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Indian and European descent alike seemed to have experienced only negative emotions (anger, hate, despair, fear) and displayed only negative personality traits (arrogance, cruelty, deceit, greed). Women and children enter the main narrative primarily as victims of rape and exploitation. But just as one must juxtapose Thomas Jefferson's "All men are created equal" from the Declaration of Independence with his portrayal of slaves as bestial in *Notes on the State of Virginia* (1785) to understand American racism, Americans must juxtapose Mark Twain's celebration of the frontier experience with his portrayal of the land's original owners to understand American imperialism. In both cases, we must see that it is the contradiction that exposes core American values. Histories that inspire either pride or guilt about the actions of earlier generations of Americans are not the most useful. The real job of historians is to provide Americans with an understanding of how modern society came to be—only then can people come to understand the point of view of others and begin a realistic discussion about how to move forward to a more equitable and just future for all citizens. Ned Blackhawk has done that job, and, in the process, he has produced a powerful narrative that deserves to be widely read and discussed.

Kim M. Gruenwald
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Wisconsin Indian Literature: Anthology of Native Voices. Edited by Kathleen Tigerman. Madison: The University of Wisconsin Press, 2006. 426 pages. \$75.00 cloth; \$26.95 paper.

Wisconsin Indian Literature is a welcome addition to the small but growing body of literary anthologies that respect and emphasize the national, tribal, landed, and community contexts of Native cultural production. *Wisconsin Indian Literature* also represents an important step forward in the relationship between American Indian nations and state governments. Published with the support of the National Endowment for the Humanities (NEH) and the Wisconsin Humanities Council, the collection represents one practical outcome of Wisconsin Senate Act 31 of 1989, which mandated teaching "the meaning of Native sovereignty, history, and culture at grade levels in all Wisconsin schools" (4).

The anthology is divided into seven parts, reflecting the seven different tribal communities that reside in the state of Wisconsin. Within each section, the editor has followed through on the broad conceptualization of literature laid out in the introduction by selecting excerpts from historical narratives, treaties, oratory, creation stories, poetry, and autobiography. The historical sweep of the collection is similarly expansive, ranging from the Effigy Mound period (600 BC to AD 1050) to contemporary times. Within the pages of this anthology, readers will discover the rich variety of Wisconsin Native expression, including excerpts from a Menominee creation story, a Ho-Chunk autobiography, a Potawatomi novel, and contemporary Oneida verse.

Some of the selections in this reader will surprise those unfamiliar with the complex nineteenth-century history of Wisconsin Native peoples. One might be taken aback, for example, to find entries by Native writers Samson Occom and Hendrick Aupaumut—eighteenth-century community leaders more often associated with New England and New York. The editor makes a persuasive case, however, for the need to consider the continuities of literacy, land tenure, and tradition that unite present-day Stockbridge-Munsee peoples of Wisconsin with their eastern relations in both pre- and postcontact times.

Certainly the case of the Oneida is instructive in this regard. The original Oneida Nation of the Haudenosaunee Confederacy is now divided into several groups, which are spread from New York and Ontario, Canada to Wisconsin. This geographic distribution is the direct result of unscrupulous land development in upstate New York in the 1820s, which prompted some members of the Oneida Nation to purchase five million acres of land for joint use with the Menominees and Ho-Chunk in Wisconsin. *Wisconsin Indian Literature* offers readers glimpses into this removal experience and the often unsettled relations between the three groups through the speeches of tribal elders at the time and the thoughts and reactions of citizens of these nations in the present day. The Ho-Chunk selections also present readers with a literary map of the shifting cultural contours of that nation's many painful removals in the 1840s and 1850s—from Wisconsin, into Minnesota, and on to the Crow Creek Reserve in South Dakota in 1863. Reading the excerpted life histories of Mountain Wolf Woman and Sam Blowsnake alongside trickster tales recounting the exploits of Wak'djunk'aga, one is struck by the complex interpenetration of language, story, and history that makes up Ho-Chunk identity today.

The story of the Menominee that emerges in the pages of this anthology is similarly enlightening. Terminated by the federal government in 1954, the Menominee endured nearly twenty years of disenfranchisement that finally ended in 1972 with the Menominee Restoration Act. The anthology selections from this period offer especially powerful autobiographical readings, whose first-person accounts clarify the psychological and cultural costs of being "terminated." Much of the literature in this collection was generated as a form of resistance to removals or similar injustices visited on Wisconsin's Native peoples by outsiders and presents us with a microcosm of the literary survivance of Indian nations across the United States and Canada.

Wisconsin Indian Literature also makes an important contribution to bridging the artificially imposed gap between pre- and postcontact modes of Native expression that sometimes appears in discussions of American Indian literature. One of the collection's more interesting selections in this regard is taken from the pictographic art that adorns the Gottschall Rockshelter in southwestern Wisconsin. By pairing images depicting episodes in the life of Red Horn, a Ho-Chunk culture hero, with Sam Blowsnake's rendition of the Epic of Red Horn, taken down by Paul Radin in the 1940s, the editor offers students a unique opportunity to make the sometimes difficult connection between rock art and oral tradition and between the heroic literature of Copper Age cultures and that of contemporary peoples living in America

today. Epics like those of Red Horn, with its corresponding ceremonial centers and lithic arts, should be granted the same respect and commitment given to the study of the Anglo-Saxon past and literature. Anthologies like *Wisconsin Indian Literature* make such study possible and ought to be required reading in college literature courses across the country.

This book's subtitle *Anthology of Native Voices* suggests the broader impact this collection will have on the field of American Indian literary studies. It stresses the experience of Native peoples related "in their own words." Jim Ottery's (Brothertown) foreword underscores this ethical and rhetorical stance, explaining that the selections in *Wisconsin Indian Literature* were collected in partnership with the tribes involved, and thus exemplify the two-fold "respect for the word" that is the prevailing attitude toward language and storytelling in Indian Country. Words in the oratory, stories, poems, and autobiographies collected here evoke and invoke the experiences of the seven Native nations who live in present-day Wisconsin. Through the efforts of the tribal elders and historians who collaborated with editor Kathleen Tigerman to bring this anthology to fruition, Wisconsin's Native peoples make themselves present to us, demand our ethical attention, illuminate the indigenous grounds on which we stand, and remind us of our shared humanity.

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Words of the Huron. By John L. Steckley. Waterloo, ON: Wilfrid Laurier University Press, 2007. 280 pages. \$26.95 paper.

John L. Steckley's *Words of the Huron* is an extended collection of most of his previous articles, newly compiled, thematically organized, and revised and updated. General readers would be better off with this book, rather than searching for his "own scattered and admittedly fairly obscure works" (xii). *Words of the Huron* is neither a reference dictionary nor a full-scale grammar. It is also not a *Teach Yourself Huron*. Nor was it intended to be; these would be major projects in their own right.

It is, however, an ethnolinguistic study of those the French called *Huron*, and who call themselves *Wendat*, seeking what can be ascertained of the people and their society during the 1600s by means of their own language, which is no longer spoken but was recorded by the Jesuits in New France (with full acknowledgment that the patriarchal, patrilineal, monotheistic, proselytizing Jesuit perspective was biased). *Words of the Huron* is intentionally aimed at the nonlinguist and provides cultural ramifications of terms rather than extensive grammatical analysis. Instead of interlinearization and morphophonemic details, there are relationships with anthropology and archaeology. Often, Steckley gives suggestions for further archaeological research based on his ethnolinguistic investigations. Although the work makes appreciable contributions to linguistics and anthropology, its chief (and incalculable) value is in providing accessibility to this research for today's Wendats. An