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American Indian Culture and Research Journal

Title

The Sun Came Down. By Percy Bullchild.

Permalink

<https://escholarship.org/uc/item/6wz89093>

Journal

American Indian Culture and Research Journal , 10(3)

ISSN

0161-6463

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Publication Date

1986-06-01

DOI

10.17953

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Joyce, Faulkner, *et al.* and an ecstatic listener to the music of Schönberg and Webern—the themes of alienation, Native American cultural suppression, and the concomitant disintegration of family life are not only credible but also very familiar. The problems Sitko faces and overcomes read like a litany of the struggles of many Native Americans in 20th century America. For readers unfamiliar with them, especially young readers, junior high and up, for whom the book was written, it is probably a good introduction. I can readily imagine them either identifying or sympathizing with Sitko.

For other readers already familiar with the somewhat hackneyed themes, their pleasure in the book may be muted. Just as the young boy is distressed by the stereotypical Western movie depicting Indians only as cruel savages, many other episodes depict stereotypes (both white and Indian) to which knee-jerk responses seem to be expected. The boarding school personnel are uniformly insensitive and cruel, the stepfather is a monster of one dimension, the renegade Indian turns into a drunk and a sadistic killer whose acts are unexplained and unmotivated. Indeed, the blood bath at the end of the novel may be disturbing to both adult and young readers. Were it to suggest a world full of caprice, it would be philosophically more sound than it is combined with the ugly duckling story, the universal tale of solace that tells the young that their psychic pains will soon disappear as they molt into beautiful swans. That is, the signals are mixed. On the one hand, life is hell for Native Americans, whether they try to remain “traditional” or whether they “acculturate.” On the other hand, if one remains true to one’s self and nurtures an art, “*There are other worlds*” full of beauty and free of pain (page 108). It is a bittersweet Horatio Alger story.

Except for a few lapses into a diction that one could hardly expect from the adolescent first-person narrator, the book is well, often poetically, written.

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The Sun Came Down. By Percy Bullchild. San Francisco: Harper & Row, 1985. 390 pages, illustrated. \$22.95 Cloth.

For nearly two centuries white men who have known the Blackfeet have been fascinated by these Indians' legends telling of the creation of the world, the origin of the Indians and of their sacred rituals. Although a few literate fur traders mentioned these ingenious stories that Indians passed down from generation to generation by word of mouth, no collections of the legends were published until after the buffalo were exterminated and the Blackfeet were settled upon reservations. Two well-known collections were offered by the naturalist George Bird Grinnell (in 1892) and the anthropologist Clark Wissler (in 1908). The latter was translated from texts collected in the field by Wissler's Blackfeet collaborator, David C. Duvall, whose name appeared as co-author of *Mythology of the Blackfoot Indians* in the highly respected Anthropological Papers of the American Museum of Natural History in New York City.

Walter McClintock studied the Blackfeet in the field over a period of years beginning in 1896. He became so impressed with the narrative and aesthetic qualities of Blackfeet legends that he persuaded the American composer Allen Nevins to create an opera based upon these Indians' legend of Poa (Scarface) explaining the origin of their tribal sun dance. The premiere performance of Poia took place in the Berlin Royal Opera House on April 23, 1910, and its second performance was witnessed by the German Royal Family.

One of the Blackfeet leaders McClintock came to know was the Medicine Man, Bull Child, who played a prominent role as a weather dancer in their sun dance. McClintock included a photograph of him clad in his elaborate robe on page 313 of his deservedly popular book *The Old North Trail: Life, Legends and Religion of the Blackfeet Indians* (1912). It was Bull Child's grandson, Percy, who wrote *The Sun Came Down*. His famous grandfather died before Percy was born in 1916, but Percy credited his paternal grandmother, Catches Last, with arousing his interest in the legends of his people while he was a small boy. Percy also listed a number of elderly tribesmen born and raised in buffalo days who recounted legends to him. I knew several of these men during my residence on the Blackfeet Reservation in the 1940s and learned much about the tribal past from them. Percy could not have had better sources. I found that the basic plots of many legends were well-known to many members of that oldest living generation, but that individual reciters of the legends prided

themselves on their abilities to elaborate details in their telling of these stories. Consequently, there were many variants of these legends.

In *The Sun Came Down* Percy Bullchild provides extended and remarkably detailed versions of by far the greatest number of Blackfeet legends ever to appear in print. In three lengthy chapters he recites the legends of (1) the creation of the world by Sun (whom Bullchild repeatedly refers to as Creator Sun); (2) of Sun's sending of Napi (Oldman) to teach the children of himself and Mother Earth how to live and of Napi's frivolous misuse of the power Creator Sun had entrusted to him so that Sun had to recall Napi; (3) and of Sun's sending Kut-toe-yis (Bloodclot) in Napi's place who became the culture hero by ridding the world of many creatures harmful to man. The fourth and final chapter recites legends of the origin of major sacred ceremonies—the beaver bundle ceremony, the medicine pipes, and the sun dance, and explains the symbolism of the sun dance which the Blackfeet came to perform when the berries were ripe each summer in honor of Creator Sun.

Unlike those earlier non-Indian scholars who collected Blackfeet legends as examples of tribal folklore to be compared with the legends that embody the true history of his people during that long, distant but dateless period between their first creation and the arrival of white men in their country. Accordingly, he acknowledged his belief that man was created in America and that many of the events described in the legends took place within the area of the Blackfeet Indians' historic territory in southern Alberta and Montana. This despite the archeologists' contrary finding that the Indians migrated to North America from Asia, and that historians have found that the Blackfeet tribes moved westward into the Alberta-Montana area little more than 250 years ago. Bullchild also contends that, before the Indians met white men, all tribes were at peace with one another. This despite archeologists' discoveries of prehistoric, fortified Indian villages on the Upper Missouri, and white explorers' repeated, recorded observations on the prevalence of intertribal warfare among the tribes of the Great Plains at the time of first white contact with the various tribes since the explorations of Coronado in 1541.

Given these basic beliefs, it is not surprising that Percy Bull-

child should attribute all of the Indians' major misfortunes during the historic period to their contacts with white men.

I knew Percy Bullchild as a friend and appreciated his sending me an inscribed copy of *The Sun Came Down* shortly after its publication and not long before his death. But I was sorry to find that this, his first and only book, and one that provides the richest collection of Blackfeet legends to be found in print, should end with the bitter statement that "all things were fine until our white friends brought to us their ways of destruction, their disease, their rotten food which we aren't quite used to yet, their killings, their thievery, robbery, and their cunning. This put an end to our once serene life, and today we are struggling to survive that onslaught of the white man, as they have never given up trying to fully conquer the continents. The Native can only pray to our Creator Sun for deliverance from this wicked onslaught and robbery of our lands and now the waters."

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Gullible Coyote = Una'ihu: A Bilingual Collection of Hopi Coyote Stories. By Ekkehart Malotki. Tucson: The University of Arizona Press, 1985. \$35.00 Cloth. \$19.95 Paper.

The Hopi Way: Tales from a Vanishing Culture. Collected by Mando Sevillano. Flagstaff: Northland Press, 1986. \$9.95 Paper.

Hopi oral literature has been extensively recorded, first in the nineteenth century by A. M. Stephen, Jeremiah Sullivan and H. R. Voth, and more recently by Edmund Nequatewa, Edward Kennard, G. M. Mullett and Harold Courlander. Kennard's *Field Mouse Goes to War* was the first bilingual publishing effort involving Hopi folklore. However, a new level of excellence has been achieved through the efforts of the linguist Ekkehart Malotki.

Gullible Coyote = Una'ihu follows *Hopitutuwutsi = Hopi Tales* (1983) and *Hopi Coyote Tales = Istutuwutsi* (1984) as a part of Malotki's efforts to "salvage Hopi oral literature." All three volumes present the texts of stories bilingually; the second volume features a bilingual glossary and this third volume also includes a bilingual introduction. All three volumes present