns Lucy Hunter, Evelyn Pierce, Elvira Pike, and others. Arguing that "their early journalism demonstrates . . . a complex negotiation between Native and non-Native practices that suggests cultural dynamism rather than cultural loss as a paradigm for assimilation," Batker provides a skillful analysis of unfamiliar texts which comment on more canonical writing from the same era (p. 190).

Reading Batker's essay in conjunction with Erik Peterson's piece on ethnicity, assimilation, and balance in Charles Eastman's autobiography *From the Deep Woods to Civilization* (1916), we begin to see similarities and differences in how various writers used diverse genres to speak about—and against—turn-of-the-century assimilation policies. Maintenance of an Indian identity, despite the pressures of assimilative and culturally genocidal pressures, is an important theme in the work of early Indian writers, and it is discussed in nearly every essay in this anthology. The essays present ample evidence of Indian

writers' determination to speak out against the myth of the "vanishing Indian" who will inevitably be engulfed or eradicated by the encroachment of "civilization."

Another pervasive—and related—theme in the collection is the process and politics of recovery. Since many of the texts discussed in the anthology have been recently "recovered" by literary critics, Anne Marie Dannenberg's analysis of the politics of recovery in her study of William Apess' *Eulogy on King Philip* (1836) is relevant to the collection as a whole. Dannenberg warns that "even now, the most well-meaning recovery efforts are at times inflected by an Anglo-American view of history that carries a racial destiny—a version of the national creation story in which whites prevail, blacks are rescued from slavery, and Indians vanish" (p. 66). This Anglo-American view of history is sometimes inherent in literary theories which reflexively interpret literature from a Eurocentric perspective. Dannenberg focuses a watchful eye, therefore, on the manner in which critics' constructions of Indian authors' works determine the place American Indian writing holds in "American textual traditions" (p. 67). The primary project of this collection of essays is to negotiate this place for early Indian writing through critical reconstruction of its tradition. Methodologically, the volume is split between historicist and postcolonial theoretical approaches. Helen Jaskoski, for example, uses a historicist approach to examine contrasting European-American and Indian stories of smallpox, while Laura Murray makes use of Pierre Bourdieu's theoretical framework (developed from his study of rural Algeria) to elucidate the master/student relationship in letters sent between Eleazar Wheelock and his Indian students Hezekiah Calvin and David Fowler. Though most of the essayists may not be as critically self-aware as Dannenberg, and do not question or challenge the role their critical praxis plays in constructing a version of American Indian literature, most nevertheless circumvent the racially determined vision of history she warns against, and their analyses explore the vital, central, and continuing role Indian writing has played in American culture.

Though it cannot hope to cover every issue or discuss the work of every early Indian author, *Early Native American Writing* is remarkably comprehensive for a pioneering text. More than one-third of the thirteen essays in the collection were originally published in a special issue of *Studies in American Indian Literature*. Jaskoski's thoughtful editing developed the journal issue into a book with impressive depth and breadth. Through its use of both public and private writing by authors from John Rollin Ridge (Yellow Bird) to G.W. Grayson to Mourning Dove to Maris Bryant Pierce, the anthology presents both historicizing and contextualizing information along with critical readings of the primary texts, which will provide helpful information for those wishing to use these texts in the classroom. According to Jaskoski, the works examined within the volume are "always involved in a dynamic negotiation across many boundaries, gaps, and silences characterizing the discourse of the emergent nation" (pp. xi–xii). Because of its focus on these intersecting borders and discourses, this anthology will prove very useful to scholars and students in a number of fields, including literature, history, and cultural studies. As Jaskoski suggests, our understanding of American history, literature, and

culture is a constant negotiation among multiple visions, versions, and constructions (p. 154). *Early Native American Writing* pays attention to a neglected vision and through that attention enriches our understanding of American Indian literature and its place within the literary and cultural heritage of America.

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Edward S. Curtis and the North American Indian, Inc. By Mick Gidley. New York: Cambridge University Press, 1998. 330 pages. \$59.95 cloth.

No photographer of North American Indians has been more written about and exploited with calendars and postcards than Edward S. Curtis. The market is nearly glutted with items on offer, but given the monumental nature of Curtis' production and the fact that if any name of an Indian photographer is known, it is bound to be Curtis', this is understandable. Still it is with a bit of a jaundiced eye that one first views another book on Curtis, but this one proves the exception and should be included in any serious library on Curtis.

In structuring the book, Gidley examines three aspects of Curtis and his work: providing an account of Curtis' activities; exploring the key forces that were involved in the project; and assessing the significance of such an enterprise as a complex representation of a subject.

Other authors have examined Curtis from some of these angles, and many people, including Florence Curtis Grabill, have written about the man. Barbara Davis wrote an exceptional biography; Christopher Lyman ignited discussions about Curtis' staging and photographic manipulations and whether the resulting images could be used as ethnographic documents; and T. C. McLuhan, Bill Holm, and James Farris, for example, have discussed various aspects of his work and the ethnographic "usefulness" of the images. Other writers have dealt with Curtis while writing about leading personalities of the age and their involvement with his project. What makes Gidley's work exceptional is that he evenhandedly and unemotionally covers all of those themes, a task that is very difficult to do given all of the fervor that has arisen over Curtis and his work.

Gidley is able to do this because he has researched not only Curtis in great depth, but Curtis' world, and most importantly he uses extant documents to support his text. Obviously we require this of any good work of scholarship, but in the case of Curtis, Gidley far surpasses what would normally be expected. This is not to say that the book is padded with extensive quotes and references with Gidley just stringing them together; rather he has taken the time to digest all of the references, think about them, and then write cogent chapters employing his mass of sources as the underlying framework. Footnotes aside, as I shall deal with those later, each chapter includes a separate section of documents quoted at length to support the thesis. It is refreshing to have these sources, many difficult to obtain in the original, readily to hand.

Gidley's first strand actually covers more than just a biographic rendering or discussion of the North American project. It sets the tone for the rest