

**UCLA**

**American Indian Culture and Research Journal**

**Title**

Satie on the Seine: Letters to the Heirs of the Fur Trade. By Gerald Vizenor.

**Permalink**

<https://escholarship.org/uc/item/4ww6743f>

**Journal**

American Indian Culture and Research Journal , 45(1)

**ISSN**

0161-6463

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**Publication Date**

2021

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that enforced their environmental connections, social organization, and a sense of community. Today, however, with the formation of more rigid settler polities in the twentieth century, Native persistence is practiced differently. The Muwekma Ohlone tribe, despite genealogical and ethnohistorical evidence, still lacks federal recognition and faces constant challenges to celebrate their Indigenous heritage. South of the border, the Paipai occupy approximately 7,000 acres of their ancestral land in the Sierra Juárez and maintain close family ties and kinship practices that trace back to precolonial times. With a slightly different valence, both groups nonetheless evade official categories and localized understandings of indigeneity. Instead, they choose to tell the tale of continuity and change around programs of language revival, promotion of Indigenous cuisine, hand-modeled pottery, ritual events, and walks to ancestral sites.

Altogether, Panich's use of an interdisciplinary comparative approach hints at the prevalence of both creative measures and inherent methodological challenges. The creative edge demonstrates the viability of organizing complex historical trajectories beyond narratives of colonial inevitability and erasure. This approach empowers, if not emboldens, Indigenous history and peoples, and also encourages scholars to explore Indigenous-centered narratives outside the boundaries of settler-colonial paradigms. Some of the lingering challenges still center on collecting, analyzing, and measuring data of a complex and comparative history. As enunciated in the introduction, Panich is keenly aware of the methodological challenge of staking a comparative voice. But his approach, taken together, offers a tenable and nuanced story that decentralizes colonial narratives. Readers will find *Narratives of Persistence* coherent and brief (despite the sweeping history), with an analytical depth that makes it well pitched for a large readership and specialists in California Indian history, Indigenous studies, archeology, ethnohistory, settler colonialism, transnational history, and Pacific Rim studies.

*Baligh Ben Taleb*

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**Satie on the Seine: Letters to the Heirs of the Fur Trade.** By Gerald Vizenor. Middletown, CT: Wesleyan University Press, 2020. 354 pages. \$21.95 paper; \$16.95 electronic.

It is 1932, and Basile and Aloysius Beaulieu (Anishinaabe), Native veterans of the American expeditionary forces during World War I, have rejected new manifestations of neglect and broken promises by the postwar policies of the federal government in Washington. The Beaulieu twins have been to Paris before, and now they return, leaving their family and community on the White Earth reservation of Minnesota to seek the nurture and *liberté* of, in Vizenor's customary parlance, the "natural motion" of creativity engendered by art, music, and literature. This is, after all, a "river story," and the brothers, living in rooms located near the Seine in the art gallery of their friend Nathan Crémieux, listen beside the river as a mysterious young woman in a blue scarf plays Eric Satie's haunting music on a piano set up on a quay.

Although Paris seems to be a “song of mercy” and freedom to the Beaulieus, even at this charged moment of global economic depression, the nationalistic militarism of the Third Reich looms. Vizenor’s narrative is entirely comprised of Basile Beaulieu’s epistolary testimony of witness—fifty letters written between 1932 and the liberation of Paris in 1944 to the “heirs of the fur trade” on both sides of the Atlantic. Who are these heirs, and just what is their inheritance from the fur trade’s earlier historical catastrophe of capitalistic exploitation by Europeans and the betrayal of natural homeland and cultural integrity by Native people? They are those who, in Basile’s language, have “matured” enough to internalize the tremendous cost of that catastrophe and now share the right and obligation to acknowledge it with a new “literature of liberty” expressed in both language and action.

Basile’s “chronicles of liberty” are part of that literature. His letters constitute a years-long record of personal and collective acts of radical survivance, carried out not only by Basile, the writer, but also his brother Aloysius, painter of totemic ravens and gifted maker of hand puppets, and the eclectic community gathered around them in Paris. These include Native and non-Native veterans of World War I, courageous Beaulieu cousin By Now Rose, and Nathan Crémieux, whose Native art gallery houses the protecting spirits of totemic images and Ghost Dance shirts, poseurs and flaneurs who form an interjecting chorus of ironic mockery, and even a pack of mongrel “singing” dogs to provide companionship and security. All of these mockers and teasers are voices of resistance committed to an ethos of irony to support the persecuted and confound the persecutors, as Heaps of Words (a member of the chorus) shouts.

Basile selectively, but meticulously records many of those acts of resistance in the fifty letters he sends back to White Earth. Aloysius carves hand puppets who face off in publicly presented guerilla “parlays,” staging debates between Goering, Goebbels, and Hitler puppets on one side and, on the other, Basile and other avatars, including Gertrude Stein, Henri Bergson, Leon Blum, Sitting Bull, and Chief Joseph, taking on the mocking voices of those who speak for freedom. Nathan Crémieux will transform his gallery into a sanctuary for refugee families and will eventually sign its ownership over to the Beaulieus to thwart its appropriation by the Nazis. The moored barge, *Le Corbeau Bleu*, shapeshifting several times under new names to preserve its security as the group’s refuge, becomes the sovereign space of the “White Earth Embassy,” and Aloysius creates and distributes more than one-hundred White Earth Nation passports as a gesture of solidarity with stateless refugees. By Now Rose takes on perilous roles, becoming a courier for the French resistance, a wartime nurse, and uses guile to confuse the Nazis and protect the resisters.

Basile’s letters, disseminated at White Earth and in Paris, comprise a cataloguing, a permanent record, of events of artistic and literary production (e.g., the parallel teasings of Joyce’s *Finnegan’s Wake* and the publication in French of *Moby Dick*, with its uber-egoist protagonist), of the speech and actions of heroes, and of the human costs of betrayals, tortures, executions, and massacres.

Vizenor’s stylized, ritualistic prose carries on his familiar tropes—dream songs, teasings, mockery, and the healing possibilities of a “natural motion” in Indigenous art and culture—which have become characteristic markers of his voice as a storyteller.

But *Satie on the Seine* is less of an exercise in historical fiction or a sequel to Vizenor's previous *Blue Ravens* (2014) than it is a radical testimony of witness. "The Nazi and Vichy expulsion of Jews can easily be compared to the federal policies of native removal, treaties of separatism, military atrocities, and the militia murders of natives in America," Basile declares (164), calling out parallel practices of racial and cultural dispossession in the "new" world and the old, as for example, his explicit linking of the Indian Removal Act of 1830 to the idea of "*lebensraum*," the Nazi rationalization of claims for "living space" used to dispossess and eventually extinguish millions throughout Europe.

Vizenor's work here is a kind of "spirit history," insisting upon throughlines of murderous intent and consequence. *Satie on the Seine* is an addition to an important direction of newer scholarship that is undertaking, as Philip Deloria has written, the crucial task of unburying and, in this case, reanimating "ghosts of history" that must not be allowed to recede into mere lingering—and fading—memory. This, for example, is the work undertaken by Claudio Saunt in his *Unworthy Republic* (2020), a painstakingly detailed account that demonstrates how the forced removal of Native nations from east of the Mississippi to Indian Territory in the West was a direct consequence of the greed-driven desire to expand slave labor camps necessary for cotton production in the South and thereby contributed to the two original sins, dispossession and slavery, that are indelible blots upon American history.

After the liberation of Paris, Satie's music, played by the woman in the blue scarf, returns to the quay by the Seine. Basile's chronicles will eventually be published by Crémieux's post-war Galerie Ghost Dance. In our own time of rising nationalism, the statelessness of increasing millions, and the seeming inexorable exploitation of our natural world, Vizenor/Basile's letters sound an insistent alarm that it is again and always a time to remember what it means to be inheritors of "the right of conscience to declare the horrors of colonial violence and racial separation in the world" (165).

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**The Storied Landscape of Iroquoia: History, Conquest, and Memory in the Native Northeast.** By Chad L. Anderson. Lincoln: University of Nebraska Press, 2020. 268 pages. \$65.00 cloth and electronic.

From scholar Chad L. Anderson comes a raconteur's approach to a backdrop called Iroquoia Indigenously, but upstate New York Euro-styled. Beginning with early maps, especially the wildly disproportionate 1755 Mitchell Map, *The Storied Landscape of Iroquoia* positions the landscape of upstate New York as a unifying core weaving together stories of the dis/possession of the land. In a sort of tit-for-tat recital, the author pulls up major tales from the revolution through the nineteenth century, making an effort to balance Haudenosaunee and Euro-American tales and compare conflicting information when possible.