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ment's power of eminent domain prevailed, at least according to the 1960 Supreme Court decision which went against the Tuscarora, 4 to 3.

Hardened by the experiences of 1942-1970, many Iroquois groups entered the 1970's in sympathy with activism. Against New York they directed pressure concerning the state's possession of sacred wampum, the control of Indian education, and the compensation demanded for land losses in connection with widening I-81. Across the nation they participated in the occupation of Alcatraz and the Trail of Broken Treaties Caravan. Indeed, the Onondagas not only aided the peoples at Wounded Knee with time, money, and moral support, but also sheltered American Indian Movement leader Dennis Banks for more than a year. Although outsiders might judge all their activities as militant, the Iroquois saw them as strategies to preserve their conservative lifestyle.

Laurence Hauptman is to be congratulated for the way in which he has illuminated numerous Iroquois undertakings and experiences since World War II, deftly providing background where needed and details when necessary. We are grateful for his even-handed skill at political and biographical analysis, introducing us not only to Richard Oakes and Minnie Kellogg but also to the machinations of Dwight Eisenhower and Robert Moses. Professor Hauptman's volume should be read by anyone interested in contemporary native American struggles in particular or minority rights in general.

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The Wind Eagle And Other Abenaki Stories. By Joseph Bruchac. Greenfield Center, NY: Bowman Books. 1985. 39 pages. \$5.00 Paper.

It has long been thought that the Abenaki peoples, traditionally living in the New England Areas of Vermont, New Hampshire, and Maine, had dwindled in numbers to almost total disappearance since the ending of the French and Indian Wars of the 1750's. Or it has been convenient to propose and further such thought! John Moody, of Sharon, Vermont, in his informative

“Preface” to *The Wind Eagle and Other Abenaki Stories*, presents an interesting picture of the plight of the Abenaki peoples both then and now. Moody suggests that there had been no disappearance whatsoever except where the various governments wished the disappearance to occur, and that the Abenaki, “The People of the Dawn,” had merely cached themselves into small pockets of villages across those three forming states and in areas of New York State and also in Canada. To quote Moody’s opening paragraph:

“The Abenakis in Vermont did not disappear. In fact, when John Perry was writing his history of Swanton in northwestern Vermont in 1860, there were several hundred Abenaki people living in and around the town. Some lived within a stone’s throw of the author’s home, in a community called Back Bay. Others lived largely outside Western society in “Indian Country” on the Missisquoi River delta and other remote areas.”

And his third paragraph:

“They had disappeared only in the eyes of we non-Indians whose static image of the howling “Red Man” fueled the Indian wars which swept many ancient Indian nations to a similar fate across the Americas. In the 1970’s, the old Missisquoi Abenaki community . . . emerged from over two hundred years of “disappearance.” Numbering now over 1,500 they insist, and research supports, that they simply remained in and around John Perry’s Swanton right through the 19th and 20th Centuries.”

As the Abenakis, The People of the Dawn, survived into our era so too their delightful and educational stories of Creation and culture heros survived into the 20th century as here recorded in retellings by Joseph Bruchac of Abenaki/Slavic extraction. Bruchac was born and raised in the foothills of the Adirondack Mountains near the city of Saratoga, where he continues to live to this moment with his wife and two sons. A highly sophisticated poet, fiction writer, essayist and editor, he has of late been retelling stories of not only his own Abenaki peoples, but also of various Iroquois Nations in such collections as: *Turkey Brother*

And Other Tales, Stone Giants And Flying Heads, and a third, *Iroquois Stories: Heroes and Heroines/Monsters and Magic*, all published by Crossing Press. The first two collection of children stories were illustrated by Kahionhes, Turtle Clan Mohawk, who has so brilliantly illustrated *The Wind Eagle* with historical power and Mohawk magic. Internationally known artist Kahionhes once again proves his masterful line of his first-hand historical research. As a boy, his father, Ray Fadden, the Mohawk historian and founder and curator of the Six Nations Indian Museum in Onchiota, N. Y., sent the youth to pencil and paper to draw illustrations, pictures, and signs for the museum. Shortly, Kahionhes (John Fadden) became an accomplished artist with work showing in various art gallery's and his illustrations sought after by many publishers, including *Akwesasne Notes*. It does seem fitting that this Mohawk artist illustrates this Abenaki story collection. Burchac and Kahionhes have worked several times together in the past, to a fine success.

Though today traditional Indian stories are thought to be exclusively the province of children as both teaching tools and entertainment, adults may also thrill to these tales and legends. The anthropologist would have the reader believe Indian stories are mere myths, but myths are of dead cultures such as ancient Greece or Byzantium. Indian 'cultures, societies, nations are strong and resilient to this moment. The rediscovering of the Abenaki is a definite case in point. The Hopi, the Cheyenne, the Creek as well as woodland peoples are still telling stories to their children with adults in attendance. New stories are being told by aunts and uncles and finding new collectors and re-tellers such as Joseph Bruchac.

It is time the stories were re-told in a more contemporary usage and speech. The anthropologists of the early 20th and late 19th centuries were less concerned with retelling a good story with a strong, common-sense message than they were in simply recording and collecting the tales. Bruchac's interest is telling a good story as well as he can, and he tells them succinctly. He certainly accomplishes that most successfully. It is difficult to distinguish his intended reader. Are the stories strictly for children, or are adults invited to the winter evening's event as well? While reading *The Wind Eagle*, a scene is easily imagined: a teller sitting in the warm kitchen, perhaps snow falling outside beyond the window, perhaps a drink brewing on the stove, a group of young ones and perhaps an older person or three sitting around the ta-

ble. Traditionally, stories were told only in winter, when summer work was finished, a food supply stored for the long hard months, the hunt completed, warring out of mind . . . the village secure.

The tales begin:

Gluskabi, the man who created himself and his own grandmother, Grandmother Woodchuck, discovers himself rising from dust sprinkled upon the earth by the Owner . . . another name for the Great Creator, the Supreme Being . . . from dust remaining from humans the Owner originally created. Gluskabi tries his strength against that of the Owner only to discover he is powerful but holds less power than the Owner. Slowly we begin to see from the stories how certain animals and other phenomena have been created. Woodchucks are hairless on their bellies because Grandmother Woodchuck pulled all the hair from her own belly to make a magic game bag for her grandson, Gluskabi. The listener discovers why some people are crippled. While stealing tobacco from Grasshopper, Gluskabi rekindles life in a mass grave of human bones, all killed by Grasshopper. When the bones are assembled various mistakes are made . . . one arm shorter than the other; one leg not the correct matching leg, etc. We learn why the owner winks. Gluskabi plucks one eye from the owl so that he may visit summer and bring it back to his own frozen lands of winter. The owl obliges. Forever more the owl must blink one eye and will remain awake only at night.

Here are stories of creation and some essential aspects of Abenaki culture, which explains emergence, seasonal change, the importance of tobacco to the Nation, told with skill and a delight often by surprise. Bruchac's command is extraordinary. Reading the stories without a word or breath wasted, the reader has the sensation that he *hears* them aloud from Bruchac's oral tongue. Though his style is plain and simple there does appear a lyric quality to the images he creates. It must not be forgotten that Bruchac is an extremely gifted lyric poet.

There are only six stories in *The Wind Eagle*. A fast read in one setting. Bruchac leaves the reader with a gnawing hunger for more. As More Abenaki Peoples are discovered in New England, perhaps more stories will rise up from the Owner's sprinkled dust for our storyteller to collect and retell in future publications.

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