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long series of conflicts, their capacity to protect their lands had so diminished that Sir William Johnson likened them to other “domesticated” tribes (270). Though at one time a significant fulcrum between Indians and European colonizers throughout the region, the Munsee no longer had the warriors, elder leaders, or rising generation needed to maintain their status or hold their position. At the Treaty of Easton in 1758, they would sign away their last substantial lands in New Jersey. Forced migrations followed the American Revolution, when the Munsee people, regardless of which side they were on, were forced from their ancestral lands and scattered north to Ontario, Canada, and west to lands soon added to the United States as the states of Kansas, Oklahoma, and Wisconsin, where they continue to reside today.

If the demise of the Munsee is similar to other American Indians, Grumet demonstrates how the Munsee do not fit the stereotypical part of fierce enemy savages or compliant, naïve children of the woods. They sought the middle way, a path that in retrospect proves none too satisfying or easily understood. He suggests this, in part, accounts for the difficulty Americans have had in properly placing the Munsee in the story of early America. This text, sprinkled with ample and timely maps of Munsee Country before, during, and after the colonial onslaught and with copious footnotes that include enriching disposition on linguistics, geography, and primary sources, is a major step toward correcting this error of omission.

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N. Scott Momaday: Remembering Ancestors, Earth, and Traditions: An Annotated Bio-Bibliography. By Phyllis S. Morgan. Introduction by Kenneth Lincoln. Norman: University of Oklahoma Press, 2010. 400 pages. \$60.00 cloth.

The last sentence of Phyllis S. Morgan’s *N. Scott Momaday: Remembering Ancestors, Earth, and Traditions* reads, “N. Scott Momaday’s legacy reaches far beyond regional and national boundaries. His works, in all their many forms, and his other endeavors have had and will continue to have, universal significance. His voice is for all peoples, all places, and all times” (56). It is an apt closing sentence for her concise, yet comprehensive, biographical essay of a man, an artist, who is at once iconic and profoundly human. Morgan’s book, the impressive culmination of a five-year project, is in her words, “a celebration of the works from his pen and paintbrush since one of his early poems became his first published writing” (xiv).

This poem, “The Earth and I Gave You Turquoise,” written during the summer of 1959 when Momaday was an undergraduate at the University of New Mexico, began a half-century of writing in all genres, teaching engagements from the seventh grade in a Jicarilla Apache Reservation school to prestigious universities in the United States and around the world, and an accumulation of awards and honors including the Pulitzer Prize for his first novel, *House Made of Dawn*, in 1969 just ten years after he had written that first published poem. The journey of art and accomplishment that is Momaday’s life is painstakingly documented and described in Morgan’s book, an eloquent and proper tribute with which to honor him.

The book is divided into three parts preceded by Kenneth Lincoln’s lyrically written introduction. Lincoln summarizes Momaday’s work and articulates the culmination of his uniquely powerful incorporation of tribal context with an “apprenticeship to the great tradition” of American writers that makes Momaday, in Lincoln’s words, the “Grandfather Bear spirit of a Native American Renaissance in Western letters” (5, 13). Part 1, “Biography and Chronology,” begins with Morgan’s biographical essay. In its short forty pages, the essay traces Momaday’s life from his birth through the rich post-academic life that he continues to lead. Even in its brevity, Morgan’s essay captures the simultaneity of Momaday’s humble humanity and his artistic greatness. She begins at Kiowa and Comanche Indian Hospital in February 1934 when “Alfred Morris Momaday and Natachee Scott Momaday, welcomed their first, and only, child and named him Navarre Scott Momaday” and travels through his “life in a rich and exotic world” (17) to his receipt of the National Medal of Arts, “the nation’s highest honor for artistic excellence” in 2007 (56), and the sad, untimely death of his wife, Barbara Glenn Momaday, from cancer in 2008. Morgan highlights with graceful prose that weaves throughout the words and humor of the man the places, events, and journeys, as well as the particular people—family members and mentors most notably—that formed Momaday, as a Kiowa man deeply invested in his indigenous cultural tradition and as a writer admiring of and significantly influenced by the American literary tradition. Morgan makes clear that Momaday’s loving and beloved parents, talented teachers and artists in their own right, assured that their only son was connected to the lives and places of family and cultural heritage and to all the possibilities available to him for nurturing and developing his talents. Momaday’s own words remembering his father are apt words for himself as well: “He lived in two worlds and did it with great skill” (28). Following the biographical essay is a portrait of Momaday’s life in brief: a yearly chronology that accentuates the most pivotal movements and events, moving from birth through the present, and includes all of his published works with specific publication dates and locations.

Part 2, "The Works of N. Scott Momaday," is a complete and exhaustive bibliography that covers the whole of Momaday's production from private printings to anthologies containing his writings or any piece of them to a separate section listing poems and prose about Billy the Kid (of whom Momaday is a dedicated fan). It also includes his visual art, nonprint media, and musical scores. Part 3, "Works about N. Scott Momaday and His Works," is equally comprehensive. It moves from complete books to essays in which Momaday is either part of or the central critical subject to reviews including those covering nonprint media to dissertations and theses. As the table of contents indicates, all entries are divided by type and genre; they are chronological and numbered sequentially. Morgan's annotations are necessarily brief in a book with 1,878 entries but communicate complete and effective pinpoint details for the researcher, reader, or fan of Momaday to know whether a particular entry is relevant to his or her needs. The index that closes the book is another map form or guide through this enormous collection, listing subjects according to the part and entry number(s) in which they are found. The book also contains several photographs, Ronald L. Stauber's map of "The Places of N. Scott Momaday," and, in the exceptional entry for *The Way to Rainy Mountain*, an illuminating table illustrating the common stories between *The Way to Rainy Mountain* and *The Journey of Tai-me*, a collection of Kiowa stories, originally privately published after "Momaday retraced the route of the Kiowa migration and after interviewing Kiowa elders, from whom he received a wealth of history and wisdom" (79). Momaday describes *The Journey of Tai-me* as "the archetype of *The Way to Rainy Mountain*" (78).

The frontispiece of the book is a photo portrait of Momaday from 2007, older, white-haired, with eyes that are powerful and kind. For anyone who has ever heard Momaday speak, those words might also describe the famed voice that awes, moves, and comforts at once. In 1999, my four-year-old daughter and I experienced that voice as we sat before the beautifully lit stage in the Mashantucket-Pequot Research Center and listened to the storyteller at the lectern spotlighted in its corner speaking of conversations between Yahweh and Grandfather Bear. I thought my daughter might fall asleep in the warm, dark auditorium, but she sat quietly entranced by the compelling man on stage. Somewhere during the reading, she whispered to me, "He's not a bear, Mommy, is he God?" Afterward, I bought her a copy of *Circle of Wonder* (1999), Momaday's children's Christmas story, and we waited in line for him to sign it. At our turn, he smiled at her and she smiled back. "What a special child," he said, and wrote in her book, "To Mary, who is beautiful, N. Scott Momaday." I don't remember how I answered my daughter's question that night, but I realize now the response must be "The Delight Song of Tsoai-talee," Momaday's poem from the 1976 collection, *The Gourd*

Dancer, reprinted among the opening materials of Morgan's book. *Tsoai-talee* means Rock Tree Boy and is Momaday's given Kiowa name honoring Devil's Tower; Tsoai—Rock Tree—is a sacred place for the Kiowa and other Plains tribes. "I am the whole dream of these things," Momaday writes, things like bright feathers, shadows that follow a child, stars, rain, bright beads, and a young wolf's hunger. "I stand in good relation to all that is beautiful," the poet explains, because "You see, I am alive, I am alive" (*The Gourd Dancer*, 27).

Morgan's book, published more than forty years after she first heard on television the now legendary voice of a young American Indian writer who had just won the Pulitzer Prize, is remarkable for its breadth, completeness, and essential detail. It is an indispensable reference and guide for anyone researching or just interested in the lifework of Momaday and a fitting and honorable tribute to the legacy of a profoundly special man.

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Native Americans Today: A Biographical Dictionary. Edited by Bruce E. Johansen. Santa Barbara, CA: Greenwood Publishing Group, 2010. 315 pages. \$85.00 cloth.

In *Native Americans Today: A Biographical Dictionary*, editor Bruce E. Johansen seeks to emphasize not only Native American "survival" but also what he calls "revival," and thus particular attention is paid to the "personal courage, persistence and determination" of the one hundred Native Americans included here (xiii). Johansen is especially interested in highlighting Native American "activists," a designation he defines as "another way of saying that their road has not been easy and that they have helped many other people along the way—as befits people engaged in movements to restore cultural, linguistic, legal and financial vitality" (xiv). Johansen, a professor of communications and Native American studies at the University of Nebraska–Omaha, has edited many reference works in Native American studies, including the *Encyclopedia of Native American Economic History* (1999), *The Encyclopedia of Native American Legal Tradition* (1998), and *Indigenous Peoples and Environmental Issues* (2003). His ongoing scholarly work clearly makes an important contribution to the broad field of knowledge about Native American history and current affairs.

Native Americans Today is organized alphabetically, with listings provided of "Individuals by Field of Endeavor" and "Individuals by Nationality." As a reference work, these listings make it possible to locate quickly a handful of Native American artists, businesspeople, or authors (the more general