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surely progressed as Native people and other dedicated scholars seize the opportunities to explore different disciplines. This encyclopedia adds another brick in the foundation of knowledge we are building for each other and for future generations of researchers. It is strongest in areas where the most research has been done and weak in the areas still undeveloped. There were many surprises of previously unknown or understated information. Yet there were some significant gaps. For instance, where is the sketch of Gertrude Bonnin or mention of her organization, the National Council of American Indians? Bio-sketches of other members of the Society of American Indians were included. It is also a little disturbing to see so little attention given to the Society of American Indians when there is much better development of the Indian Defense League of America and the Indian Rights Association. Criticisms of this nature do not diminish the significance of the contributions by the authors, rather they suggest the kind of work left to be done.

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**The Feathered Heart.** By Mark Turcotte. East Lansing: Michigan State University Press, 1998 (1995). 75 pages. \$10.95 paper.

In his introduction to Mark Turcotte's *The Feathered Heart*, Ray Gonzalez writes, "Turcotte's poems move us in this new direction [of multicultural writing] with their ability to transform his personal world into timeless moments of transcendence" (p. x). With a combination of subtle phrasing and the construction of clear and vivid images, Turcotte gives his reader insight into what it means to be a Chippewa man living in urban America. In particular, the recurrence of feathers in *The Feathered Heart* offers a central theme around which his poems revolve. Flight, wings, birds, and angels all reassert the essential identity that Turcotte illustrates and explores in this small book of powerful verse.

"The voice of centuries/murmurs old tongues,/forgotten in our ears,/familiar/to the feather in our hearts" (p. 3). In "Tiny Warriors," Turcotte amplifies the image evoked by the book's title. He carries the metaphor through various transmutations, most powerfully felt in the poem dedicated to his wife Kathleen. In "Feather," he writes, "you/are the one that the Old Ones/came to know,/that the Old Ones/moaned of" (p. 38). She—the feather, his wife—secures him in his tradition.

Turcotte's skill, however, lies in his ability to complicate the notion of a Chippewa identity, as well as a pan-Indian identity. He offers the beauty of this sense of self even as he negotiates the horrors inherent in life as a twentieth century Native American. He responds to Native life as a conquered people in "Recognize Stepfather," a tale of abuse and self-loathing: "and I recognized myself/rushing upon you,/yanking you up/by the collar, baring my teeth,/ready to break you in half" (p. 23). In "The Thousand Bones," Turcotte reiterates the persistence of colonization and the history of a disempowered

people recovering a sense of self: "Grandmother, do not forgive/them, they know/what they have done" (p. 51). Turcotte's verse is succinct and evocative. He conveys emphatically his sense of wonder at being Chippewa, confounded by the realities of urban, industrial life. "Half Blood" is perhaps the most telling of the poems in *The Feathered Heart*: "When my brother/loves me,/he calls me/Anishinnabe,/but when he does not/love me,/he mentions the paleness/of/my hands" (p. 59). The book is a moving and provocative addition to the growing body of Chippewa poetry and prose specifically, and to Native American literature in general. Like many of his successful contemporaries' poetry—Sherman Alexie's *Old Shirts & New Skins* (1993) and Paula Gunn Allen's *Life is a Fatal Disease* (1997)—Turcotte's work demonstrates competence and ingenuity in its presentation of Indian identity.

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**For This Land: Writings on Religion in America.** By Vine Deloria, Jr., edited and with an introduction by James Treat. New York: Routledge, 1998. 311 pages. \$75.00 cloth; \$19.99 paper.

Reviewing Deloria's *For This Land* requires undertaking at least two separate tasks. First, we must examine the collection that the editor, James Treat, has presented. Second, we analyze the collection itself, in this case the writings of Vine Deloria, Jr. Without argument, Treat has collected powerful writings. Through his selections, *For This Land* addresses a specific set of topics including theoretical bases of social activism, world view discrepancies, the role of the church and the state in American Indian affairs, and the contemporary need for the reclamation of tribal wisdom. The overall picture that emerges from the selections unveils the importance of the author's contributions to religious thought; it is unmistakably vintage Deloria.

As another Native scholar working on religion in American Indian communities, Treat is naturally drawn to Deloria's thought and writings. This connection, however, is clearly not obvious to those that who only know Deloria as a political and legal activist. As noted by Treat, most people who have some knowledge and interest in Deloria's work consider *God is Red* to be the "definitive statement of his views on religion" (p. 4). But Treat's collection shows that this perspective ignores other substantial works that clearly focus on religion and religious issues; furthermore, reducing the author's religious views to *God is Red* categorizes and decontextualizes his writings in the exact manner criticized by Deloria. *For This Land* thus serves as a landmark in reflecting the diversity of American Indian issues that Deloria has addressed from multiple religious perspectives, and fills the gap of Deloria's lack of treatment as an important figure in religious issues. To this end, Treat's editorial endeavor has proven quite successful.

Structurally, the writings are presented in a loosely chronological fashion within the thematic categories introduced by Treat. There are a total of