

Ancient Child N Scott Momaday

Ancient Child Harper Collins

Long a leading figure in American literature, N. Scott Momaday is perhaps best known for his Pulitzer Prize-winning *House Made of Dawn* and his celebration of his Kiowa ancestry, *The Way to Rainy Mountain*. Momaday has also made his mark in theater through two plays and a screenplay. Published here for the first time, they display his signature talent for interweaving oral and literary traditions. *The Indolent Boys* recounts the 1891 tragedy of runaways from the Kiowa Boarding School who froze to death while trying to return to their families. The play explores the consequences, for Indian students and their white teachers, of the federal program to "kill the Indian and save the Man." A joyous counterpoint to this tragedy, *Children of the Sun* is a short children's play that explains the people's relationship to the sun. *The Moon in Two Windows*, a screenplay set in the early 1900s, centers on the children of defeated Indian tribes, who are forced into assimilation at Carlisle, Pennsylvania, where the U.S. government established the first off-reservation boarding school. Belonging with the best of Momaday's classic writing, these plays are works of a mature craftsman that preserve the mythic and cultural tradition of unique tribal communities in the face of an increasingly homogeneous society.

"Let me say at the outset that this book is not about Bear (he would be spoken of in the singular and masculine, capitalized and without an article), or it is only incidentally about him. I am less interested in defining the being of Bear than in trying to understand something about the spirit of wilderness, of which Bear is a very particular expression. . . . Bear is a template of the wilderness."--from the Introduction Since receiving the Pulitzer Prize in 1969 for his novel *House Made of Dawn*, N. Scott Momaday has had one of the most remarkable careers in twentieth-century American letters. Here, in *In the Bear's House*, Momaday passionately explores themes of loneliness, sacredness, and aggression through his depiction of Bear, the one animal that has both inspired and haunted him throughout his lifetime. With transcendent dignity and gentleness, *In the Bear's House* celebrates Momaday's extraordinary creative vision and evolution as one of our most gifted artists.

The Remembered Earth is sufficiently long...to give more than a sampling of some of the better young Indian writers and poets of today. It also marks the first major anthology done by Indians. Of all of the works of N. Scott Momaday, *The Names* may be the most personal. A memoir of his boyhood in Oklahoma and the Southwest, it is also described by Momaday as "an act of the imagination. When I turn my mind to my early life, it is the imaginative part of it that comes first and irresistibly into reach, and of that part I take hold." Complete with family photos, *The Names* is a book that will captivate readers who wish to experience the Native American way of life.

First published in paperback by UNM Press in 1976, *The Way to Rainy Mountain* has sold over 200,000 copies. "The paperback edition of *The Way to Rainy Mountain* was first published twenty-five years ago. One should not be surprised, I suppose, that it has remained vital, and immediate, for that is the nature of story. And this is particularly true of the oral tradition, which exists in a dimension of timelessness. I was first told these stories by my father when I was a child. I do not know how long they had existed before I heard them. They seem to proceed from a place of origin as old as the earth. "The stories in *The Way to Rainy Mountain* are told in three voices. The first voice is the voice of my father, the ancestral voice, and the voice of the Kiowa oral tradition. The second is the voice of historical commentary. And the third is that of personal reminiscence, my own voice. There is a turning and returning of myth, history, and memoir throughout, a narrative wheel that is as sacred as language itself."--from the new Preface

"*Earth Keeper* is a prayer for continuity in these days of uncertainty. I cannot tell you why I loved this book, I can only tell you I wept my way through it. Each page brought me closer to myself, a self I had lost in the pandemic. We need Scott Momaday's calm, clear prose and stories. Words are medicine. There is wisdom in sharing what one knows, especially at a time when we know so little. 'Let me say my heart,' he says. And he does." — Terry Tempest Williams, author of *Erosion: Essays of Undoing* A beautifully written and poignant tribute to the Earth, from Pulitzer Prize-winning novelist and poet N. Scott Momaday. One of the most distinguished voices in American letters, N. Scott Momaday has devoted much of his life to celebrating and preserving Native American culture, especially its oral tradition. A member of the Kiowa tribe who was born and grew up on Indian reservations throughout the Southwest, Momaday has an intimate connection to the land he knows well and loves deeply. In *Earth Keeper: Reflections on the American Land*, he reflects on his native ground and its influence on his people. "When I think about my life and the lives of my ancestors, I am inevitably led to the conviction that I, and they, belong to the American land. This is a declaration of belonging. And it is an offering to the earth." he writes. Momaday recalls stories of his childhood, stories that have been passed down through generations, stories that reveal a profound and sacred connection to the American landscape and a reverence for the natural world. In this moving and lyrical work, he offers an homage and a warning. Momaday reminds us that the Earth is a sacred place of wonder and beauty; a source of strength and healing that must be protected before it's too late. As he so eloquently yet simply expresses, we must all be keepers of the Earth.

Selected by *Choice* magazine as an Outstanding Academic Book for 1999 Since the 1968 publication of N. Scott Momaday's *House Made of Dawn*, a new generation of Native American storytellers has chosen writing over oral traditions. While their works have found an audience by observing many of the conventions of the mainstream novel, Native American written narrative has emerged as something distinct from the postmodern novel with which it is often compared. In *Dreams of Fiery Stars*, Catherine Rainwater examines the novels of writers such as Momaday, Linda Hogan, Leslie Marmon Silko, Gerald Vizenor, and Louise Erdrich and contends that the very act of writing narrative imposes constraints upon these authors that are foreign to Native American tradition. Their works amount to a break with—and a transformation of—American Indian storytelling. The book focuses on the agenda of social and cultural regeneration encoded in contemporary Native American narrative, and addresses key questions about how these works achieve their overtly stated political and revisionary aims. Rainwater explores the ways in which the writers "create" readers who understand the connection between storytelling and personal and social transformation; considers how contemporary Native American narrative rewrites Western notions of space and time; examines the existence of intertextual connections between Native American works; and looks at the vital role of Native American literature in mainstream society today.

A biography and a complete bibliography of New Mexico's leading independent historian.

Three-term poet laureate Joy Harjo offers a vivid, lyrical, and inspiring call for love and justice in this contemplation of her trailblazing life. Joy Harjo, the first Native American to serve as U.S. poet laureate, invites us to travel along the heartaches, losses, and humble realizations of her "poet-warrior" road. A musical, kaleidoscopic, and wise follow-up to *Crazy Brave*, *Poet Warrior* reveals how Harjo came to write

poetry of compassion and healing, poetry with the power to unearth the truth and demand justice. Harjo listens to stories of ancestors and family, the poetry and music that she first encountered as a child, and the messengers of a changing earth—owls heralding grief, resilient desert plants, and a smooth green snake curled up in surprise. She celebrates the influences that shaped her poetry, among them Audre Lorde, N. Scott Momaday, Walt Whitman, Muscogee stomp dance call-and-response, Navajo horse songs, rain, and sunrise. In absorbing, incantatory prose, Harjo grieves at the loss of her mother, reckons with the theft of her ancestral homeland, and sheds light on the rituals that nourish her as an artist, mother, wife, and community member. Moving fluidly between prose, song, and poetry, Harjo recounts a luminous journey of becoming, a spiritual map that will help us all find home. Poet Warrior sings with the jazz, blues, tenderness, and bravery that we know as distinctly Joy Harjo.

The magnificent Pulitzer Prize-winning novel of a stranger in his native land “Both a masterpiece about the universal human condition and a masterpiece of Native American literature. . . . A book everyone should read for the joy and emotion of the language it contains.” – The Paris Review A young Native American, Abel has come home from war to find himself caught between two worlds. The first is the world of his father’s, wedding him to the rhythm of the seasons, the harsh beauty of the land, and the ancient rites and traditions of his people. But the other world—modern, industrial America—pulls at Abel, demanding his loyalty, trying to claim his soul, and goading him into a destructive, compulsive cycle of depravity and disgust.

Although highly regarded as a writer of fiction, nonfiction, and drama, N. Scott Momaday considers himself primarily a poet. This first book of his poems to be published in over a decade, *Again the Far Morning* comprises a varied selection of new work along with the best from his four earlier books of poems: *Angle of Geese* (1974), *The Gourd Dancer* (1976), *In the Presence of the Sun* (1992), and *In the Bear’s House* (1999). To read Momaday’s poems from the last forty years is to understand that his focus on Kiowa traditions and other American Indian myths is further evidence of his spectacular formal accomplishments. His early syllabic verse, his sonnets, and his mastery of iambic pentameter are echoed in more recent work, and prose poetry has been part of his oeuvre from the beginning. The new work includes the elegies and meditations on mortality that we expect from a writer whose career has been as long as Momaday’s, but it also includes light verse and sprightly translations of Kiowa songs.

Alphabetically arranged entries in five chronological volumes focus on individual authors, works, and topics related to multiethnic American literature.

Gathers fiction, poetry, and nonfiction dealing with the American West

Collects the author's writings on sacred geography, Billy the Kid, actor Jay Silverheels, ecological ethics, Navajo place names, and old ways of knowing

Spanning eight decades and chronicling the wild ride of a Greek-American family through the vicissitudes of the twentieth century, Jeffrey Eugenides’ witty, exuberant novel on one level tells a traditional story about three generations of a fantastic, absurd, lovable immigrant family -- blessed and cursed with generous doses of tragedy and high comedy. But there’s a provocative twist. Cal, the narrator -- also Callie -- is a hermaphrodite. And the explanation for this takes us spooling back in time, through a breathtaking review of the twentieth century, to 1922, when the Turks sacked Smyrna and Callie’s grandparents fled for their lives. Back to a tiny village in Asia Minor where two lovers, and one rare genetic mutation, set our narrator’s life in motion.

Middlesex is a grand, utterly original fable of crossed bloodlines, the intricacies of gender, and the deep, untidy promptings of desire. It’s a brilliant exploration of divided people, divided families, divided cities and nations -- the connected halves that make up ourselves and our world.

Selected as one of Oprah Winfrey's "Books That Help Me Through" United States Poet Laureate Joy Harjo gathers the work of more than 160 poets, representing nearly 100 indigenous nations, into the first historically comprehensive Native poetry anthology. This landmark anthology celebrates the indigenous peoples of North America, the first poets of this country, whose literary traditions stretch back centuries. Opening with a blessing from Pulitzer Prize–winner N. Scott Momaday, the book contains powerful introductions from contributing editors who represent the five geographically organized sections. Each section begins with a poem from traditional oral literatures and closes with emerging poets, ranging from Eleazar, a seventeenth-century Native student at Harvard, to Jake Skeets, a young Diné poet born in 1991, and including renowned writers such as Luci Tapahonso, Natalie Diaz, Layli Long Soldier, and Ray Young Bear. *When the Light of the World Was Subdued, Our Songs Came Through* offers the extraordinary sweep of Native literature, without which no study of American poetry is complete.

James Welch never shied away from depicting the lives of Native Americans damned by destiny and temperament to the margins of society. *The Death of Jim Loney* is no exception. Jim Loney is a mixed-blood, of white and Indian parentage. Estranged from both communities, he lives a solitary, brooding existence in a small Montana town. His nights are filled with disturbing dreams that haunt his waking hours. Rhea, his lover, cannot console him; Kate, his sister, cannot penetrate his world. In sparse, moving prose, Welch has crafted a riveting tale of disenfranchisement and self-destruction. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

In his first novel since the Pulitzer Prize-winning *House Made of Dawn*, N. Scott Momaday shapes the ancient Kiowa myth of a boy who turned into a bear into a timeless American classic. *The Ancient Child* juxtaposes Indian lore and Wild West legend into a hypnotic, often lyrical contemporary novel--the story of Locke Setman, known as Set, a Native American raised far from the reservation by his adoptive father. Set feels a strange aching in his soul and, returning to tribal lands for the funeral of his grandmother, is drawn irresistibly to the fabled bear-boy. When he meets Grey, a beautiful young medicine woman with a visionary gift, his world is turned upside down. Here is a magical saga of one man's tormented search for his identity--a quintessential American novel, and a great one.

A Chinese peasant overcomes the forces of nature and the frailties of human nature to become a wealthy landowner.

When his first novel *House Made of Dawn* was awarded the Pulitzer Prize for fiction in 1969, N. Scott Momaday was virtually unknown. Today he is the most acclaimed Native American writer, working at the peak of his creative power and gaining stature also as an important painter. His first retrospective was held in 1993 at the Wheelwright Museum in Santa Fe. The son of a Kiowa artist and a Cherokee-Anglo mother, Momaday synthesizes multiple cultural influences in his writing and painting. While much of his attention focuses on the difficult task of reconciling ancient traditions with modern reality, his work itself is an example of how the best of the Indian and non-Indian worlds can be arranged into a startling mosaic of seemingly contradictory cultural and artistic elements. Momaday sees his writings as one long, continuous story, a working out of his evolving identity as a modern Kiowa. It is a story grounded in the oral tradition of his ancestors and told in the modes of the traditional storyteller and the modern novelist-poet who is steeped in the best writings of American and European literature. The interviews in this

volume span the period from 1970 to 1993. Momaday responds candidly to questions relating to his multicultural background, his views on the place of the Indian in American literature and society, his concern for conservation and an American land ethic, his theory of language and the imagination, the influences on his artistic and academic development, and his comments on specific works he has written. The reader who joins these conversations will meet in N. Scott Momaday a careful listener and an engaging, often humorous speaker whose commentaries provide a deeper vision for those interested in his life and work.

A Study Guide for N. Scott Momaday's "A Simile," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

The first of Louise Erdrich's polysymphonic novels set in North Dakota – a fictional landscape that, in Erdrich's hands, has become iconic – Love Medicine is the story of three generations of Ojibwe families. Set against the tumultuous politics of the reservation, the lives of the Kashpaws and the Lamartines are a testament to the endurance of a people and the sorrows of history.

Pulitzer Prize winner and celebrated American master N. Scott Momaday returns with a radiant collection of more than 200 new and selected poems rooted in Native American tradition. "The poems in this book reflect my deep respect for and appreciation of words. . . . I believe that poetry is the highest form of verbal expression. Although I have written in other forms, I find that poems are what I want and need most to read and write. They give life to my mind." One of the most important and unique voices in American letters, distinguished poet, novelist, artist, teacher, and storyteller N. Scott Momaday was born into the Kiowa tribe and grew up on Indian reservations in the Southwest. The customs and traditions that influenced his upbringing—most notably the Native American oral tradition—are the centerpiece of his work. This luminous collection demonstrates Momaday's mastery and love of language and the matters closest to his heart. To Momaday, words are sacred; language is power. Spanning nearly fifty years, the poems gathered here illuminate the human condition, Momaday's connection to his Kiowa roots, and his spiritual relationship to the American landscape. The title poem, "The Death of Sitting Bear" is a celebration of heritage and a memorial to the great Kiowa warrior and chief. "I feel his presence close by in my blood and imagination," Momaday writes, "and I sing him an honor song." Here, too, are meditations on mortality, love, and loss, as well as reflections on the incomparable and holy landscape of the Southwest. The Death of Sitting Bear evokes the essence of human experience and speaks to us all.

"A marvelous journey into both history and imagination...A perfectly compelling and fast-paced story" (San Francisco Chronicle) from Ron Hansen about an iconic American criminal of the old West: legendary outlaw, Billy the Kid. Born Henry McCarty, Billy the Kid was a diminutive, charming, blond-haired young man who, growing up in New York, Kansas, and later New Mexico, demonstrated a precocious dexterity at firing six-shooters with either hand—a skill that both got him into and out of trouble and that turned him into an American legend of the old West. He was smart, well-spoken, attractive to both white and Mexican women, a good dancer, and a man with a nose for money, horses, and trouble. His spree of crimes and murders has been immortalized in dime westerns, novels, and movies. "The Kid's story has been told many times. But not like this" (The New York Times Book Review). In his incredible novel, Ron Hansen showcases his masterful research and inimitable style as he breathes life into history, bringing readers back into Billy's boyhood as a ranch hand just trying to wrest a fortune from an unforgiving landscape. We are with Billy in every gunfight and horse theft and get to know him in full before his grand death in a hail of bullets in 1881 at the age of twenty-one. Original, powerful, and swiftly told, The Kid is "entertaining and lively...an excellent, transportive read" (Publishers Weekly, starred review).

Reflections of Momaday's youth and family.

Momaday draws on various traditions and influences, especially Native American oral tradition, in poems that shift between nature and society, past and present, actuality and legend

Mixing prose and poetry, ancient traditions and modern sensibilities, this brilliant, profane, and poignant coming-of-age story is a masterpiece of Native American literature At a Thanksgiving party held in a Bureau of Indian Affairs gymnasium, the elders of the Meskwaki Settlement in central Iowa sip coffee while the teenagers plot their escape. Edgar Bearchild and Ted Facepaint, too broke to join their friends for a night of drinking in a nearby farm town, decide to attend a ceremonial gathering of the Well-Off Man Church, a tribal sect with hallucinogenic practices. After partaking of the congregation's sacred star medicine, Edgar receives a prophetic vision and comes to a newfound understanding of his people's past and present that will ultimately reshape the course of his life. Set against the backdrop of the tumultuous 1960s, Black Eagle Child is the story of Edgar's passage from boyhood to manhood, from his youthful misadventures with Ted, to his year at prestigious liberal arts college in California, to his return to Iowa and success as a poet. Deftly crossing genre boundaries and weaving together a multitude of tones and images—from grief to humor, grape Jell-O to supernatural strobe lights—it is also an unforgettable portrait of what it means to be a Native American in the modern world.

Silas visits the ancestral home of the Umber family to learn ancient family secrets in this "dark and gothic" (School Library Journal) contemporary ghost story, the second book in the Undertaken trilogy. Silas Umber has finally come into his own as the Undertaker of Lichport when an invitation arrives: a mysterious word carved into the door of his house. Intrigued, Silas ventures beyond the marshes to visit Arvale Manor, the ancestral estate of the Umber family. There, he discovers that the extended Umber family may be dead, but they are not gone: Indeed, many of them still dwell in Arvale, waiting for an Undertaker to return and preside over the Door Doom, an archaic rite that grants a terrible power to summon and bind the dead in judgment, forcibly sending them to their eternal rest. As Silas reluctantly assumes the

mantle of Janus, the Watcher at the Threshold, he begins to learn more about his strange and ancient family. And deep below the earth, in the catacombs and sunken towers, grim spirits grow restless at his arrival—hungry for freedom and eager for vengeance. As the only living Undertaker at Arvale Manor, Silas must put an ancient wrong to right, as he discovers that even a house of ghosts can be haunted by its past—for in matters of family, we are who we were.

"In *The Moon in Two Windows*, Momaday returns to themes he first explored in *The Indolent Boys*. Set in the early 1900s, the screenplay centers on the children of defeated Indian tribes who are forced into assimilation at Carlisle Barracks, Pennsylvania, where the U.S. Government established the first off-reservation boarding school. Momaday's characters - including Jim Thorpe and fellow players on the school's renowned football team - are propelled across an unimaginable cultural divide. Some survive, others do not - and all are changed forever."--BOOK JACKET.

Discusses the life and works of twentieth-century Native American author N. Scott Momaday, presenting information on his writing and revision techniques, critical reception, historical and cultural context, and literary themes, and providing study questions, a chronology, a glossary, and a bibliography.

A mute Indian child has an extraordinary experience one Christmas when, following a figure who seems to be his beloved dead grandfather, he becomes part of a circle in which he, animals, nature, and all the world join in a moment of peace and good will.

Describes the myths of giants, including how they lived alongside humans, their skills and pastimes, and the different giant legends from around the world.

The American Book Award–winning collection from “The best poet in Indian Country” (Sherman Alexie, *New York Times*–bestselling author of *The Lone Ranger and Tonto Fistfight in Heaven*). Hailed by the *Bloomsbury Review* as “the nation’s foremost contemporary Native American poet” and by Sherman Alexie as “the best poet in Indian Country,” Ray Young Bear draws on ancient Meskwaki tradition and modern popular culture to create poems that provoke, astound, and heal. This indispensable volume, which contains three previously published collections—*Winter of the Salamander* (1979), *The Invisible Musician* (1990), and *The Rock Island Hiking Club* (2001)—as well as *Manifestation Wolverine*, a brilliant series of new pieces inspired by animistic beliefs, a Lazy-Boy recliner, and the word songs Young Bear sang to his children, is a testament to the singularity of the poet’s talent and the astonishing range of his voice.

"In *In the Presence of the Sun* presents 30 years of selected works by [N. Scott] Momaday, the well-known Southwest Native American novelist. His unadorned poetry, which recounts fables and rituals of the Kiowa nation, conveys the deep sense of place of the Native American oral tradition. Here are dream-songs about animals (bear, bison, terrapin) and life away from urban alienation, an imagined re-creation based on Billy the Kid, prose poems about Plains Shields (and a fascinating discussion of their background), and new poems that utilize primary colors ('forms of the earth') to express instinctive continuities of a pre-Columbian vision."--*Library Journal* "The strong, spare beauty of *In the Presence of the Sun* is compelling evidence that Scott Momaday is one of the most versatile and distinguished artists in America today."--Peter Matthiessen ". . . the images, the voices, the people are shadowy, elusive, burning with invention, like flames against a dark sky. For behind them is always the artist-author himself . . . a man with a sacred investiture. Strong medicine, strong art indeed."--*The New York Times Book Review*

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