

**UCLA**

**American Indian Culture and Research Journal**

**Title**

From Our Eyes: Learning from Indigenous Peoples. Edited by Sylvia OMeara and Douglas A. West.

**Permalink**

<https://escholarship.org/uc/item/02672529>

**Journal**

American Indian Culture and Research Journal , 21(2)

**ISSN**

0161-6463

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**Publication Date**

1997-03-01

**DOI**

10.17953

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Brooks, which offers valuable insights into the epic's themes and Oman's own background. The book is generously illustrated with reproductions from the Priscilla Tyler and the Maree Brooks Collection of Inuit Art at Carleton University—black-and-white and color plates of sculptures, lithographs, stonecut stencils, and other two-dimensional works. The subject matter reflected in the plates complements many of the epic's incidents and characters without being redundant, and provides an impressive sampling of the variety and vitality of Inuit art. Lela Kiana Oman's telling of the Qayaq epic should be welcomed by those interested in Inuit life as well as anyone who enjoys a well-told story.

*Alan Tongret*

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**From Our Eyes: Learning from Indigenous Peoples.** Edited by Sylvia O'Meara and Douglas A. West. Toronto: Garamond Press, 1996. 154 pages. \$18.95 paper.

This collection of papers from the first biennial Aboriginal Peoples Conference at Lakehead University in Thunder Bay enables the readers to do what the title promises—learn from indigenous peoples. It focuses on issues of interaction between Natives and non-Natives in academic settings. Indigenous people often teach and live in various worlds; this collection presents perspectives from those different worlds. The papers draw the reader into multidimensional, intercultural dialogues. Readers cannot help but be enriched by the many voices heard.

One of the most enlightening examples of the manner in which cultural explanations enrich reading experiences is found in Lola L. Hill's contribution, "The Laying of Lipsha." In discussing Louise Erdrich's first four novels with an emphasis on the touchstone character of Lipsha, Hill illuminates the Ojibwe/Chippewa/Anishinaabe world. A culturally uninformed reader gets surface meaning, poetry, and great stories by reading Erdrich's works. After reading Hill's paper, the reader gains cultural insights and realizes more fully just how very good Erdrich's writing is.

With Hill's guidance the reader no longer sees Lipsha as just a young man struggling to find his identity; he is also seen as a trickster from a long line of tricksters. Readers begin to realize that Lipsha's great-grandmother, Fleur, really does have bear

power and can indeed commune with the spirit world. Readers thus given a glimpse of the Anishinaabe world no longer have to suspend disbelief to appreciate Erdrich's works; rather they are drawn into a different set of beliefs, an alternate reality that is, in fact, very real.

This paper should be required reading for any study of Erdrich's novels. It is exemplary in demonstrating just how to teach and learn about Native American cultures through literature. It illuminates the debate concerning just what makes indigenous literature indigenous. Only Erdrich, an Ojibwe, could have written *Love Medicine*, *Tracks*, *The Beet Queen*, *The Bingo Palace*; only Hill, another Ojibwe, could have written this essay. (For additional discussion of Erdrich's writing, see "Erdrich and Dorris's Mixedbloods and Multiple Narratives" in Louis Owens' *Other Destinies: Understanding the American Indian Novel*, Norman: University of Oklahoma Press, 1992.)

In "'Wakinyan Hotan'" (The Thunder beings call out): The Inscrutability of Lakota/Dakota Metaphysics," Leroy N. Meyer and Tony Ramirez demonstrate just how inscrutable the metaphysics are, yet give hope for insight through intense, respectful study. They discuss missionaries' and social scientists' misinterpretations. Such external interpretations are bound to have philosophical limitations. Translation is not the issue; rather "no translations are possible" (p. 92).

While missionaries often made significant contributions to anthropology and linguistics by writing about what they observed and heard, they had a vested interest in the manner in which they interpreted their observations. They often saw fear of natural forces and a notion of evil where none existed.

Meyer and Ramirez describe the worldview of the traditional Lakota/Dakota as "spiritual holism.... Reality... comprises one integrated, spiritual whole..." (p. 100). They do not blame all of the complexities of interpretation on ethnocentrism. The problem is not always subjectivity, but sometimes relativity. They caution non-Natives against applying an overtly intellectualist concept of belief to Lakota/Dakota expressions of faith.

The paper is valuable reading in courses in Native American philosophies and in upper-level anthropology courses for discussions of both Lakota/Dakota beliefs and limitations of ethnographic research. (For additional reading, see Thomas H. Lewis' *The Medicine Men: Oglala Sioux Ceremony and Healing*. Lincoln: University of Nebraska Press, 1990.)

V.F. Cordova, in "Doing Native American Philosophy," dis-

cusses some problems in Native American philosophy classes where little philosophy goes on. Rather, students are often offered compilations of legends from diverse cultures. These "legends" might be presented as merely examples of human creativity with poetic or artistic merit. They may also give analyses of these legends from psychological or economic perspectives; Jungian archetypes and Marxist explanations abound.

Cordova believes that Native American philosophies should be used as examples of humans discovering essential definitions of the world grounded in experience. Native American thought should be presented as a "complete, alternative explanation for the world and for human nature" (p. 15). He calls for Native American scholars to address the deeper philosophical issues in beliefs recorded by non-Natives. This will encourage more indigenous students to enroll in philosophy programs.

In "A Native American Identity in Art Education," Michael Holloman eloquently discusses the cultural choices faced by Native American students in western European settings. In relating the experiences of his great grandfather's abduction to a mission school, he begins to fill in the gap of what he correctly sees as missing in dialogues concerning Native education—individual personal dramas. Native people endure despite attempts at forced assimilation and "internal manipulation of the soul" (p. 48). This endurance and survival are cause for celebration.

Holloman deals with the issue of bicultural identity and calls for true self-determination in art education. He himself was taught by only two Native American art instructors in twenty years of study. He uses his art to give visual images of rigid western European influence in art. In his work, the chair is the seat of western European power in government, in the university, and the church. On the personal level, the chair is an image of himself: "juxtaposition of the material and the spiritual...reflects my internal pursuit for some sense of cultural balance" (p. 56).

In "Sharing Circles: Utilizing Traditional Practise Methods for Teaching, Helping and Supporting," Anthony Michael Hart presents traditional views on teaching and healing and gives examples of the manner in which the traditional Medicine Wheel can be used by contemporary helpers and teachers in professional activities. He gives a historical review of the use of sharing circles, specifically in what is now Manitoba. The paper is a good example of the importance of incorporating traditional practices in contemporary situations and is useful reading for educators and service providers. Sharing Circles facilitate discussion, have

teaching and healing components, and can be used by Native American communities in achieving self-determination.

Lena Odjig White, in "Medicine Wheel Teachings in Native Language Education," describes three examples of programs in which Medicine Wheels have been used as an organizing principle. Hart's and White's papers complement each other well.

In the epilogue, Sylvia O'Meara relates some of her personal experiences as a university student. She sometimes felt that she was "being studied, dissected and categorized and...the real essence of being Indian was being missed" (p. 126). She questions why Canadian literature courses did not include Native literature. She describes the harm done by residential schools, including the loss of learning the traditional way of life and the loss of parenting skills when children are raised in institutional settings.

She calls for dialogue between Native people and government and programs designed and administered by Native people, that give children cultural self-esteem and teach traditional skills and respect for different ways of life. She also writes eloquently of what being Ojibway means to her. (For further reading on traditional Ojibway life, see *The Mishomis Book: The Voice of the Ojibway* by Edward Benton-Banai, St. Paul: Indian Country Press, Inc., 1988 and *Portage Lake: Memories of an Ojibwe Childhood*. Maude Kegg, edited by John D. Nichols, University of Minnesota Press, 1993.)

The themes of authenticity, authority, and identity run throughout the collection of paper. The work redefines the place of Native philosophies, teachings, and teachers in university settings. At the college level, various papers in the collection could be used as supplemental readings in courses on Native history, philosophy, art, literature, education, and contemporary issues.

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**The Heartland Chronicles.** By Douglas E. Foley. Philadelphia: University of Pennsylvania Press. 228 pages. \$34.95 cloth; \$14.95 paper.

My most significant finding about this book is its great value as a restudy of the Mesquakies of Tama, Iowa. From the 1940s through the 1960s, some thirty-five fieldworkers of the University of Chicago conducted extensive research under the supervision of