



TUDIES IN

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NEWSLETTER

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Robert F. Berkhofer, Jr. THE WHITE MAN'S INDIAN: IMAGES OF
THE AMERICAN INDIAN FROM COLUMBUS TO THE PRESENT. New York:
Alfred A. Knopf, 1978. xvii + 261 pp. Illustrations, notes,
and index. \$15.00. Paperback edition, Vintage, 1979. \$4.95.

"The more things change, the more they stay the same" is
a trite cliché which Robert F. Berkhofer, Jr., might have used
(if he had no taste) as the prescript for his THE WHITE MAN'S
INDIAN: IMAGES OF THE AMERICAN INDIAN FROM COLUMBUS TO THE
PRESENT. For the past five centuries Native Americans have
been generalized, defined and evaluated by most Whites as
Indians--amorphous, homogenized and deficient. The terminology
is important. Native Americans are people, individual and
whole. The Indian, good or bad by turns, is the creation of
Whites.

As the title suggests, this book is a history of the
dominant ideas Whites have held about Native Americans.
Columbus called them "Indians" and in so doing lumped together
all the Native peoples of the Hemisphere. Despite the detailed
learning of subsequent generations of non-Native Americans,
Berkhofer argues that the stereotype of "the Indian" prevails.
Denied their identities by the nomenclature of generalization,
Native American people and groups were further subjected to
analysis and evaluation by comparison to the yardstick of
European and White American values. Whites concluded that the
differences were Native deficiencies and measured and described
them with moral judgment and language. Whether as murderous
heathen or noble savage, he was always the "white man's Indian,"
conjured from the political, economic, social or intellectual
needs of Whites.

With lucid prose Berkhofer traces the themes through an
enormous mass of richly diverse published material. He mined
16th-century travel narratives, 17th-century promotional
literature, 18th-century social and political criticism, 19th-
century romantic fiction and dime novels, more recent anthropological,
historical and scientific works, along with religious treatises
and painting and sculpture. From this evidence Berkhofer draws
the compelling conclusion that while "Native Americans were and
are real, . . . the Indian was a White invention and still
remains largely a White image, if not stereotype." (3)

Berkhofer devotes about forty percent of his book to an
analysis of the ways the White image of the Indian has affected
government policy. It has been both the "moral and intellectual
justification for White policies," he argues, and an "explanation
for their failure or success." (113) Because the central
premise of the White image of the Indian was the deficiency of
the latter when compared to the former, the basic purpose of
policy has been to "reform" Native Americans: "their labor,
lands, and souls /should be/ put to 'higher uses' in line with
White goals." (113) And it is misleading to emphasize the
difference between humanitarian and exploitive Whites, says
Berkhofer. As long as their goals reated on the "image of the
Indian" the results of their policies have been the same: Native
American dispossession, removal, cultural disruption and
demographic decimation.

Given his line of argument, Berkhofer's conclusion is all
the more disturbing. "What began as reality for the Europeans
ended as image and stereotype for Whites, and what began as an
image alien to Native Americans became a reality for them. For
Native Americans the power of the Whites all too often forced
them to be the Indian Whites said they were regardless of their
original social and cultural diversity." (195) This is
particularly apparent in the 20th-century development of pan-
Indian political organizations. Such intertribal political
activism is "perhaps the most significant development in recent

decades for the future of United States Indian policy." (189)
In light of the political character of the relationship between Native Americans and the United States and the enormous preponderance of power in the hands of the latter, political unity is increasingly necessary to enhance Native American political influence. The possibility exists, however, that "Native American activism to the extent that it brings traditional leaders and followers into mainstream American politics, regardless of the reason, may signify the final phase of assimilation into the larger society." (190) It is a provocative thought.

Michael D. Green
Dartmouth College

Anna Moore Shaw. A Pima Past. Tucson: University of Arizona, 1974.
Pima Indian Legends. Tucson: University of Arizona, 1968.

A Pima Past is one of only a handful of written autobiographies by American Indian women, but that is not its most distinguishing characteristic. It is a narrative of apparent smooth adjustment from traditional Piman life to urban acculturation in the first half of the twentieth century which, in fact, reveals the deep conflicts and contradictions faced by Indian women who moved outside the familiar perimeters of their own cultures to make their way in mainstream America.

Like most Native American autobiographers, Anna Shaw does not dwell on emotional responses to the crises and conflicts in her life, yet the confusion and pain of adjustment is articulated, despite her amelioratory tone, in the incidents and events of her life and lives of her family members. Significantly, she begins her life story with the description of warfare, the last battle between the Pimas and their ancient enemies, the Yumas, a battle her grandfather fought in just before the coming of whites to the Gadsen Purchase territory. She traces the history of her ancestors, both their everyday lives and their responses to the coming of Presbyterian missionaries, before beginning her own story. The effect of this method is a firm depiction of Pima values and life ways as they existed in the traditional culture and were modified by her family's reluctant, but finally intense acceptance of Christianity.

She introduces herself into the narrative almost incidentally, a child described in the third person, almost as though her life as a traditional Pima were too distant to be taken possession of. But when she describes her longing to follow her older brother to school, she shifts into first person narration and a less romantic depiction of events. She describes her years in boarding school, her pride in being the first Indian woman to graduate from a Phoenix high school, her marriage during the Depression, childbearing, church work, and her return to the Salt River Reservation.

Her purpose in writing her story is to convince a non-Indian audience of the responsibility and integrity of Indian people, to follow the example of Dr. Carlos Montezuma who inspired her, in a fight against discrimination. And though she glosses over the harsh treatment she received in boarding schools and the racism her husband faced in his job in Phoenix, her premise of fighting discrimination assumes struggle against it throughout her life. She is too humble and self-effacing to portray herself as a model of Indian strength or fortitude. She simply tells the events of her life, emphasizing the lessons learned from hardships or suffering, accepting struggle as a stage toward a better existence for herself and her people. On the surface, her story seems simplistic and naively told, but the optimistic tone and Christian attitude toward life do not hide the tenacious adherence to traditional Pima values of attachment to the land, kinship responsibilities, preservation of ceremonies and stories, that she refuses to give up even in urban society. In the later part of her life Anna Shaw returns to the land to farm as her grandfather and father had and to encourage and effect the building of a tribally owned museum of Pima culture, thus preserving and promoting her culture.

There is nothing tough about Shaw's autobiography; it is gentle, simple, humorous, and optimistic. But there is something very tough about Anna Shaw, in the way she ventured into a strange culture and made it work effectively for her without sacrificing her integrity and spirit.

Pima Indian Legends is an outgrowth of Shaw's desire to preserve tra-

ditional stories she had heard as a child and which she recalled to tell her own children and grandchildren. The emphasis in the collection is on coyote and other animal tales, though she does include very abbreviated forms of the Pima creation and flood myths. Her versions of these stories, while simple enough for children to comprehend, are sufficiently developed to engage the adult reader, and her selection of material is fairly representative of Piman etiological tales.

The stories are not translations from original Pima versions (unlike Dean and Lucille Saxton's much more complete collection), but written in English and unfortunately marred by such stereotypical terminology as "many moons," "beautiful maidens," "Great spirit," which gives the collection a distracting and detracting Victorian fairytale quality which distances them from the oral tradition from which they are taken.

Kay M. Sands
Arizona State University

Shantih: Native American Issue (1979), ed. Brian Swann & Roberta Hill

Shantih, a journal of "international writing and art," has put out a Native American Issue. The issue, edited by Roberta Hill, an Oneida poet, and Brian Swann, an Englishman teaching at Cooper Union, is an anthology of poetry, fiction, drawings and criticism reminiscent of the volumes edited by John R. Milton for the South Dakota Review in 1969 and '71.

Milton's volumes were pioneering efforts which first brought Indian writers, artists, and poets to the attention of the white community. Some of the writers that Milton introduced - e.g. James Welch and Ray Young Bear - have become quite well known by now, and many anthologies and textbooks have found their way to the literary marketplace since Milton's "The American Indian Speaks." Nonetheless, a volume like Shantih is welcome because it combines excellent work of comparatively well known figures like Lance Henson, Carter Revard, Roberta Hill, Paula Gunn Allen and Duane Niatum, with some first rate work by little known figures like Earth Lodge Woman, Nila NorthSun and Tony Long Wolf.

Although there are a number of fine poems in the issue, I found the most powerful to be Roberta Hill's "The Long Parenthesis," and Earth Lodge Woman's "East Tanisi 140 Years after the Trail of Tears."

"The Long Parenthesis" is about teaching in a prison - a mordant, totally honest glimpse of life at the Wisconsin State Reformatory. Ms. Hill's sense of detail and use of language is superb

My father wore his heart out on you cons,
Twenty-nine years of math, gum on the ass of his second suit,
he served his time.

Roberta Hill is a highly sophisticated poet whose diction ranges from latinate to streetwise. Earth Lodge Woman poses as a primitive.

I am minnie two shoes of the assiniboine
nation, of the high plains of northeast montana, the fort
peck reservation.

No capital letters, diction reservation argot - nevertheless there is a depth and subtlety in her verse, as she captures the complexity of the existential dilemma (identity being partly a matter of choice) of being Indian, ^{or} part Indian, in today's America.

"my great grandmother was a cherokee princess"
"there's indian blood in my family, you couldn't tell it by me, but . . ."
"if i'da known you'd grow up to be an indian, son, i'da had the doctor
put it down on your birth certificate."
"brother, i want you to tell my children you're not an indian, they
don't understand how you can be an indian and i'm not . . ."

Two contrasts in fiction are Gerald Vizenor's "Rattling Hail Ceremonial" and Duane Niatum's "For Her with No Regrets." Vizenor writes with a scathing irony, a brutal honesty which spares no one, white or red. Rattling Hail is a crippled veteran, drunk and aggressive, who shows up at an Indian Employment and Guidance Center to mau-mau Clement Beaulieu, the director, a thinly disguised Vizenor. The story is merely a sketch, a glimpse of the sparring between red, white, and mixed bloods, fleshed out with some of Vizenor's trenchant commentary on these topics. But, when Vizenor is at his best, as he is here, he captures vignettes unerringly, presenting stunning scenes that symbolize and encapsulate the relations between the races.

The Last Lecture, a tribal watering hole for broken warriors, was located catercorner from the center. The corner door opened at the bar and out stepped Rattling Hail, unbroken, on his new tribal flesh tone plastic leg. He stood at attention for a few minutes at the entrance to the Last Lecture, marking his place on the fantastic battle line, his perfect teeth flashing across the street through the falling snow, and then he began marching without a can into battle toward the center on the opposite corner.

Where Vizenor is savagely ironic, Niatum is romantic, even sentimental. "For Her" is the story of a man who loves and is left. Niatum has considerable facility with words, but he dissipates much of his power in cuteness.

I chewed on the cuffs of my heart on several occasions. . . . Any woman who can read Finnegan's Wake straight through without an intermission, bookflaps and all - purely for the pleasure of hearing the pun bursts roll wildly down the page - may carry my faith in her bookbag any day she wants. . . . From the first meal my tongue wanted to do nothing but lay prostrate before her table.

These aren't clichés - the metaphors are all Niatum's - but they are too slick, kitsch in conception as well as expression.

There is much good in the collection, drawings as well as writing, criticism, reports on trends in entertainment and education. I recommend it highly to anyone interested in the culture of today's Indians.

Alan R. Velie Univ. of Oklahoma

Per Seyersted. Leslie Marmon Silko
Boise State University Western
Writers Series, 45. Boise State Univ,
Boise, Idaho, 1980 pp.50. pb.\$2.50

This is an excellent survey, written with fluency, comprehensive in its coverage, and sound in its judgments. Seyersted (who teaches at the University of Oslo, Norway) provides a brief history of the Laguna Pueblo and some biographical notes, then describes and evaluates Silko's major short stories, notably "The Man to Send Rain Clouds" and "Yellow Woman." The subsequent discussion (including brief but apt contrasts with Welch and Momaday) of Ceremony is sensible and judicious but consistently laudatory. Seyersted concludes with a few shrewd comments on the forthcoming Storyteller, his final sentence summing up his view of Silko: "Feeling entirely secure in her Laguna heritage, blessed with a wider vision, this natural storyteller has made significant contributions to American Literature." Copies of this fine book are available from the Boise State Bookstore, address above, zip 83725. Notice of earlier volumes in this series will appear in later issues.

Karl Kroeber

D'Arcy McNickle, The Surrounded. Albuquerque: Univ. of New Mexico Press, 1978 (orig. pub. 1934). pp. xii + 297. Pb. \$4.95

D'Arcy McNickle's The Surrounded portrays the destruction of a mixed-blood Indian whose personal fate reflects the general destruction of his tribe. That McNickle chose to write a novel depicting this destruction is indicated by the book's epigraph: "They called that place Sniel-emen (Mountains of the Surrounded) because there they had been set upon and destroyed."

The scene is St. Xavier in the Jocko Valley of Montana. The time--about 1920. Archilde Leon, the mixed-blood protagonist, returns home from Chemewa boarding school, ostensibly to say goodbye to the land of his boyhood and his Salish mother Catharine. His plans are vague, but he intends to make his living in the Anglo world, perhaps by playing his fiddle. However, he becomes entangled with family complications. An old feud erupts with his brother Max, a Castillian, and he quarrels with his brother Louis, a horse thief. Unwilling to deny the old pull of blood and obligation, Archilde postpones his departure time and again. Eventually, he becomes caught up in the same forces that have snared his people, and their fate becomes his.

Although he outwits the single-minded sheriff Quigley and rejects George Moser's crafty business offers, other forces in St. Xavier are subtle and more complex. Foremost of these is the Catholic mission. Perhaps the most carefully drawn portrait is that of Father Grepilloux, the priest who mistakenly believes the Church offers salvation to the Indians. He envisions Archilde as a leader of his people and confuses the protagonist with Big Paul, an earlier leader who died at the hands of his own tribal members when they thought he had betrayed them. Father Grepilloux fails to help Archilde. Although he encourages Archilde to remain in St. Xavier to study music with one of the mission teachers, it is evident that Archilde has learned more of music at Chemewa than the mission teacher knows. But for all his shortcomings, at least the Father teaches the message of love. After his death, the younger, and less tolerant Jesuits torment the Indian pupils with concepts of sin

and punishment. Finally, even Archilde's mother "Faithful Catherine," the first convert, renounces the Catholic Church and returns to tribal religion.

Some readers, including Charles Larson, indicate that Catherine's return suggests "cultural survival," but that seems overly optimistic, given the world of The Surrounded. She dies shortly after returning to her tribal faith, and her fatal illness and death are events that further detain Archilde.

In McNickle's world, Archilde seems as powerless to help his people as Big Paul or Father Grepilloux. Although he is primarily passive, if he does try to help his people, such as when he offers money to a destitute old woman, Archilde's intentions are misinterpreted. In one intense, metaphorical episode near the end of the book, Archilde tries to save a mare from a horses' "bone-yard" where she and her colt have been abandoned. But his best efforts result only in her breaking a leg, and the frustrated protagonist is compelled to shoot her. McNickle's message seems clear--in this world, any attempt to help perversely turns upon its own goodwill and adds to the ruin. His personal vision of the destruction that results from the collision of Anglo and Indian cultures underlies every event in the work. In its conception and execution, the novel powerfully and relentlessly explores that theme.

The principal weakness of the novel lies with the character Archilde. Although sympathetically portrayed, Archilde remains a two-dimensional figure who apparently never gains an awareness of his situation. Nor does he act. At the end of the work, Archilde should act, but he does not; instead he is acted upon, and this failure seems less likely to be from a weakness in his character than from one in his conception. He is not allowed to act. Instead, after Agent Parker has had the last four speeches, Archilde submits to shackles. The ironies are clear; the Agent's power is clear. But the character of Archilde is vague here, and it shouldn't be. As a result, the reader is uncertain whether or not Archilde is defeated spiritually as well as destroyed. Perhaps McNickle himself recognized this shortcoming and worked it out in his much later novel Wind in an Enemy Sky. There, the forces of destruction are even more pervasive than in The Surrounded, but the protag-

onist acts and is then destroyed as a result of his actions.

The Surrounded is a powerful and important work that will interest every reader of Indian literature and culture. The book is well-written, engaging, and artistic. McNickle's prototype of a mixed-blood searching for his identity in the chaotic world resulting from the clash of Anglo and Indian cultures foreshadows the protagonists of Welch, Momaday, and Silko. In addition, the Flathead-Kootenai author and historian who served as BIA administrator under John Collier brings unusual understanding of larger historical and social forces which influence the intense personal struggle he portrays with such authenticity.

--Craig Lesley
Clackamas Community College

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SAIL solicits brief essays and comments on D'Arcy McNickle's literary accomplishment. We are specially interested in discussions of The Surrounded, Wind from an Enemy Sky, and the relation of his work to that of other Native American writers. We hope to devote a special issue to McNickle.

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The Remembered Earth: An Anthology of Contemporary Native American Literature, edited by Geary Hobson. Albuquerque: Red Earth Press, 1979. 427 pp. \$8.95. P.O. Box 26641 Albuquerque, NM 87125

Although, as the contributors to this anthology repeatedly remind us, the supposedly Vanishing Americans are "everywhere," so too are their fictive images. With understandable bitterness, several of the essayists, novelists, and poets here represented note that to the old devastations of Indian life, land, and culture, new forms of exploitation have been added. The editor finds that worse than guns, disease, and whiskey is the continuing subversion of Indian culture, particularly by Western religion and philosophy, and he goes so far as

to say: "Today, Native American people face perhaps the greatest threat ever to their continued existence as a people."

Hobson's hyperbole and debatable assertions (e.g., about the dating and dispersion of Indian written language) in his introduction--not to mention the rhetoric of the title of his longer, equally warm, but well-argued essay, "The Rise of the White Shaman as a New Version of Cultural Imperialism"--may but should not deflect the unconverted reader from the central issue for Native American authors: the misrepresentation and distortion by uninformed (if well-intentioned) outsiders, ethnologists, and other "experts," who have studied and presumed to "interpret" Indian character, belief, and culture. But even more galling for some of these poets and writers are the misappropriations by non-Indian poets, who claim to be "shamen" (the term, in the first place, is Siberian), reciting "Indian" verse, a perversion Hobson likens to purveying cheap, fake "Indian" jewelry. His and Leslie Marmon Silko's polemics, but especially Paula Gunn Allen's lucid, patiently detailed, and well-written essay on the mystical, psychic, and holistic nature of Indian religion and its relation to Indian culture, form a much-needed corrective to the misinformation and "unmitigated egotism" of many who claim to speak for Indian culture.

As much of the prose and poetry in The Remembered Earth demonstrates, the Indians can speak for themselves. The title is singularly appropriate: in Indian language, man and land are synonymous, and man's relation to the land and to all of Nature informs much of Indian literature, ancient and modern. The traditional stories and songs are, of course, inextricably intertwined with religion and express the beliefs which bind together the community. The loss of these beliefs and their moral force--and of the meaning and joy they provide--is a frequent, sad refrain in the works of these young writers. To a marked degree, grandparents and even more ancient ancestors and friends who tell of the old ways figure in these poems and stories, as the present generation tries to recover and sustain the past in the face of the often grim modern realities of dislocation, isolation, poverty material and spiritual, and the attendant evils which Indians now experience. Though the anthology groups writers by region, with largest

selections coming from the Southwest and Southeast, their themes are often similar. It is a measure of their strength that, while they celebrate the unique riches of their culture, these authors do not shy away from the unpleasant topics of alcoholism, madness, crime, and coping with urban life.

However informative and fascinating their works may be as social or historical documents, doubtless these writers would prefer to be judged on literary merit. Here the anthology becomes more problematical. First, it must be noted that the wealth of cultural inheritance offers Native American writers several distinct advantages, not only in the rich store of myth, folklore, history, and custom, but in the sense of identity. The strong sense of self reflected in Indian writers, particularly in their clarity and impressive use of natural images and symbols, is doubly refreshing in the midst of so much esoteric, studied, and sterile verse which now passes for poetry.

Wisely, too, Geary has allowed Native American a very broad definition in choosing the writers in this collection, using cultural affiliation--recognition of and aid to a common heritage, rather than blood count--as his criterion. Thus, his territory ranges from Alaska through Mexico, though he admits Spanish culture and the Catholic religion have alienated the Chicano from his Native American origins. (One cavil: the regions are indicated only in the Table of Contents; thus the reader is forced to flip back continually to find where he is and even whom he's reading. Simple running-heads would help.) While many distinctive aspects of the various tribes represented in this vast terrain occur in these stories, poems, and fragments of novels, Hobson has not demanded specifically "Indian" works, recognizing the freedom of the artist to affirm his heritage in his individual way.

Still, that very strong identity with the culture--one which is essentially communal--can inhibit individuality, at least in the curiously diverse (or, as some of these writers feel, perverse) ways in which Western art finds expression. There is much repetitiveness here, a sameness not only in subjects but in attitudes. In form and technique, there is indeed variety--but also uneven quality. In any collection as large and inclusive as this one, such might be expected. And,

of course, every anthology-reader seems inclined to argue with the editor's choices.

Of the over seventy writers (and artists) Hobson has chosen, several are amateurs, and exhibit the amateur's technical faults. But many more, as the brief biographical notes indicate, have attended and teach in writing programs--and have not escaped the sometimes deadening, slick-ironic, sleek professionalism which can result from such processing. At best, they are derivative, at worst unconsciously self-parodic. (An all-too-prevalent example: the random, prosaic, seemingly endless but certainly formless "free-verse" jotting, frequently spoken by the lower case "i": e.e. cummings's one-time iconoclasm now a self-defeating cliché.)

Hobson seems to have missed none of the better known, and frequently anthologized, in the growing ranks of "established" Native American writers. Besides Allen and Silko, Carroll Arnett/Gogisgi, Jim Barnes, Joseph Bruchac, Lance Henson, Roberta Hill, F. Scott Momaday, all appear. The space allotted to each is not, however, always relative to individual artistic merit. Without totting up all my objections, I for one would note that, whatever his interest as autobiographer, the oft-quoted Simon J. Ortiz's meagre talent for prose, much less for poetry, hardly warrant the forty pages of both which Hobson awards him. Likewise, the pedestrian impression Ray A. Young Bear leaves is further stamped in when he is allowed to ramble on dully for nine pages of bland "verse." On the other hand, the very gifted Duane Niatum is slighted with a slender ten pages of prose and poetry; luckily these include "Digging Out the Roots" and the fine short story "Crow's Sun." But, questions of taste aside, perhaps permissions problems may have dictated, and other, incidental editorial difficulties may have influenced, these decisions.

Most of the works in The Remembered Earth have appeared before, in small prose editions and in little magazines, usually those specializing in Native American writing. Hobson is rightly proud of the "renaissance" in Indian literature during the last decade, and in continuing its strengths. But, ironically, despite these welcome publication opportunities, the problems these writers face are parallel to

those shared by all contributors to little magazines: reaching a larger audience. Only a few Native American writers have major publishers or enjoy more general acclaim--Duane Niatum, James Welch, Vine Deloria, Jr., and most notably F. Scott Momaday. (It's a pity his sensitive essay inadvertently ends mid-sentence, not the only instance of careless editing which mars the volume.)

More poetry is being published than ever before. But who is reading it? The little magazine and small press audiences seem to consist primarily of their own contributors. Paradoxically, the Native American writer--unlike his ancestors but like his non-Indian contemporaries--may be printed more than ever, but read just as seldom as yore. If the old stereotypes are to be broken, he will have to reach beyond his "community." Despite its shortcomings, this pleasurable and informative anthology should help him (and her) reach that wider public.

--Joseph Parisi
Univ. of Illinois-
Chicago Circle

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Bibliography of the Sioux, by Jack W. Marken and Herbert T. Hoover, first volume in the Native American Bibliography Series published by the Scarecrow Press (Metuchen, NJ, 1980) is now available. This and future volumes in this comprehensive and important series will be reviewed in subsequent issues.

SAIL Bibliographies
of
Contemporary Writers

1. Joseph Bruchac III

Bruchac's poems and translations from Spanish, Ewe, Abenaki and ~~Seneca~~ have appeared in more than 300 magazines, including The Nation, Hudson Review, Ohio Review, Senandoah, Chicago New Letters, Epoch, Carleton Miscellany, Poetry Now, American Poetry Review. His work has been included in more than 30 anthologies. The following list includes only books or chapbook-length collections.

Poetry:

INDIAN MOUNTAIN AND OTHER POEMS. Ithaca, NY:

Ithaca House, 1971

THE BUFFALO IN THE SYRACUSE ZOO. Greenfield

Center, NY, 12833: Greenfield Review Press 1971

FLOW. Austin, TX, 78763: Cold Mountain Press

(Provision House, PO Bx 5487), 1975

THIS EARTH IS A DRUM. Austin: Cold Mtn Pr. 1976

ENTERING ONONDAGA. Austin: Cold Mtn Pr., 1978

THERE ARE NO TREES INSIDE THE PRISON. Bruns-

wick ME, 04011: Blackberry Press (Bx 186), 1978

MU'NDU WI GO'. Marvin, SD, 57251: Blue Cloud

Quarterly (Blue Cloud Abbey), 1978

THE GOOD MESSAGE OF HANDSOME LAKE. Greensboro,

NC 27402: Unicorn Press (PO Bx 3307), 1979

ANCESTRY. Fort Kent, ME: Great Raven Press

(PO Bx 813, Fort Kent, 04743), 1980

TRANSLATOR'S SON. Merrick, NY: Crosscultural

Communications Press, c/o Stanley Barkan,

239 Wynsum Ave, 1980.

Prose:

THE POETRY OF POP. Paradise, CA: Dustbooks, 1973

TURKEY BROTHER AND OTHER IROQUOIS FOLK

STORIES. Trumansburg, NY, 14886, The

Crossing Press, 1975

THE ROAD TO BLACK MOUNTAIN. Berkeley, CA:

Thorp Springs Press, 1976.

STONE GIANTS AND FLYING HEADS, Adventure

Stories of the Iroquois. Trumansburg, NY:

The Crossing Press, 1978

THE DREAMS OF JESSE BROWN. Austin, Tx: Cold

Mountain Press, 1978

HOW TO START AND SUSTAIN A LITERARY MAGAZINE.

Cold Mtn Press 1980