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Schmick's Mahican Dictionary. Edited by Carl Masthay.

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period of time, but reading *Sacred Land, Sacred View* can provide some sense of how the Navajo view and experience their world. For all of us who teach, this is one of the most difficult ideas to convey. McPherson does this well, making this a valuable addition to the voluminous writings on the Navajo. This is not the final word, or even a definitive treatise. But in McPherson's own words, it is a "useful" (p. 5) contribution.

Thomas D. Hall  
DePauw University

**Schmick's Mahican Dictionary.** Edited by Carl Masthay. Philadelphia: Memoirs of the American Philosophical Society no. 197, 1991. 188 pages. \$30.00 cloth.

The Mahican people inhabited an area in what is now eastern New York State, southwestern Vermont, western Massachusetts, and northwestern Connecticut, stretching from Lake Champlain south along the Hudson River to Dutchess County. They spoke an Eastern Algonquian language (not to be confused with Mohegan, a dialect of a different language spoken in eastern Connecticut). The Mahican language is known primarily from material recorded at two missions established during the eighteenth century, one by Baptists at Stockbridge in the Berkshires, the other by Moravians at Shecomeco in Dutchess County. Both of these communities were linguistically heterogeneous, composed of speakers of several different dialects. Both communities were forced to move westward a number of times. The language was last spoken in the 1930s in Wisconsin.

Documentation of the language, like that of many Eastern Algonquian languages, is unfortunately sparse. Stockbridge Mahican is represented by translations of liturgical materials, some vocabulary, a text, and grammatical notes by Jonathan Edwards from 1788 (*Observations on the Language of the Muhhekaneew Indians*). Moravian Mahican is attested primarily in manuscripts from the Moravian mission, now in the Moravian archives in Herrnhut, Germany, in Bethlehem, Pennsylvania, and in the Houghton Library at Harvard. Fortunately, Carl Masthay has made accessible a significant body of material from these archives. His earlier work, *Mahican Language Hymns, Biblical Prose, and Vocabularies from Moravian Sources, with 11 Mohawk Hymns* (St. Louis,

1980), contains a word list, a letter, a sermon, and other liturgical materials. The present volume is a reworking of a manuscript dictionary compiled in the mid-eighteenth century by the missionary Johann Jacob Schmick.

The body of the dictionary is arranged by English gloss in a three-column format: English-Mahican-German. Under each entry are words, phrases, and sentences showing the use of each form in context (p. 33).

arrows	<i>wépan</i>	Pfeile
many arrows	<i>mach ā nnta wépan</i>	viele Pfeile

Mahican is a polysynthetic language; that is, words, particularly verbs, often contain many meaningful parts. A single Mahican word, such as *Ktäinewesehnaù*, often corresponds to a full sentence in English or German: "I am called the same as you" (*Ich heiss wie du*) (p. 45). The word *Utschatscha ā ppenemmànawawà* is translated, "They divided or distributed it among themselves" (*Sie vertheilen ihn unter sich*) (p. 58). There is thus often no single Mahican word corresponding to the entry itself, so the examples are all the more important.

afraid, timid		sich fürchten
I am afraid	<i>Kwachódam, Quach ō dam</i>	Ich fürchte mich
Why are you afraid?	<i>Gaqu ā tsch kchât?</i>	Warum fürchtestu dich?
Don't be afraid	<i>Tsche kwachaan</i>	Fürchte dich nicht
They are afraid	<i>Okwacháwa</i>	Sie fürchten sich
He is not afraid.	<i>Sta nkwacháwe</i>	Erfürchtet sich nicht
etc. (p. 31)		

The English-Mahican-German section is followed by a useful Mahican-English glossary, in which each Mahican word is listed with an English translation:

*okwacháwa* "they are afraid" (p. 179)

Masthay has rendered a tremendous service by painstakingly deciphering the handwritten manuscript, translating the eighteenth-century German, and bringing the whole into a usable order. As can be seen from the above sample, he has appropriately retained the orthography of the original and included the original

German gloss. Also included in the volume is a microprint facsimile of all 378 manuscript pages. Several pages with problematic interpretations have been reproduced in full-size facsimile.

An introduction provides background material on the Mahican, the missions, the life of Schmick, the manuscript, and a pronunciation key. Mahican sentences that were too long to be listed in the dictionary entries are provided separately. Loan words are identified, where possible; European loans are listed under *l* in the dictionary, Delaware loans under *d*. Place names are grouped under *p*.

An important addition to the volume is a description of the historical phonology of Mahican by David Pentland. This sketch, probably most interesting to Algonquian linguists, traces the fate of Proto-Algonquian consonants, consonant clusters, and vowels in Mahican and in Mahican loans from European languages. Mahican is an *n* language; that is, the Proto-Algonquian sounds reconstructed as *\*q* and *\*l* appear in Mahican as *n*.

This Mahican dictionary is an important contribution to the field. It makes available more documentation of the language than ever before. It will surely serve as a useful resource for the reconstruction of Mahican grammar, for the reconstruction of many aspects of Proto-Algonquian, and for anyone interested in the Mahican people.

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**Sending My Heart Back Across the Years: Tradition and Innovation in Native American Autobiography.** By Hertha D. Wong. New York: Oxford University Press, 1992. 246 pages. \$35.00 cloth.

Some of the most engaging Indian "autobiographies" are of the as-told-to-variety—so just about everyone who begins reading American Indian autobiography quickly gives up the literal definition of the term. We all want to think of *Black Elk Speaks* and *Pretty Shield and Two Leggings* as autobiographies; the books do, after all, embody, in some measure, the point of view of the Indians themselves. And we all like to think of Mathews's *Talking to the Moon*, Momaday's *Way to Rainy Mountain*, and Silko's *Storyteller* as part of a tradition that includes *Black Hawk*, *Black Elk Speaks*, *Yellow Wolf*, *The Autobiography of a Winnebago Indian*, *Mountain Wolf Woman*,