When the Legends Die Study Guide

When the Legends Die by Hal Borland

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BOOKRAGS

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Introduction

Hal Borland's *When the Legends Die*, published in 1963, immerses the reader in two worlds, that of the wild West and that of wild nature, two topics with which Borland was quite familiar. Written in 1963, around the height of Borland's writing career, the story follows a young Native American boy as he struggles not only with the rite of passage to manhood but also with the harsh realities of the clash of his native culture and the modern white society. Having been raised in the traditional ways of his Ute ancestors, the protagonist of the story must first learn the "new ways" of the white people who dominate his world before he can create a clear identity of who he is and where he fits in his environment.

The novel was well received and eventually was produced by Twentieth Century Fox as a movie in 1972. *When the Legends Die* is often compared to Jack London's *Call of the Wild* (1914), which takes up the theme of the wilderness, and Conrad Richter's *The Light in the Forest* (1953), which deals with the clash of cultures in the West. All three books explore rite of passage or coming of age themes, and all three were produced as movies.

The story of Thomas Black Bull, the protagonist of Borland's novel, is one of constant transformation as a young boy searches for an identity. Symbolizing this most clearly is the fact that, throughout the story, Thomas's name is changed several times. He receives the name Little Black Bull from his parents, which is changed to Thomas Black Bull when a white minister baptizes him. Then, as he nears puberty, Thomas gives himself the name of Bear's Brother. When he becomes popular on the rodeo circuit, his fans dub him with the moniker Killer Tom. As he works out his frustration and anger from losing his parents before reaching puberty, being forced to enter a school to learn white society's ways, being used by swindlers and crooks as well as by people who need heroes, Thomas tries on many personas, but, in the end, he finds his way back home and is finally able to define his own identity.

Author Biography

Harold Glen (Hal) Borland was born on May 14, 1900, in Sterling, Nebraska, to William A. Borland (whose family had arrived in Nebraska via covered wagon) and Sarah Clinaburg Borland. The family later moved to eastern Colorado and settled on an arid, hostile, and isolated homestead.

Between 1918 and 1920, Borland attended the University of Colorado, but he dropped out of school to become an associate editor for his father's newspaper, *Flagler News*. After one year of working for this small newspaper, Borland set out for the big cities, stopping in New York City for a couple of years, then moving on to Salt Lake City, Fresno, San Diego, Philadelphia, and finally returning to New York. Along the way, he developed his writing skills, working variously as a reporter, editor, copyreader, publisher, and eventually taking on the role of columnist. Borland, a prolific writer, also honed his talents through a steady stream of longer works, with almost forty titles of collected essays, personal narratives, poetry, and novels to his name. He also wrote folk stories, book reviews, short stories, articles for encyclopedias, lyrics for songs, and scripts for radio, film, and stage. He states, in a brief biography published in *World Authors, 1950-1970*:

Early engineering training taught me to respect facts and logic. Newspaper years taught me to write straight sentences and build logical paragraphs, and fostered my work habits. A bent toward poetry gave me a sense of words and language that helped shape my style.

Borland's first book to be published, *Heaps of Gold* (1922), was a collection of poems. Then, in the 1930s, he wrote a few light-hearted Western novels under his pseudonym Ward West. During the following decades, Borland's fictional writing took a more serious bent as his subject matter focused on the harsh realities of pioneer life on the Great Plains. Included in this period was the publication of his *When the Legends Die* (1963), a novel that takes place at the turn of the century and tells the story of a young Native American boy's coming-of-age trials.

Some of Borland's most celebrated works were his autobiographical narratives, the award-winning *High, Wide and Lonesome* (1956), which recounts his youth in Colorado, and its sequel *Country Editor's Boy* (1970).

In 1945, Borland moved to New England, where he eventually bought a one-hundred-acre Connecticut farm that had, at one time, been the site of an ancient Indian village. This country setting inspired many of his subsequent nonfiction essays on nature. Borland's nature writings are often said to reflect a Thoreau-like quality. He was a self-taught naturalist who was interested in extracting, from his country surroundings, a philosophy about life.

Borland was twice married. His first marriage produced two sons. In 1945, he married his second wife, Barbara Ross Dodge, who shared Borland's interest in writing and

contributed articles with him to several magazines. Both Borland's and his wife's writings are collected at the Beinecke Library of Yale University. Borland died in Sharon, Connecticut, on February 22, 1978.

Plot Summary

Part I: Bessie

When the Legends Die begins in the company town of Pagosa, Colorado, where the protagonist's father, George Black Bull, a Native American of the Ute tribe, works at a sawmill. George enters the scene running. He is being sought after because he has killed Frank No Deer, a common thief. George is afraid that he will be put in jail, so he tells his wife where he is going in the wilderness and tells her to follow him after dark. His wife, Bessie, when asked by the sheriff if she knows where her husband is, denies knowing. As she waits for nightfall, Bessie thinks back on how she and her husband and son ended up in Pagosa. Then, in the middle of the night, she packs a few belongings, wakes her young son, and takes a circuitous route to the location of the planned rendezvous with her husband.

In the wilderness, George and Bessie return to their traditional ways, capturing meat, finding seeds, and picking berries for food. They make clothes and a shelter from the natural materials that they gather. They sing songs and tell stories that their grandparents had taught them. At the end of the first year, before the winter has ended, George is trapped and killed in an avalanche.

Before the next winter, Bessie takes Thomas back to Pagosa to buy supplies. Bessie is an expert basket maker and trades her wares for the winter clothing and the utility items that she needs. She worries that the sheriff is still looking for her husband and might take her son away from her. A while later, when she returns to town, she feels more confident and asks the shopkeeper for details about the sheriff. Jim Thatcher tells her that the sheriff has decided that her husband acted in self-defense and that her family is free to return to the town.

Another winter comes, and Bessie becomes sick and dies. Thomas befriends the animals around him, including a small, orphaned grizzly bear cub. He becomes what he believes to be the bear's brother. One summer, Thomas ventures back into Pagosa, with the bear trailing behind him. When some of the citizens of the town threaten to shoot the bear, Jim Thatcher stops them.

Blue Elk, a man who one character states would sell anything to make a profit, including his own grandmother, befriends Thomas, who does not speak English, only to betray him. Blue Elk strikes a deal with the local minister, who believes that Thomas is not fit to live on his own and must be taken to the nearby Indian school, a place where Thomas can learn the ways of the white men. To get Thomas to agree to leave his wilderness lodge, Blue Elk tells Thomas that the other Native American children at the school need to learn the traditional songs and old ways of the Ute people. He suggests that Thomas go with him to Ignacio, the center of the Ute reservation, to teach the children the things that Thomas has learned. The bear cub tags along.

Part II: The School

Once he arrives at the school, Thomas quickly discovers that he has been tricked. His bear is chained and caged. Thomas is roomed with Luther Spotted Dog, a boy close to his age but who lives in world totally different from the one that Thomas is used to. Thomas dislikes the bed he is told to sleep on, the clothes he is told to wear, and the food he must eat. He lashes out in anger at almost everyone who demands that he must change.

The bear must be gotten rid of, so once again it is Blue Elk who schemes to get Thomas to return the bear to its natural surroundings. Thomas, who believes Blue Elk is taking him home, agrees to go with Blue Elk. However, once they arrive in the vicinity where Thomas used to live, Blue Elk blackmails Thomas by threatening to leave the bear chained to a tree to starve unless Thomas returns to the school.

Upon his return, Thomas does not fare much better than he had before. After a fight, he is put on restriction and locked in a small room. One night, he escapes and returns on his own to the lodge in the wilderness. When he arrives, little remains of his former dwelling. Blue Elk has ransacked his home, taking everything he can use or sell and burning the rest. Thomas, after discovering that Benny Grayback, one of the counselors from the school, has followed his trail, returns to the school, resigned to his fate.

In the next episodes, Thomas dons the white man's clothes, has his braids cut off, and tries to learn the skills of farming and the language of his oppressors. He learns to ride horses and herd and sheer sheep, skills that will be of benefit to him in the future. One day, while visiting a nearby city to sell sheepskins, a cowboy tries to tease Thomas by promising to give him money if he can find his horse and ride it into town, knowing that his horse does not like strange riders. Thomas, thinking that the moneymaking proposition sounds easy, follows the man's instructions and rides the horse. Disbelieving that the boy can repeat his success, the cowboy offers Thomas more money to bring yet another horse to him. The next horse is even meaner than the first, but Thomas is successful.

Red Dillon, an old bronco cowboy who has followed the rodeo circuit, sees a promising financial future in Thomas. Red promises to teach the boy to ride bronco style and takes him to his cabin in New Mexico.

Part III: The Arena

Once they arrive at the cabin, Red introduces Thomas to Meo, a Mexican cowboy who has been somewhat crippled by his rodeo-riding days. The two men teach Thomas everything he has to know about riding wildly erratic horses. Soon, Red believes that Thomas is ready to go to the small rodeo held in the nearby town of Aztec.

Red has big plans for Thomas, but those plans do not always match the ideas that Thomas has conceived. For instance, Red tells Thomas when he is to win certain

matches and when he is to lose them. Red knows that Thomas is good enough to win almost all of the events in which he participates, but, to increase the gambling odds in Red's favor, he has Thomas purposefully foul out of certain matches. Although their winnings are small, Red is encouraged by Thomas's potential. Meanwhile, Thomas learns how to cheat. Some of their plans do not always meet Red's expectations: Thomas is tired and loses matches because he cannot concentrate; sometimes the people who lose money on their bets suspect that Red has cheated them, and Red and Thomas must quickly run out of town.

Thomas often wins, and at one point he rides one horse so hard that the horse dies in the arena. This makes Thomas feel sick. Red offers Thomas alcohol to ease his pain. Most of Red's winnings are spent on alcohol. The little money left over buys food and cheap hotel rooms.

The pace increases, and Thomas ends up riding in a rodeo at least once a week and then riding his own horse to the next town. He gets hurt and feels exhausted. After one big win, Red and Thomas decide to go home and rest until the following spring.

Two years down the road, Red sets Thomas up for a big rodeo event. The stakes are high, and Red is anticipating taking home pockets full of money. In the final round of this rodeo, however, Thomas's horse breaks its neck and then falls, trapping Thomas beneath him. Thomas's leg is broken. Having anticipated winning, Red has bought an old Cadillac. Drunk, Red drives Thomas home. In the fall, Thomas and Red are at it again.

During this time, Thomas has grown into a young man. He quarrels with Red more often, un-afraid of the repercussions because he knows he can take care of himself. He decides that he is no longer going to throw any rides. He is going to ride them clean and win all that he can. He and Red part.

Thomas does well on his own, but he gains a reputation for riding his horses so hard that he often kills them. When he rides, Thomas feels like he wants to punish the horses, trying to seek revenge for some unrealized pain. One day when he returns to the cabin, Meo tells Thomas that Red is in town, sick and almost dead. Thomas goes to get him, but it is too late. A few rodeos later, Thomas again returns to find out that Meo, too, has died.

Thomas's reputation as a mean rodeo rider grows. He is known by several different nicknames. One of them is Killer Tom; another is Devil Tom. All of them refer to his vicious riding. During a rodeo at Madison Square Garden in New York City, Thomas is crushed by his horse and ends up in the hospital. He has a broken pelvis, several cracked ribs, a broken thighbone, punctured lungs, and a concussion. He spends six weeks in the hospital convalescing. His nurse, Mary Redmond, pays special attention to Thomas, half hoping that he will come home with her to complete his recovery. Thomas heals faster than expected and leaves New York, Nurse Redmond, and the hospital behind. He decides to gain his strength back in the Colorado mountains.

Part IV: The Mountains

Thomas travels back to Pagosa. While eating lunch at a cafe, he coincidentally runs into a man who needs someone to herd his sheep. The sheep are grazing in the mountains where Thomas used to live. Thomas needs time, fresh air, and some way to earn a living while he is recuperating, so he and the man strike a deal.

While in the mountains, memories slowly creep back into Thomas's consciousness. When a grizzly bear attacks his sheep, Thomas's anger builds, and he is driven to hunt the grizzly down and kill it. Thomas waits for the bear to reappear, and when he sees it and raises his rifle to shoot it, something happens inside of Thomas that makes him stop. Through a series of dreams, Thomas realizes that all along the thing that has driven him to kill horses and try to kill this bear is really a subconscious urge to kill something inside of him. He goes on a fast and a vision quest. Finally, he recognizes that it is the pain and anger inside of him of which he wants to rid himself. With this new vision, he realizes that he has come home, not only to the land and to his beginnings but to himself.

Introduction Poem

Introduction Poem Summary

When the legends die, the dreams end.
When the dreams end, there is no more greatness.

Introduction Poem Analysis

This poem summarizes the pathos of the demise of the American Indian way in this country and the specific path of the main character in this story. Our story is centered on a young Ute Indian boy and it follows him through his growing to a man, while he finds his own identity. This Ute Indian lives for several years as a young boy in the Ute Indian 'old way', living the legends, keeping them alive, making them a part of him. The man later lives with the white man and the 'old way' is driven from his life. Twisted in spirit by the experience, he spends his young adulthood trying to kill all memories and influences from his past, building his own false legends as he goes. Haunted by dreams of all he has experienced in his life, he eventually forces himself to face his fears and find his true self, placing him back on the road to the greatness of the human spirit.

Part 1, Chapter 1

Part 1, Chapter 1 Summary

The story opens with George Black Bull sneaking home after a fight, covered in blood. George tells his wife, Bessie, they will come to get him and to get the water for wash. George changes his bloody shirt and washes, tells Bessie where to meet him and then leaves. Bessie buries the blood stained shirt and cleans up any sign George was at the house. Bessie then tells her five year old son to say "nobody came" if he is questioned. Bessie sends him off to play and waits for the men to come.

Within a half hour, men from the town and Blue Elk, another Ute Indian question where George is when they arrive at her house. The men tell her George killed Frank No Deer, a well-known thief. Bessie tells them he is not home; she has not seen him. The men say she is lying and Blue Elk tells them his people do not lie. The men tell her they will not stop looking for George until they find him and will hunt down every group of Utes in the mountains until they do.

Blue Elk tells Bessie he can fix the problem for the cost of two ponies. Bessie does not have the money and later discovers it would only cost Blue Elk the price of a coffin to handle the funeral arrangements for the dead man.

After the men leave, Bessie prepares to permanently leave the house. Bessie tidies up the house and makes mental notes about what she will take with them. Bessie plans to take only those things she originally brought with her or those which she is sure have been paid in full - only two blankets. For everything else, they still owe something to the store. George had been trying for two years to pay back the store for the items they use each month and the rent charged for the company housing. George and Bessie have been trapped by debt and have been trying to pay it off and then leave to go back home to the reservation.

Bessie sits on the front step, waiting for darkness and thinking about the recent past that has brought them to this situation. Two years ago, Blue Elk brought them to this town from Horse Mountain and now, in a way, he was sending them back.

Part 1, Chapter 1 Analysis

This first chapter introduces us to many of the main characters. We meet George Black Bull, his wife Bessie and their five year old son. They are Ute Indians, living in a white town outside the reservation, working at the company sawmill and living in a company-owned home. There is something stoic about their situation and the way they face the opening crisis with calm and control. George does not arrive home frantic with excuses or explanations. Instead, he is calm and deliberate in his actions and his spoken and unspoken instructions to Bessie are acknowledged without question.

Bessie does not question her husband about what he has done to be chased by the white man. Bessie also does not chastise him for making them have to leave their house and town. Instead, she understands an unspoken truth between her husband and the situation - he has acted justly, according to his conscience and she will follow him. Bessie is not upset, but rather, she is sure about her task to cover his tracks and about her authority with her son.

The five year old boy, eventually named Tom by the white man, will become the center character in the story and in this opening chapter, we see him in the context of his parent's life, with the white man and the upcoming escape. Tom's Indian roots juxtaposed to his white man roots both will become the antagonists to his spirit while he makes his journey to manhood.

It will be important to keep in mind the image of this family's life with the white man, because it unfolds to be juxtaposed with the 'old way' of Ute Indian life - a life that will become a rich contrast to the white man's life, for these proud Indian people. The house they live in and the furnishings and things that go along with it, carry a debt and a hold on them that we will see more of later in the story. The mother welcomes the escape she plans and we get a sense of the freedom to which she looks forward. Bessie is deeply grounded in her Indian roots and has not become a part of the white man's way.

We are introduced to Blue Elk, another Ute Indian, working for the white man as an intermediary to the town-dwelling Ute Indians who cannot speak English. Blue Elk tries to con the mother out of money to fix the problem involving her husband. Bessie does not speak English and the white men do not speak Ute. Blue Elk uses this situation to his advantage when he tries to get both sides to give him money. Blue Elk is unscrupulous and dishonest, a twisted version of both the Indian and the white man. Blue Elk represents all that Tom comes to both fear and hate becoming and is a foreshadowing of Tom's challenges.

Bessie looks at Blue Elk with scorn. Bessie's thoughts of the past, when she and George came to live in the town, are tied to Blue Elk's manipulations and we should look to Blue Elk as one of the antagonists in this story. Blue Elk is a corrupted bridge between the two worlds and the cause for much miscommunication and misunderstanding between the two cultures.

Part 1, Chapter 2

Part 1, Chapter 2 Summary

Thinking back to the summer of 1910, Bessie recalls their life on the Southern Ute reservation near Arboles. Bessie, her husband and several other friends go off on a fishing trip at the edge of the reservation. Spending the summer camping and fishing, they spend happy days living in the 'old way.'

Following the food, Serviceberries and fish, they slowly move up river, catching and smoking fish they do not eat. Killing two deer, they smoke the meat in the 'old way' and the women send the men up on Horse Mountain to bring back more venison to smoke for the winter. Preparing food stocks for the winter, they plan to return with them to the reservation soon.

Blue Elk finds them at their camp and tells them they are in trouble for leaving the reservation. George and Bessie accuse him of getting paid by the white man to come find them. They know the sawmill man is behind Blue Elk.

George and Bessie argue that they have done nothing to make trouble, but rather, Blue Elk is the one making trouble. George and Bessie explain that their corn fields on the reservation burned up in the drought; they only came to dry fish, berries and meat for the winter. They killed only deer, no cows or sheep.

It is illegal for them to leave the reservation without a permit and Blue Elk tells them he can get them the necessary permits if they pay him. Blue Elk reminds them that they owe the trader money. Blue Elk tells them the sawmill will pay them two dollars per day in silver if they come to work for him.

Realizing they probably will be given a fine for leaving the reservation, they consider the offer of work, figuring they can pay the fine off in about two months. They go back to the reservation and face the Reservation Council. It is decided to fine them and take the meat, fish and berries they had put up for the winter as payment for the fine. Faced with no food for the winter, the men decide to go to work at the sawmill.

Blue Elk helps them sign up at the sawmill and explains about the money that will be held back for rent and to pay for the furniture and supplies at the company store. The paper says they cannot leave while they owe money for these things.

Part 1, Chapter 2 Analysis

Chapter 2 gives us a glimpse into life on the Southern Ute Indian Reservation. The Ute's way of life is dictated by the white man's idea of how to live. The Utes are encouraged to farm corn, a practice foreign to them. When their crops fail due to drought and they

realize they will have no money to buy supplies for the winter, a small group heads off to the mountains to fish and build up supplies for the winter.

We get a very good look at the resourcefulness of the Utes and the practical way they approach life. When their crops die, they revert back to the 'old way', which is obviously very much in harmony with nature.

The image of the burned corn fields contrasts to the fertility of the mountains - clear streams, fish, berries and abundant deer. It is obvious they have very little to draw on for life in the white man's way. Yet, the harmony that comes from living the 'old way' brings them abundant food and spiritual peace.

The theme of living the 'old way' will carry throughout the story. It is juxtaposed to the life Tom will live while he is among the white man as the story progresses.

This spiritual peace is also contrasted with the 'trouble' Blue Elk brings to them. Blue Elk is the epitome of the corrupted Indian, exploiting both sides - the white man's greed and the Indian's sense of honesty and justice. Blue Elk brings trouble to their peaceful existence and shifts their lives back into the white man's world.

We also get a glimpse of the politics of the Ute Reservation Council when we see what a price the Ute's have had to pay for their attempts to mesh their world with the white man's world. It is clear the 'old way' is the more desirable world for them to live in.

Part 1, Chapter 3

Part 1, Chapter 3 Summary

Two years later, George, Bessie and the others still find themselves working at the sawmill. They cannot get out from under the monthly debt that piles on them for the rent and supplies from the company store. They are stuck, captives to the white man's contract.

Blue Elk comes to them and tells them their son must be baptized. Blue Elk arranges the paymaster to give George five extra dollars that week to pay the preacher for the baptism. Their son is given a baptized name: Thomas Black Bull.

By the next spring, George and Bessie want to leave the sawmill work and discover they still owe forty-two dollars. George is determined they will pay the money back and leave soon. In one month, he only saves fifteen dollars and hides it in his lunch pail. Frank No Deer steals the money and George is forced to start again. By August, he has saved fifteen dollars again and hides it in a hole in the ground. Again, Frank No Deer steals the money and this time buys a new suit of clothes with it. By now, they owed the store fifty dollars. Over the winter, George managed to save forty dollars and keeps it in his pocket. George and Bessie plan to pay the store off within the next few weeks, but during a fight with Frank No Deer, Frank manages to steal the money from George's pocket. This time, George tells Bessie he is going to kill Frank No Deer and he does.

Bessie remembers all this while she is waiting for the cover of darkness to make her escape with Tom. Bessie recalls a song her mother sang when Bessie was young, about Tom's age. It was about the roundness of things, the grass, the aspens, the sun, the days, the years - a little boy's eyes, his arms, his legs - the roundness of life.

Part 1, Chapter 3 Analysis

We see how the family is trapped by the white man's way. The family is set up to fail in the arrangement with the sawmill and the company store. George tries to save money to pay off his debt and leave, but he is thwarted by another Ute who has been seduced by the things he can get at the white man's store - and who resorts to stealing from George, three times. Justice is meted out by George when he kills Frank No Deer and Bessie does not try to stop him when he tells her of his plan. The plan seems as right to her as it does to George. The image of George killing another Indian corrupted by the white man is a theme we will see develop later in the story. This is the contrast of the honorable life chosen by George and Bessie (honorable and true to their heritage) versus the dishonorable life chosen by Indians left to corruption and falling into temptation on the reservation or working for the white man at the sawmill.

Bessie looks forward to teaching Tom the 'old ways.' Throughout the story, we read beautiful descriptions of the way of life for the Ute Indian living the 'old ways.' This way

of life intertwines with the fertility of nature and there is bounty for those living in harmony with nature.

A major theme in the story unfolds through Bessie - the roundness of all life. Bessie is the keeper of the 'old ways' and teaches them to Tom. We learn what to watch for along the way with this theme. Bessie introduces Tom and us, to the concept that there is a continuation to all life in the idea of 'roundness.' Bessie recalls a song, sung by her mother; it is a teaching song, sung to the young as a method of teaching the intrinsic truth about nature, so Bessie sings the song to Tom. The song's words tell of the roundness of things of life - grass stems, aspen tree trunks, the sun, the days, the years, little boy's eyes, their arms, their legs and the coiled baskets she weaves.

Part 1, Chapter 4

Part 1, Chapter 4 Summary

Bessie and Tom make their escape after it becomes very dark and the stars begin to shine. Bessie keeps to the ancient ways of movement without leaving a trace. Bessie makes only a one-person trail, with Tom following behind her; they move in a different direction from the one George took. Bessie follows old paths that were once used for firewood gathering and goat herding. Bessie notices the movement of the stars and the changes in the night and she contrasts them to the sharp square-ness of houses and streets.

Moving silently, they continue until they reach a spot where Tom sleeps while Bessie fishes and cooks a meal for them in the 'old way.' Later, they bathe and Bessie sings one of the old songs about the sun rising and washing oneself in the morning. Bessie is beginning to teach Tom the 'old way.'

Traveling in this manner, they come to the foot of Horse Mountain, where Bessie and Tom camp for two days, on lookout for anyone following them. No one comes after them. Bessie and Tom eventually reach the rendezvous point and wait for George to come to them. When George arrives, the family moves to the far side of the mountain and they make camp.

Part 1, Chapter 4 Analysis

We have more themes of 'roundness of life' when Bessie moves further away from the white man's town and deeper into the mountain. The circle the stars make is juxtaposed to the square-ness of the houses and streets of the white man's life.

Bessie begins to teach Tom the 'old ways', including things such as fellowship with nature, jays and squirrels. Bessie fishes and cooks in the 'old way.' Bessie and Tom bathe in a ritual cleansing at day break, while singing a song to the sun rising. These 'old way' songs are a theme and a way to keep the human spirit joined to everything in nature.

The family escapes to Horse Mountain, a high place above the sharply contrasted white man's way of life. This high place symbolizes the superiority of the spirit and way of life over that of the white man down below in the valley. From what we have seen of the life left to the Ute Reservation Indians, we cannot help but agree that the way of the mountain is the superior, or higher, way of life.

Part 1, Chapter 5

Part 1, Chapter 5 Summary

Bessie and George continue to teach Tom the 'old ways.' George teaches Tom how to make a bow and arrows and how to hunt. Bessie teaches Tom the song for hunting deer. Bessie prepares the meat for winter and she makes leather, bags to store the meat, leggings and shirts and all the things she remembered her mother teaching her in her youth.

The surrounding mountains begin to show snow and George builds a lodge for Bessie in the 'old way,' round like the day and the sun and the path of the stars. Bessie told George, "I want a lodge that is like the good things that have no end." (no quote citation, no indication who said this, so I am assuming it was Bessie. It could easily have been George.)

They gather and prepare food for the winter: pine nuts, acorns and fish. When the first frost arrives, they look at all they have made and Bessie says, "This is not like having a cornfield on the reservation or the company store at the sawmill." This was the way Bessie thinks it should be. Bessie and George are happy and content and Tom is learning the old ways. The snow comes and it stays.

Part 1, Chapter 5 Analysis

Tom is learning the Ute Indian way of living in harmony with the land. Bessie and George Teach him all the 'old way' skills for hunting, preparing food for winter, building lodges and keeping his spirit in tune with the things of nature.

While we are reading, we see Tom learning to respect the things of nature and especially the animals. They hunt in a fair, respectful manner, taking only the meat they need. This will later be juxtaposed with Tom's behavior toward the rodeo horses - killing them as a vent for his anger.

The theme of roundness - wholeness - is further developed in this chapter and by now, we are learning along with Tom. Tom's most important lesson is learning to identify the, "good things that have no end." This is where happiness and contentment come from.

The final images in this chapter are the contrasted images of the snug, safe and bountifully stocked lodge versus the image of the burned, dead cornfield they left behind at the reservation and the futile and empty job at the sawmill.

Part 1, Chapter 6

Part 1, Chapter 6 Summary

The winter is long and threatens to bring the 'black hunger,' but the Ute people are accustomed to this and know how to prepare against it. Bessie and Tom gather willow shoots and other plants for the winter basketry. They make rawhide and thongs for snow shoes, as well as making more arrows, winter moccasins and leggings. Tom learns how to set snares for rabbits and he and his father take more deer, while they are still fat from summer and prepare the meat. Bessie tells the old tales and sings the old songs.

Winter passes and the story progresses until, eventually, two years have passed. There is still no sign of Blue Elk or the sheriff. Another year passes. The family is happy living in the old ways. Tom is older now and able to help hunt, gather food and help with many of the chores.

The winter is half over, with more snow than usual. The meat is running low and George decides to go find deer. George sets out on a hunting trip, but is caught in an avalanche. Bessie sees the slide and realizes it is where George is hunting. Bessie and Tom go in search of George, but they know he has been killed. Bessie and Tom find George's remains and take him up the mountain to a cave among the rocks.

Bessie and Tom bury George in the 'old way' and sing the death songs for him. They return to their lodge and Bessie tells Tom, "Now you are the man."

Part 1, Chapter 6 Analysis

Tom's education in the 'old way' is coming to an apex. Tom is old enough to perform all that he has learned - both the man's work and the woman's work and this fits into the pattern of roundness. Tom hunts and fishes; builds lodges; smokes and prepares meat, fish, berries and acorns; makes baskets, clothing, shoes; and snow and hunting equipment. Tom also knows all the songs Bessie has taught him and his life is in harmony with nature. Tom is whole and complete. When Tom's father is killed, Bessie declares Tom a man.

Part 1, Chapter 7

Part 1, Chapter 7 Summary

The winter George died was a long winter. Food was scarce. Tom becomes more proficient in basket weaving and other chores. Tom practices drawing his father's large bow and each day he gets stronger, until he finally is able to draw an arrow and shoot a deer.

Bessie tells Tom it is time for him to find a name for himself. Tom tells her that earlier, in the morning, he met a she-bear and they were not afraid of each other. Later, he shared part of his deer kill with the bear. Tom declares he will call himself Bear's Brother.

One day, the ax broke and Bessie realizes she has to go to Pagosa for a new ax. Together, they go to the old sawmill town, to the trader store owned by Jim Thatcher. Mr. Thatcher is a fair man and Bessie trades two baskets for an ax, ammunition, a hunting knife for Tom and candy.

Mr. Thatcher recognizes her as George Black Bull's woman. Mr. Thatcher tells her they are not looking for George any longer, that the case was decided to have been self-defense. George can come back to the town. Bessie does not trust this information and she and Tom quickly leave the town and head back to the mountain.

Part 1, Chapter 7 Analysis

Tom has befriended the she-bear and has named himself Bear's Brother. The bond with the bear will be a theme and image that carries throughout the story. Tom's identity with the bear comes to represent a portion of Tom's spirit, reflecting the harmony of nature and the roundness of life.

The information Bessie gets at the trading store in Pagosa comes too late to release George from his self-imposed exile. However, it is pretty clear from the harmony and happiness the family has known living on the mountain that George would not have chosen to go back to the unfertile, corrupted life among the white man. Bessie is also not about to leave their life on the mountain for the reservation life. Bessie is worried they may still want to take her son in place of her husband.

Part 1, Chapter 8

Part 1, Chapter 8 Summary

Tom, once again, encounters the she-bear. Tom sings a song of friendship to the bear and leaves her some of his fish catch. The bear is becoming his friend. Bessie tells him how their people were friends with everything in the mountains: cougars, bears, deer, jays and ravens.

Bessie is still worried about what Mr. Thatcher told her back in Pagosa. Bessie was afraid at the time and she did not hear him clearly. Bessie decides to go back to town in order to get the story again. This time, she brings two baskets and trades for calico material and a blue coat with brass buttons for Tom. Mr. Thatcher tells her, again, that the problem about George killing Frank No Deer is settled. Bessie tells him George was killed in an avalanche.

Blue Elk sees Bessie leaving the store and stops her to talk. Blue Elk tells her that he fixed the problem with George killing Frank No Deer and that she owes him money for it - the price of two horses. Bessie tells him that George is dead. Blue Elk tells her that her son should be in the white man's school, but she refuses. Blue Elk wrestles her pack from her and steals all but the blue coat which is for Tom.

Bessie returns to the mountain, relieved the problem with Frank No Deer has been solved.

Part 1, Chapter 8 Analysis

Tom's connection with the bear is getting stronger and he is taught that all the creatures of nature are his friends. This will contrast later in the story with how corrupted he becomes in regard to nature.

Once again, we see Blue Elk, the specter of the corruptness that can come to the Indian trying to live the white man's way. Blue Elk lies to her and steals from her, taking advantage of his position in the town and the fact that he knows she is afraid of the white man's laws. Blue Elk's corruptness contrasts with Bessie's honorable life.

Part 1, Chapter 9

Part 1, Chapter 9 Summary

Another summer has come and Bessie goes into the town to trade. Bessie brings four baskets. Bessie is not afraid of the sheriff or the sawmill man. While in town, Bessie encounters other Indian women and they tease her about liking Blue Elk. Bessie tells them he stole calico material from her last time she saw him and they acknowledge him scornfully as a thief. The Indian women tell Bessie that Blue Elk is not in town but at the reservation. Bessie works with them for awhile, gathering wood in return for their information about Blue Elk.

At Mr. Thatcher's store, she trades the baskets for a red blanket. Mr. Thatcher tells her he knows Blue Elk stole the skirt cloth from her last summer and warns her to avoid him. Mr. Thatcher also tells her that Blue Elk had nothing to do with settling the problem with Frank No Deer and then he acknowledges that Blue Elk is a scoundrel.

Bessie gives the red blanket to Tom for warmth in the winter and because the color red is the color for protection. Tom remembers she told him about the color earlier, when telling him the old tales.

Tom grows stocky and strong, typical of the Utes. Tom wears his hair long in braids and wears the traditional breechclout and moccasins in the summer, leggings and shirt in the winter.

This winter is worse than usual. Their food supplies run short and Tom is forced to go out in the deep snow to hunt food. Bessie insists on going with him, afraid of what happened when George last went out in the deep of winter. Bessie becomes very ill with fever. Tom cares for her in the 'old way' and sings songs for her to get well. Eventually she prepares to die; Tom sings the going away song and then Bessie dies.

Tom mourns Bessie and then buries her in the cave with his father's bones. Tom sings the old burial songs and then returns home, alone.

Part 1, Chapter 9 Analysis

Bessie's connection to the white man is resolved. There is no need to fear the sheriff will come for her or Tom. Blue Elk is confirmed a thief, liar and scoundrel by Bessie talking to Mr. Thatcher - the trader store owner - and the other Indian women. Bessie buys her final gift for Tom, a red blanket, for protection. Bessie has done all for Tom she can. Tom is a man now, steeped in the Ute Indian 'old ways' and legend.

So now, the circle of life moves forward. Bessie dies from natural causes and Tom buries her in the 'old way,' sending her on to be with her man, George. Tom sings the song for going away and completes the life cycle for her spirit.

Part 1, Chapter 10

Part 1, Chapter 10 Summary

Summer arrives and Tom resumes his life in harmony with nature. Tom runs across the she-bear and she has two cubs. Tom introduces himself as their Bear Brother. Tom makes friends with the squirrels, chipmunks and jays. These are his friends.

One day, while fishing, Tom sees a stranger, a man with a burro, stop at the pool where Tom had been fishing. The man is a gold prospector and Tom follows him and watches him pan for gold along the stream.

The next morning, Tom hears a gunshot and finds the man has shot the she-bear and one of the cubs. The man also is seriously injured, bleeding profusely from his arm and staggers down the mountain with his burro.

Tom finds the other male cub and takes it home with him and they become friends.

Part 1, Chapter 10 Analysis

Tom is so a part of nature that the wild creatures naturally come to him as friends. Tom easily befriends the male bear cub. The bear cub becomes his companion. The image of Tom and the bear cub is one that becomes very significant later in the story. Tom and the bear cub become inseparable and the symbol is that the bear cub represents Tom's 'old way' spirit.

Part 1, Chapter 11

Part 1, Chapter 11 Summary

One July, Tom arrives in Pagosa with his bear brother companion. Tom brings baskets he has made to trade and he goes to the trader store where he encounters Mr. Thatcher. Mr. Thatcher realizes the boy and his pet bear are not a threat and he tell the town folk to calm down and not kill the bear.

Mr. Thatcher calls for Blue Elk to interpret for him. Tom only speaks Ute. Thatcher recognizes the quality and style of the baskets and knows Tom is Bessie's son. At Blue Elk's questioning, Tom says he came to trade for a blanket and that his mother is dead. They eventually realize he is living alone on the mountain with the bear, his 'brother'. Tom eventually leaves the store and heads out of town.

The sheriff arrives and keeps the townsfolk from going after him and killing the bear. The preacher says Tom should be in school, not running around in a clout like a savage. They hire Blue Elk to track him down and convince him to come to the school.

Part 1, Chapter 11 Analysis

This chapter sets Blue Elk up, once again, as the antagonist in Tom's life. At every juncture in his family's life, Blue Elk has been the troublemaker, instigating fear, disaster and destroying the harmony. We know nothing good can come from anything Blue Elk has any influence in bringing about. We also know there will be a cost to Tom in some form or another.

We also see Tom and the bear cub as inseparable friends. The town wants to kill the bear cub and put Tom into the reservation school, separating him from his 'old ways' life, which they do not understand. Blue Elk understands it, but he knows life based on the 'old ways' is a superior way to live and contrasts starkly with how he lives his life.

Part 1, Chapter 12

Part 1, Chapter 12 Summary

Blue Elk tracks Tom to his lodge and convinces Tom to let him stay, citing hospitality. Blue Elk is reminded of the 'old ways' and of his grandmother, when looking around the lodge at the way Tom is living. The taste of the meat reminds him of the meat he ate with his grandmother. Blue Elk begins to talk to Tom about the 'old ways'.

Blue Elk tries to tell Tom the old ways are gone. Blue Elk reminds Tom that Tom's father and mother are gone and he tells Tom the lie, that he, Blue Elk, was the one to settle the trouble between his father and the sheriff.

Tom challenges Blue Elk to sing the mourning song for his parents, but Blue Elk does not know the words. Tom tells him his mother died two years before this and Blue Elk is impressed he has lived alone in the mountains, in the 'old way', for so long. Tom tells him about how his mother became sick and died. The bear cub arrives and joins them in the lodge. Tom builds up the fire and sings the song to the setting sun. Blue Elk tells him the 'old ways' are done, finished. Tom refuses to believe this and challenges him: "How can there be an end?. . . There is the roundness." They argue and Blue Elk tells him his people have forgotten the old way. Blue Elk tells Tom he will be a grandfather to him and that Tom must go with him to their people at Ignacio school and share with them what he knows about the 'old way'. Tom argues that he wants to stay on the mountain.

Tom sings several of his songs for Blue Elk, trying to bring out the 'old way' in Blue Elk, to no real avail. Blue Elk eventually tricks Tom into agreeing to come to the school to teach his people. Blue Elk tells himself that he is doing this for the boy's good and for the good of his people.

Part 1, Chapter 12 Analysis

Once more, Blue Elk hires himself to the white man to go after a fellow tribesman. Blue Elk tries to justify it to himself by telling himself it is for the good of the boy or for the good of 'his people'. In reality, Blue Elk's motives are corrupted by the white man's ways and everything he does is for his own monetary benefit or to increase his own self esteem. It is a sad reality that 'his people' scorn him and the white man just uses him. However, his lies and his greedy habits and actions have brought this on himself.

Blue Elk is not so far past living the old ways that there is not some faint recognition within him. The old songs are familiar to him and he almost can recall the words. The food is familiar to him and reminiscent of his grandmother's lodge. However, Blue Elk's connection to the 'old ways' has been broken. Blue Elk lives a twisted life, crossed between that of the Ute Indians on the reservation and the white man's towns. Blue Elk's encounter with Tom on the mountain highlights that there is very little, if anything, remaining in him of the 'old ways'.

There is a theme of lies and self-truths running through the story. At one point, early in the story, Blue Elk tells the sheriff that his people do not tell lies and this appears to be an accepted internal Indian cultural truth. We get the impression that Bessie and George and the others on the reservation, do not lie - to each other, at least. Blue Elk, however, lies to everyone to fulfill his greedy nature. Blue Elk's own self-lies about his motivations and what he has become foreshadow Tom's future in the white man's culture. We will see how Tom's spirit changes while living in the white man's culture and we will also see how he develops his own self-lies to justify his own existence. We will eventually come to see how truth-filled his life on the mountain is and how cleanly living the 'old ways' fits into this truth.

Part 2, Chapter 13

Part 2, Chapter 13 Summary

Blue Elk, Tom and the bear head for town. People are afraid of the bear and want to shoot it. The other Indians respect bears and they are not shocked at the sight of a boy in a clout with a bear cub at his heels. Blue Elk is concerned the others will make trouble over the bear.

Blue Elk takes Tom to the agency school, where he sees other Indian children. They look different to him, dressed in white man's clothes and only the girls wear their hair in long braids.

Blue Elk takes Tom to the agent, the head of the school, for questioning. Blue Elk, Tom and the bear cub entered the office. The bear cub causes alarm and Blue Elk talks Tom into putting a strong collar with chain on the bear and they tie him up in the middle of a corral.

The agent asks Blue Elk what he has up his sleeve with the boy. The agent is told that Tom has lived off the reservation, alone. The agent does not believe the story and calls for another Ute, who speaks both Ute and English, to translate for him.

After initial questioning, the agent tells Tom he will have to live at the school with the other boys and girls and will learn the things he should know. Tom tells him he is only at the school to teach them of the 'old ways' - otherwise he will go back home. Tom is told he cannot leave and go back to his lodge. They recall his parents and know his name is Thomas Black Bull. Tom is sent off with another Indian to his new dormitory room and to get white man's clothes.

The agent calls Blue Elk into his office again and questions him more. Blue Elk wants to be paid. The agent scornfully says Blue Elk would sell his own grandmother. Blue Elk replies that she is dead. The agent tries to pay Blue Elk with the bear cub, but he does not want it and leaves the office hurt and angry.

Blue Elk plans to borrow a pack horse and go back to Tom's lodge and loot it for himself as payment.

Part 2, Chapter 13 Analysis

Tom is getting his first look at other Indian children who are not living the 'old way'. These children are living in the white man's school, dressing and talking like the white man. Tom thinks he is bringing the stories and teaching of the 'old way' to them, since it has been forgotten, as Blue Elk says. Tom does not understand he is not a free man in control of his own destiny. Blue Elk has sold him.

Tom's free spirit is embodied in the bear cub, his bear brother. This cub is shackled around his neck and tied up, away from Tom and all he knows and understands. This symbolically represents Tom's plight and fate at the hands of the white man. We can see what happens to the bear cub is a dramatization of what is happening to Tom while he tries to adapt to his new surroundings. The only difference is that the bear cub knows he is trapped and senses he will die if he does not get out of there. Tom should also be so forewarned.

Another symbolic comparison is the use of the grandmother as representing the 'old way' of Indian life. The agent accuses Blue Elk of selling his own grandmother - which he has done in tricking Tom to come to the reservation. Blue Elk replies his grandmother is dead, just like the 'old ways' have died. This is his self-denial. Blue Elk knows Tom now is a living rekindling of the 'old ways'. Tom now represents all the Ute tribe's grandmothers. Blue Elk fears Tom will have no place in a culture returned to the 'old ways' and he wants it kept dead. It is his intention to kill the 'old ways' in Tom.

As a final, petulant and angry gesture, aimed at lining his own pockets and finally stamping out Tom's 'old ways' influence, Blue Elk plans to loot Tom's lodge and wipe out what is left of his old way of life.

Part 2, Chapter 14

Part 2, Chapter 14 Summary

Tom is sharing a room with Luther Spotted Dog, a fourteen year old who has been at the school several years. Luther is charged with helping Tom acclimate to the new life and show him the ropes. Tom is having nothing of it and is surly about everything to which he is introduced.

Tom hates what he sees and he storms off to the bear cub to let it free and go home. Tom is stopped and the bear cub is locked up. Tom is taken back to his room and forced to stay there until morning. Luther is placed in charge and ordered not to let Tom leave. In the morning, Luther is quite beaten up and tells the head man, Benny Grayback, that Tom would have killed him, but he managed eventually to tie up Tom.

Tom refuses breakfast and refuses to participate in classes. Tom stands, looking out the window. The other students begin to make fun of him. Tom declares that he has no friends. Rowena Ellis is the English teacher and head of the girl's dormitory. Ms. Ellis is usually pretty good with the new children and tries to get through to Tom, with no luck.

Tom goes to the bear cub and cannot stand the condition of his shackled brother. Tom tells Benny he will cooperate if they let his brother bear free. Benny will not let the bear live in the dorm room with Tom and puts off the agreement until later. Tom eats a little and agrees to wait in his room until Benny has time to talk to him about letting the bear go free.

Luther arrives at the dorm room later that day to find Tom has removed all his things to make room for his bear. Benny takes Tom to another room and locks him inside. Tom begins to chant and Benny recognizes the song and he starts to hum along and then softly sing some of the words. It is a song that is in the heart of the people and part of the 'old ways'. Benny forces himself to stop, denying the 'old ways' and he hurries away.

The agent and Benny decide the bear is causing too much trouble with Tom and must leave. Benny refuses to let them shoot the bear. Benny tells them that if they shoot the bear, they will kill the boy. They would not understand that Benny is recalling some old wisdom from his grandmother. Eventually, they come up with a plan and send for Blue Elk.

Part 2, Chapter 14 Analysis

Tom knows he and the bear do not belong in the agency school. This has been a mistake and he tries to cut the bear loose, so they can leave together. Tom is stopped and the bear cub is locked up even tighter. Eventually, so is Tom. The bear cub and Tom are so closely connected in spirit that Benny understands Tom will die if the cub is shot. Tom understands the connection, too and tries to free his alter-spirit. Eventually, Tom

agrees to give up his own freedom to set the bear free. This is a noble gesture, but those in the school cannot give it the honor it deserves. They just tighten the noose all the tighter.

Once again, Tom's re-enactment of the 'old ways' - his chant - stirs up ancient memories in Benny, memories from Benny's grandmother. The song wells up and out of him and he has to fight it back, in order to return to his own self-denial. Here, we see another Ute Indian forcing the 'old way' out of his mind and soul in order to live in the white man's culture. We see the spirit of the 'old way' come to the surface as a genetic memory, one that cannot be easily killed.

This idea of genetic memory is one that carries throughout the whole story. This is what Bessie passed on to Tom. It already was in his genetic makeup, but Bessie taught him how to use it and live it. All the others have the same genetic connection, but they choose to suppress the memories. We get a glimpse of what the cost is to their spirits and we get a foreshadowing of the battle Tom will undergo if he is to make a break from the 'old ways', choosing to live the white man's culture.

Part 2, Chapter 15

Part 2, Chapter 15 Summary

Blue Elk shows up three days later, looking very smug and pleased with himself. After arguing and negotiating with the agent, he agrees to take the bear cub and Tom to Horse Mountain. Blue Elk is to get Tom to release the bear cub and then bring Tom back to the school.

Tom does not know that the plan is to bring him back to the reservation after letting the bear cub free. Tom is suspicious of Blue Elk's motivation. Blue Elk spends the entire night in Tom's room, to make sure Tom does not escape before they leave for the trip back to Horse Mountain. Tom spends the entire night awake, chanting.

It takes three days to reach Horse Mountain, where Tom releases the bear cub. Blue Elk then tells him he has to come back with him to the school. Tom becomes enraged at the trickery and fights Blue Elk and nearly wins the fight. Blue Elk ties him up until he gets back to the agent's office.

Blue Elk tells the agent the bear was set free on Horse Mountain three days away. The agent suggests Blue Elk is lying again, but pays him the silver anyway. Blue Elk takes the silver and leaves, "a tired and bruised old man who somehow, the agent couldn't figure quite how, represented the pride and dignity of a whole race."

Part 2, Chapter 15 Analysis

The bear cub has been released back into the wild. This represents the part of Tom's spirit that represents the old ways. Tom, realizing the betrayal of Blue Elk, fights for the life of his spirit and freedom, but he loses. Tom goes back to the reservation school a prisoner, both spiritually and physically.

The story tells us that Blue Elk represents the deflated pride and dignity of the whole Indian race. The merging of the two cultures, white and Indian, has been a failure. The meld has turned out twisted spirits and Blue Elk and others in the story, are examples. They also serve as specters for what awaits Tom the longer he lives among the whites.

Part 2, Chapter 16

Part 2, Chapter 16 Summary

Tom adjusts to life at the reservation school. Tom is given a single room at the suggestion of Roweena Ellis the English teacher. Tom is put on several different chores, cleaning the cow barn and horse barn, but proves to be a poor worker. Tom is an unhappy boy, hard to reach, but he learns fast.

The school tries him at various vocation classes and he goes from carpentry class, to cobbler's shop, to basketmaker. The basketmaker teacher, Dolly Beaverfoot, is impressed with his skill. Tom shows her a style of basket weaving that is better than any she has seen. It reminds her of the style she remembers from the 'old ones'.

The other students tease Tom about doing girl's work (basket weaving) and call him 'Bear's Sister'. Tom fights the boys and is punished by flogging. Tom is sent to his room and does not come out for meals.

Part 2, Chapter 16 Analysis

We see Tom very roughly adjusting. Tom is talented, but he will not apply himself to domesticated chores. Tom excels in the 'old way' of basket weaving. Baskets represent the roundness of all life, the essence or spirit of life. It is hard for Tom, because he is ridiculed for this skill and a little more of his spirit is killed. Tom is a wild creature, being forced to change. We know it is possible for the change to happen - we have seen it in the others at the reservation, but we have also seen the cost.

Part 2, Chapter 17

Part 2, Chapter 17 Summary

Tom escapes from the school two days later and heads back to the mountains. It is October, with frosty nights. Using his 'old ways' knowledge and skills, he survives along the three day trail back to his lodge on Bald Mountain. Tom hopes to run into the bear cub, but he does not find him. The jays and chipmunks run and hide from him. Tom finds his lodge and it has been looted and burned completely. It is as though he had never been there. Tom gives in to despair. There is no song left in his soul. Tom cannot even sing the song for bathing, the new day, or even for sorrow. The next day, he sets off back down the mountain.

Part 2, Chapter 17 Analysis

Tom still possesses the 'old ways' knowledge, but he has been tainted by his time with the white man. Tom's spirit is already becoming polluted. The animals and birds of his lodge area see the change and they hide from him. The songs have left his spirit, the symbol of his outward expression or communication with the 'old ways' spirit.

Part 2, Chapter 18

Part 2, Chapter 18 Summary

Tom meets up with Benny and an old Indian tracker, Fish. The two have been looking for Tom. Tom agrees to return to the reservation school. Tom cuts off his braids, puts on shoes instead of moccasins and speaks only English.

Back at the school, they put Tom back into the Cobbler's Shop and he is put on the task of making quirts and bridles. Tom has made no friends.

Late March arrives and Tom knows it is time for the Bear Dance. In the old days, this was the time for courtship and singing songs to the bears. The white man has since made them wait for the Bear Dance ceremony until May, after the corn is planted. Tom knows the timing is right; he feels it in his blood. Tom awaits the bears coming out of hibernation.

Then, one night, Tom's bear cub, a season older, comes to the school boundaries and whines for Tom. Tom runs out to meet him and sings the bear song. Then Tom tries to make the cub go away, but he eventually ends up burying his face in the cub's fur and crying. The bear repeatedly licks his face while Tom shouts, "I have no brother! I have no friends!"

Eventually, Tom tells his bear brother to, "Go or they will kill you. They do not need guns to kill. They kill without guns." The bear leaves and walks back into the forest. Tom sings the sorrow song as though he were singing the going away song for the last person.

Part 2, Chapter 18 Analysis

Tom is despondent. Tom has no one to encourage him in the 'old ways'. Tom is cut off, partly of his own choosing. Out of anger and stubbornness, Tom insists on killing what is left of the 'old ways' inside him. The bear comes back to encourage him and bring him away from the white man's camp, but it is too late. Tom is too immature to handle all that has happened. Tom is alone, with none of his own people to encourage him. Tom sings the going away song for the last person - himself, his own spirit.

Tom articulates the theme of the white man killing without using guns. The white man's culture has killed the 'old ways' in the Indians and Tom knows it is happening to him too.

Part 2, Chapter 19

Part 2, Chapter 19 Summary

The reservation school tries to make a farmer out of Tom, teaching him how to plow fields. Tom, however, thinks it is stupid to rip up the grass to grow something else. Tom did not like the idea of making the earth into something it did not want to be. After two weeks of doing a terrible job plowing the fields, they put another boy to the task of re-plowing the fields and they place Tom in the cow barn, learning to milk cows.

Tom hates working in the cow barn, but he learns the tasks and soon becomes a herd boy. After milking, he takes the cows to a pasture two miles from the barns for the day and then back again for the evening milking. Tom loves the open air, sky and sunshine and he does not mind being a herd boy. Too much daydreaming one day and Tom let the cows get into the green corn fields. Some of the cows became sick and Tom is punished by being put back into the barn.

Two weeks in the barn and they try Tom with the horse herd. Half of the horse herd is unbroken and Tom tries his hand at breaking some of them. After weeks of trial and error, he eventually learns to ride and he discovers that each horse has its own rhythm in the way it bucks and pitches. In this way, he eventually rides them all, developing a sense of mastery, replacing everything that had mattered to him on Bald Mountain.

Benny discovers Tom has been breaking the wild horses and chastises him for not doing his job - letting the horses pasture and put on weight. The horses are getting too thin and there are others who will break them, others who break the spirit of the horse, not respect them and tame them like in the old days.

Fed up with Tom, Benny puts him back in the cow barn until school classes begin, where he is put back with Ed Porter, making quirts, bridles, reins and riatas. Throughout the winter, he works in the cow barn. When the spring comes, he is put with Albert Left Hand, helping him as a sheepherder.

Part 2, Chapter 19 Analysis

Tilling the earth for crops becomes an analogy for what Tom is personally experiencing. Tom thinks it is stupid to try to make the earth into something it does not want to be; if it is left alone, it will grow many good things. The same is true for Tom. Tom is already a fine human being, living in harmony with his surroundings. The white man is now trying to make him into something he does not want to be.

Tom's success at riding and breaking horses gives him a sense of mastery over, not only the horses, but himself. Tom has developed a strong connection to the physical rhythms of the horses he rides and this mastery finally replaces the satisfaction he used to feel while living the 'old ways' on Bald Mountain.

Without realizing it, he has learned to work with the horses from his instinct based in the 'old way'. Tom works the horses from a place of respect, not breaking their spirits like the white man. The description of how the horse's spirit is broken during training is a foreshadowing of what Tom is to go through the longer he associates with the white man and tries to live his ways.

Tom has lost his connection with the animals of nature. Tom's bear brother is gone. In this early training, Tom finds he is able to feel the rhythm of the horse and meld it enough with his own to subdue the horse to his will. This early training is directed by Tom himself and contrasts his later horse breaking training by a white man.

Part 2, Chapter 20

Part 2, Chapter 20 Summary

Tom is placed with Albert Left Hand and his sheep. Tom finds peace and contentment working the sheep herd and soon comes to know the desert plants and birds like he knew the ones on Bald Mountain.

When the ewes began to drop their lambs, Tom works side by side with Albert Left Hand, helping the new lambs and the ewes through the difficulties of birth. Together, they save sixty of the seventy or so birthed. Through the summer, they also save more from falling into canyons and from rattlesnakes and coyotes. By June, they had forty-five lambs swiftly growing. By July, the sheep are ready for shearing and Albert Left Hand takes Tom to Bayfield to sell the skins.

Part 2, Chapter 20 Analysis

Tom is back in a nature environment and left to commune again with the nature around him. Tom takes well to caring for the sheep, because this is part of his nature. Tom has spent another summer growing up and this summer has not been too hard on his spirit.

Part 2, Chapter 21

Part 2, Chapter 21 Summary

Tom and Albert Left Hand arrive in Bayfield to trade and sell their wares. Walking through town, Tom admires a fancy saddle he sees in the window. Alongside it is the black and white horsehair bridle Tom had made in school. Here it is, selling for five dollars - money Tom never saw, because the money from the initial sale to the trader went to pay for his keep. Tom thinks he might make and sell bridles and eventually have enough to pay for the saddle.

Two white men came out from a saloon and offer Tom a quarter to ride 'his horse' which is hitched at the end of town. The men are setting Tom up for a bet, but Tom does not know it. The horse is skittish and starts bucking when Tom mounts. A few minutes of getting the feel of the horse and adjusting his style, Tom rides it to the waiting cowhands. Bantering and betting continue and Tom is challenged to ride again, without snubbing the reins, letting the horse buck, for payment of one dollar. Tom takes the bet and he rides the horse, just like he rode the wild ones back on the sagebrush flats and he wins the dollar.

Later, Tom meets a white man, Red Dillon, who offers for Tom to join with him and learn to be a bronco twister. Tom agrees and after getting a bite to eat, they tell Albert Left Hand and leave town headed for the agency to get a permit for the boy to leave the reservation and work.

Part 2, Chapter 21 Analysis

Here, Tom is introduced to his own skills as potential money makers. Tom's leather and horsehair workmanship - bridles, lariats, quirts and the like - are fine enough to sell in stores and this realization gives Tom the idea that he has something of worth upon which to build a life.

However, next he is induced to demonstrate another skill - bronco riding - and he is offered a job doing this. Faced with the two skills, both of which could give him a living, Tom chooses to follow the white man and work as a bronco rider. Had he chosen the other skill, Tom might have been able to live according to his inner spirit and the 'old ways' and find his own way to mesh with the white man's world, without selling his spirit short. Instead, he chooses to place his life in the hands of a stranger, a white man, who will lead him completely away from his life as a Ute man living in harmony with his ancestry and himself and into one where his spirit nearly dies.

Part 3, Chapter 22

Part 3, Chapter 22 Summary

Tom and Red travel over two days to get to Red's spread, where he meets Meo, a Mexican ex-bronco rider, who now cooks for Red. Red told the agent he would see that Tom had a home and learns a trade and he plans to train him to be a bronco twister and ride in rodeos.

Tom begins his training the next day. First, he rides the horses open, like he did back on the sagebrush range. Tom's knowledge of the horse's rhythm and timing began to return, however, these horses are bigger and stronger than the Indian ponies he had learned to ride. Next, Red works him coming out of the chute. At one point, Tom grabs the saddle to steady himself on one bronco and Red chews him out for not riding 'clean'. The work is hard and Tom throws up from the beating his body is taking. Red makes him get right back in the saddle.

The next day, the hard lessons continue. This time, Red teaches Tom to check his own gear and not rely on others to make sure cinches are tight by deliberately loosening the saddle on one ride. Red also informs Tom that, at the next rodeo in Aztec, Red will be calling the score and that he will tell Tom whether he will win or lose each ride. Red is planning to set up a betting scam with Tom winning rides in the first couple go rounds, then deliberately losing the last one and then setting up a special ride where the betters will be tempted to bet heavily against Tom and Red will clean up. Tom did not like this idea, but Red bullied him into doing what he says.

Part 3, Chapter 22 Analysis

Tom is starting his new life completely away from all things Ute Indian. Tom is learning to develop his horse breaking skill from an unethical man, who plans to make money off Tom's efforts. Tom is not mistreated by Red in a physical sense, but we will see that Tom will be cheated by Red. Tom's personal sense of self-worth will become twisted and false, cheating Tom out of developing a healthy spiritual attitude toward himself, those around him and the animals with which he works.

Part 3, Chapter 23

Part 3, Chapter 23 Summary

Tom and Red ride to the rodeo at Aztec and enter Tom in the bronco riding event. Red orders Tom to "take the first two go-rounds," and then lose the last one.

Tom places second on his first ride on a wide-winding black that bucked in a tight circle. That evening there is a lot of talk about the new Indian kid who did not look more than twelve or thirteen, but rode like a man. Red starts his betting. Tom draws a big, violent roan on his second ride and he rides the horse hard, gouging with his spurs, punishing in every legal way he knows. The crowd roars and cheers him after his ride.

That night and the next day, Red pretends to get drunk and brags about Tom, priming the betting. Red orders Tom to lose the final go-round and then he will ride a special event and win. Tom does as he is told, deliberately losing the next ride. Red comes over to him and loudly consoles him, an act. Tom hates him for it. Red continues and eventually eggs the betting crowd into pushing for a special ride, any horse they pick, not just for the ten seconds, but all the way to a standstill.

The bets are on and Tom is saddled on a big bay. Tom rides the bay hard, gouging with his spurs until he draws blood, punishing the horse. Tom viciously jerks with the reins, as though to break the horse's neck, twisting the head around in a tight circle. The bay fights until it begins to stagger, finally sagging under him, bloody foam welling out of his mouth. Tom kicks free of the stirrups before the horse falls over dead.

Red collects his money but is challenged as a cheater and told never to return to Aztec rodeos again. Tom and Red leave town in a hurry.

Part 3, Chapter 23 Analysis

It is shocking to see how violent Tom has become with horses. Tom hates what Red is turning him into, punishing the horses, taking his rage out on them.

The wild broncos are a symbol of Tom's spirit, as it was developed in the 'old way' and before it was twisted by living with the white man. Tom, because of his immaturity, anger and abandonment by all the Ute Indians in his life, has chosen to live with the white man. Tom is fighting to kill everything Indian in his spirit. By fighting and punishing the horses, Tom is fighting and punishing what he is about to become. We will see this theme carried out over and over through the next few years of Tom's life.

The broncos also represent Tom's hatred for Red and all those who have controlled his life and who have worked to kill his 'old ways' spirit.

Part 3, Chapter 24

Part 3, Chapter 24 Summary

Red gloats over how he has tricked the betting crowd. Tom relived the day, remembering how he had ridden the last horse to its death. Tom recognizes that his violence is aimed at what Red represented. Tom became sick again, his head spinning.

Red stops in a town, buys liquor and starts drinking, offering some to Tom. The liquor makes Tom sicker. Eventually, they arrive back at the homestead, Red drunk and loudly singing. Meo takes care of them both, bringing food and coffee. Meo asks Tom if he won. Tom replies he lost. Meo asks if he had then ridden again and Tom replied that he had and he rode the horse to death. Meo replied, "Ah-h-h. *He* won."

Part 3, Chapter 24 Analysis

Tom's violence is confirmed to be directed at the twisted spirit of the white man, represented by Red in this part of the story. Tom knows he is becoming like them, a twisted white man in training. Tom hates what Red represents and gives in to the violence in his spirit when he takes it out on the horse. Meo is right, Red wins, the horse wins, but Tom does not win. Tom makes a good, spectacular ride, wins Red more money and starts a reputation in the rodeo circuit that will be even more lucrative in the future. Meo knows that by Tom giving in to his violence, he will become more like what he hates.

Part 3, Chapter 25

Part 3, Chapter 25 Summary

Meo takes Tom under his belt and gets him to help with the bean harvest - in the 'old way'. It is slow work, "the frijole takes its own time - grows one day at a time." They gather, thresh and winnow the beans, sorting them and storing them in bags. Tom asks Meo about his story, how he came to Red's spread. Meo does not answer directly but asks Tom about himself and learns Tom lived the 'old way' for many years. Tom tells him the 'old way' is dead. Meo's reply is that the mountains are still there. Tom tells Meo that he came to train with Red to learn to be the boss. Meo states that Tom is the boss on the horse - until Red tells him what to do. Tom is resigned, "I ride. I eat. What else is there?"

Meo tells Tom that life is the boss; we do what we can and then we grow old. Later, they harvest the chilies.

Red wakes from his drunken state and orders Meo to bring food and coffee. Red yells at Tom, telling him they will go out on the road to all the little rodeos down south. Tom will learn how to lose without being thrown and he also learns that he will lose a lot. Tom is angry and Red warns him not to try to be a hero. Red tells Tom Indian or Mexican 'heroes' all end up broke and broken-down.

Part 3, Chapter 25 Analysis

Meo is sharing his wisdom with Tom. Meo brings Tom outside and quiets his life for a few hours by harvesting the beans and chilies. Meo brings Tom back to the spirit of the 'old ways' and suggests that they are not dead; they live in the mountains for Tom. Tom admits he wants to be the boss and, though he is powerless at this point in his life, he feels powerful when riding a horse. Red interjects back into Tom's training, yanking him away from Meo, putting Meo down and ridiculing him. Again, Tom is left with Red as the powerful, violent force directing his life.

Part 3, Chapter 26

Part 3, Chapter 26 Summary

Red takes Tom all the way to the rodeo at Bernalillo, a four days ride, to make sure they will not run into anyone from Aztec. Red advises not to take along the bronco saddle, so they will not give away that they are professional bronco riders. They arrive two days early and start conning the townspeople by saying Tom has never ridden in a rodeo before. Making the rounds of the saloons, selling their story, soon everyone thinks it a joke that the Indian kid thinks he can ride. The trap is set.

Tom makes an amateurish ride and Red pays off his first bets and gets odds on the second, keeping his bets small. Playing the drunken braggart, he sets up the final round and makes large bets. Tom wins and they get out of town before the town knows what hit them.

For the next two months, they travel back and forth across the state, playing their con at all the rodeos. Only occasionally do they run into smarter or wiser betters and everything is going their way, until Carrizozo.

Tom is thrown on his shoulder in one round, fouled out in another and Red gets so drunk he gets into a fight and lands in jail. It takes Red a week to get out of jail and by then Tom's arm is healing, but he is tired and wants to stop. Red will not hear of it and drags him to another rodeo.

After running the con in Felice, Red is beaten up and they are run out of town. Red is shirtless and so they take a shirt off the wash line of a home they pass, leaving a five dollar bill pinned to the line. Later, they force a Mexican sheepherder, at gunpoint, to make them food. Red ends up in a saloon in Socorro, drunk and broke, before they head home.

Part 3, Chapter 26 Analysis

Tom is living a vile, dishonest life, with Red as his teacher. Tom is learning how to cheat people and becoming an outcast. This chapter paints a clear picture of the life he is living on the rodeo circuit, cheating people out of honest bets and himself, riding dishonestly.

Part 3, Chapter 27

Part 3, Chapter 27 Summary

The next spring, they work eastern New Mexico and the Oklahoma panhandle. In the fall, they work Colorado. Tom wins or loses as Red orders. Tom is learning all the bronco riding tricks. The life is hard, with long rides between towns, shabby hotels, cheap cafes and hard rides in the rodeo. People still take him for a kid, while he is playing the part of a back-country Indian kid with shabby clothes and hair. In spite of it all, Tom lives for the hard rides, especially the winning rides.

When the next spring comes, Red takes them into Texas, but the rodeos are spaced far apart and the betters are cautious. They move into Oklahoma, to one of the better shows. Red fixes up a good round and tells Tom to make a good ride. Tom picks a big roan, which goes wild and slams into the fence with Tom, breaking its neck. Tom ends up in the hospital with a badly broken leg and is told to stop riding until the fall. Red ends up having to pay the doctor bill and blames Tom. Red buys a pickup with a trailer and leaves Tom with the horses while he goes to collect on bets. Not successful, Red leaves town and buys a case of whiskey.

Back home, Red stays drunk for a week, while Meo takes care of Tom's leg. By midsummer, the leg is healed. Tom works his leg easily back into the saddle, working up to being ready for the fall round of rodeos.

Part 3, Chapter 27 Analysis

Tom is living a very rough life. Tom is still a young man, still in his teens. All he enjoys are the rides he can make using his skill openly for the wins. The broken leg is a setback for Red's sordid plans, but it could have been a break for Tom to take stock of his situation. Not to be; Tom moves back into the rodeo circuit.

Part 3, Chapter 28

Part 3, Chapter 28 Summary

Back into Colorado, Red cannot get the betters to go for the con. Betting is tight and Tom rides for the purses, which are small. Tom no longer looks like an awkward Indian kid and his skill and experience cannot be hidden. Red is unsuccessful at setting traps for the betters. They eventually move into Wyoming, Idaho and Utah. Finally, they go home for the season to rest.

Spring in Arizona is the same dismal take, only fewer rodeos. They go back to Texas, earning just enough along the way to eat. Tom is tired and his luck is running out. Red is pushing Tom, but he is tired and not making good rides. In a town west of Corpus Christi, Tom loses his rhythm and does not do very well. Red gets drunk and Tom walks around the town the next morning.

Sitting in the empty rodeo stands, the questions come to Tom: Who am I? Where do I belong? He recalls himself as a boy, Bear's Brother, living in the mountain in the old way. Then he remembers Thomas Black Bull, living on the reservation, braiding ropes and bridles, riding ponies in the creek beds and herding sheep for Albert Left Hand. Tom remembers these times, but he knows he is no longer any of these people. Tom then recalls another boy in the coral at Red's place, learning to be a bronco rider, learning to do what he was told. That boy was part of him but also a stranger. Meo had told that boy, "You want to make a rumble in the belly of life."

Tom sits in the stands, taking in all his memories and the sights, sounds and smells of the rodeo life, recalling every nuance of how he feels before, during and after each ride: the exhilaration and mastery, the contest won over the horses, the violence, the elemental force, the sense of triumph and then the letdown.

Part 3, Chapter 28 Analysis

Tom is finally starting to take stock on what his life has become, thus far. Tom reviews all the experiences in his life that go into making him the person he is and the person he is to become. Tom refers to the boy he was in his past experiences as a stranger and knows he is not that boy anymore. However, those past boys, Bear's Brother and Thomas Black Bull of the reservation, would probably call the Tom of this day a stranger, as well. It is hard for Tom to face who he is becoming.

Tom also takes stock of what his motivations are today. Tom's ego and sense of adventure is fed by the exhilaration and bravado of the rodeo circuit. Tom is a good rider and a crowd pleaser. Tom also enjoys the violence and power he has over the animals, to the point where two, so far, have died during his violent rides. Currently, Red controls his life, telling him when to ride and when to win or lose a round. However, when on the horse, Tom enjoys the expression of his own violent and wild nature and this is matched

by the wild broncos he rides. Also, Tom realizes some of the violence is aimed at his anger and resentment toward Red and the tight control Red has over his life. Tom wants to 'make a rumble in the belly of life,' but Red holds the reins too tightly for Tom to do more than violently lash out and the bronco rides give him the perfect outlet.

This day, however, Tom has faced all the various faces of his personality and a new Tom is merging and emerging from them.

Part 3, Chapter 29

Part 3, Chapter 29 Summary

Tom goes back to where Red is waking from his drunken spell. Red orders Tom to prepare for the next con, but Tom refuses to comply and they get into a fight, in which Tom knocks Red down and leaves the hotel room.

Later, on his first ride, something snaps in Tom. Tom's earlier fight with Red ended with Tom walking away, hating Red, but not wanting to kill him. Now, all the hate and violence erupted in this ride and Tom mercilessly raked and gouged the bronco through the ten second horn. Tom did not care about his score, or about killing the livestock. Tom left the arena and went back to the hotel to find Red asleep, once again drunk.

Tom searches Red's pockets and takes all his money, except ten dollars. Tom takes over seven hundred dollars and then goes to town and buys candy, new clothes and boots. Then Tom gets a shave and a haircut. Tom looks good and looks like a man of eighteen or nineteen years of age. The waitress and girls in the restaurant eye him and later a streetwalker approaches him, but he pushes her away from him. There is only one thing that matters to him - the arena and the battle with the broncos.

Looking back on the ride that day, he is satisfied and he looks forward to tomorrow's ride. Tired, he hears the voice of the streetwalker again when she presses against him. "To hell with them!... All of them!"

Part 3, Chapter 29 Analysis

Tom, the new man, has emerged. Tom's new clothes and look symbolize the new man Tom is now showing the world. It fits him a little strangely and once again, he is faced with a stranger he does not know. Tom wonders at the attention he is now getting from the women and others who would not look at him before.

Tom has broken away from Red and is now riding for himself. Tom is riding for the battle with the broncos. Symbolically, the broncos represent two things. The first is all the people, especially Red, who have controlled his life. Tom's anger and hatred for them is vented on the horses and he maims and kills broncos during his rides.

The broncos also represent all his fears and struggles with the irreconcilable differences between the Indian 'old way' and the corrupted white man's world he has experienced. Both have been battling for his soul and the battle is about to re-engage even more brutally.

The streetwalker represents the temptation of self-indulgence and the self-abuse of allowing himself to be used by the white man. Everyone has used him: Blue Elk, for the opportunity to make money off capturing him for the reservation agent and stealing his

worldly possessions and destroying his lodge from his first life on the mountain; the reservation, for what they could get him to make to support the reservation life, his leather work they sold for good money which he never saw, while they beat him into submission and stole his Indian identity to justify their own distasteful submission to the white man's world; Red, for the money he could cheat others out of, while using Tom's skills and controlling Tom's life.

Tom is breaking away from all the past controls - 'To Hell with them all!' - but he has not realized yet that he cannot escape himself and the part he has played in all that has happened in his life.

Part 3, Chapter 30

Part 3, Chapter 30 Summary

Tom draws a mean bronco for his last ride for the go-round. The crowd applauds when they recognize Tom and then are silent while they witness his cold viciousness and superb skill. Tom comes out on top in this round, but a judge questions if he is trying to kill himself or every horse he rode. Tom challenges that the rode clean and suggests it does not matter to him whether or not he dies.

The next day, Tom finds out Red is in jail, drunk. Tom decides to leave him there. Tom takes Red's pickup truck and trades it in for a black Buick convertible, hitches the trailer to it and then goes back for the final go-round, which he wins. Bailing Red out of jail, Tom loads him, still drunk, into the Buick and heads for home.

During the drive, Red wakes and Tom fills him in on the last two days events. Tom tells Red he took his money and Red replies that Meo used to do that, too. Red said someone always took money off him - first his father, then the man he worked for, then Meo and now Tom. Tom talks about working with Doc Barlow, selling Kickapoo Elixir and how they could have made a fortune. Red accuses Tom of being too stiff-necked to make them a fortune.

Tom tells Red he will not work the circuit with him anymore. Tom is finished with the con games and plans to ride the big time, for keeps.

Part 3, Chapter 30 Analysis

Tom seems to draw the mean broncos, which mirror his own dark, vicious nature that has developed. Red is a crooked man, but it is surprising to see Tom steal from him so coldly. The more he viciously attacks the broncos he rides, the farther he gets from his earlier spirit, which is grounded in the 'old way'. This new, mean spirit is starkly contrasted with that 'old way' spirit. The reader has to wonder how completely opposite from that spirit he will have to go before he hits bottom. The question will then be what direction will he choose from there?

Tom is moving into the big time rodeo, riding as his own man. Into this next phase of his life, he brings only this new, hard, vicious spirit.

Part 3, Chapter 31

Part 3, Chapter 31 Summary

Tom spends the rest of the summer and fall working with Meo on Red's spread. Red tries to get Tom to go back on the circuit for some excitement, but Tom refuses. During this time, Red leaves the ranch and stays away for a week or so on a drinking binge, each time coming back sick or mean or both.

One day, a stranger comes to the ranch to tell Tom that Red is very sick in the hotel in Aztec. Tom drives over and speaks to the doctor, who tells him that Red has only a few hours to live. Red has a bad heart, kidneys and liver. The doctor follows Tom back to the hotel room, where Red dies holding Tom's hand and telling Tom to take him home.

The doctor tells Tom that Red was a squatter on the ranch, with nothing. Tom offers to pay for the burial and goes home to tell Meo. After the burial, Meo states that now the place is his and Tom agrees. Meo tells him that, when the time comes and he dies, the place will be Tom's.

Tom tells Meo he is going to Odessa to ride the rodeo. Meo comments that Tom is going to 'make the big rumble.' Tom agrees and silently thinks, "No one can live your life for you. You have to ride your own furies." Tom tells Meo he has a lot of riding to do, "I've got a lot of horses to ride."

Part 3, Chapter 31 Analysis

Red has died and we see another of Tom's mentors gone. Tom is on his own, with everything he has brought to his life as his next guide.

We discover that Red did not own the ranch; he was a squatter. Meo is now claiming those rights, perhaps not realizing there is nothing to claim. Tom's inheritance from Meo will be similarly empty when the time comes.

Here we again see the horses, representing the dark part of Tom that he has to face: his fear and his hatred. Tom faces it through his riding and we have seen him trying to break or kill horses and symbolically, these horses represent Red and Tom's own spirit. Tom wants to 'make the big rumble' and thinks his opportunities are in the big time rodeo.

There is a contrast between the rodeo and the life Tom knew back on Bald Mountain. The rodeo is wild excitement, flashy clothes, dangerous rides, the adoration or the boos of the crowds, large purses or going broke, days of loneliness, bad hotel rooms and cheap café food. The rodeo is a wild ride of ups and downs, literally and figuratively. There is no balance and no harmony. There is a dangerous addiction to the applauding crowds and the mastery over the broncos.

Tom's life on Bald Mountain is a dramatic contrast to this rodeo life. On the mountain, everything is in balance and lives in harmony. The songs Tom sang to his waking, bathing, the animals he would hunt and the animals that were his friends aligned his spirit with the spirits of the nature and wildlife with which he lived. Tom was at peace with all that was around him and, most importantly, he was at peace with himself. The same cannot be said about the life Tom lives now.

Part 3, Chapter 32

Part 3, Chapter 32 Summary

Tom Black is a newcomer to the big rodeo. The horses are new, trained buckers, big, mean and naturally violent outlaws.

Tom's first ride in the big time is an average ride and Tom is not pleased with himself. Tom does better in the second go. Tom does well on his last ride and places second, winning enough to pay his hotel bill.

Tom travels from rodeo to rodeo, making pretty good money and making a name for himself with the crowds. Tom begins to ride for the crowds, trying to be a hero and he begins to lose. Eventually, he settles back into riding for himself, fighting it out with the horse and then he begins to win again.

Tom rides the circuit through the summer, winning everything and placing top in the averages. Tom then goes back to the ranch to see Meo, bringing groceries. Tom tries to tell Meo about the big circuit, but Meo only wants him to help harvest the beans and chilies. Later that night, Tom hides his money from Meo and spies Meo going through his pants in the middle of the night.

Tom helps with the harvest for three days and then announces he is leaving again. Meo tells him he is just like Red, always leaving.

For the next three months, Tom rides and usually wins. Others are saying Tom Black is on the way to the championship, unheard of for a second year man. Tom, once again, begins overriding the horses, playing to the crowds and, once again, begins to lose. Tom eases off and begins to win again.

Then, during a hot July rodeo, Tom rides a wild horse that slams him into the gate, piercing the horse's chest and breaking Tom's arm and ribs. Tom heads home again to recuperate.

Part 3, Chapter 32 Analysis

Tom is compared to the big time rodeo broncos - new, trained bronco rider, big, mean and a violent outlaw. Tom's temperament is well complimented with these horses. We see a contrast, however, between Tom's violent outlaw image and the past image of his father, George, as an outlaw. Tom is severely mistreating the horses he rides and has even killed some. Tom has participated in being a con artist on the rodeo circuit, in effect, stealing from the honest betters. Tom has stolen from Red, taking what he felt was his due, just like Blue Elk took what he wanted from Bessie and the other Indians. Tom has become a thief, just like Blue Elk and Frank No Deer were thieves, scorned by their people.

In contrast, his father was an outlaw for killing a man. George killed a man who had stolen his life savings three times. George's family's well being was threatened. The tribe felt it was a just event and George and his family moved away from the reservation, removing themselves from further impacting the tribe. In all respects, George lived with respect for all around him. Tom had been developing along the lines of his father, but now he is more like Blue Elk.

Meo compares Tom to Red when he tells Tom his leaving is just like what Red did. Meo knows Red was continually searching for that big fortune and the big excitement. Red went at it in a dishonest manner, cheating those he bet with and using Tom to make his fortune. Red became a drunkard and eventually died penniless, with nothing to his name, not even having lived an honest life. Tom is on the same path, searching to 'make the big rumble' in all the wrong places, dishonoring his heritage, giving in to violence and hatred and living in disharmony with himself. The comparison is clear and Tom is headed to the same fate that found Red.

Tom is learning that riding to please the crowd only gets him losses. Tom is also learning to ride more honestly and that is when he wins.

Part 3, Chapter 33

Part 3, Chapter 33 Summary

Tom arrives back home to find that Meo has died. One day, Meo decided he was going to die and then died in his sleep. The doctor tells him Meo was not sick, but just 'knew'. The doctor advises Tom to stop rodeo riding and settle down, buy the ranch cheap and raise sheep or cattle, but Tom will not agree. The doctor tries to argue, citing what happened to Red and Meo and telling Tom he still has a chance if he will take it.

Tom goes back to the cabin, but it is a strange place to him. Tom looks at the weeds in the bean and chili fields and thinks that if the beans and chilies cannot live with the weeds they do not belong there. Tom decides he does not hate the weeds. Tom also decides he does not belong there now that Meo is gone. Tom takes long walks upstream and to the canyon. Tom sees a couple of Red's horses, but he decides they do not matter anymore. The horses were Red's horses and Red is gone.

Slowly, Tom begins to use his arm again. Tom takes walks on the flats and occasionally sees jackrabbits, goats and falcons. Tom watches a prairie dog town, feeling the sun on his back and the strength of the earth and old memories started coming back to him. Tom remembers his life on the reservation and the barn reminds him of cleaning cow stalls. Seeing the rundown coral, he recalls his life on the ranch, learning to ride broncos. The memories are like scars he looks at, remembering the old hurts that had never quite healed.

Tom sits, thinking, until almost midnight and then gets up and drives his car over to the foot of the bluff and leaves it there. Tom then takes the fallen rails from the coral and piles them against the barn, eventually setting fire to the barn. In the morning, he loads his car, drives it back to the bluff and then goes back and sets fire to the cabin.

Checking the circuit schedule, he drives off to the next show.

Part 3, Chapter 33 Analysis

The last of Tom's mentors, Meo, has died. Meo tried to make Tom get back in touch with the spirit of the 'old ways'. Meo had lived the life Tom is now living and he knows the sad reality of the existence it offers - broken bones and a broken penniless end. Meo and his bean and chili fields are gone, the fields unable to live in harmony with the land, without being tended by man. Tom reaches into his 'old ways' wisdom and decides if the beans cannot live with the weeds, they do not belong on the land. Tom is like the bean fields, too. It has not taken long for the weeds, the native grasses, to choke out the foreign bean plants. Tom, too, is trying to fit into a world built by the white man and rodeo circuit, where he does not really fit. It has taken a huge effort to live in this world that threatens to choke him out of it.

Once again, Tom sits and takes stock of himself and his life, letting memories come forward. Tom concludes that there is nothing on the ranch for him. Tom has the opportunity to buy the ranch and raise livestock in an honest living - white man style. Tom rejects this idea and burns everything to the ground, ending this episode in his life forever and closing the door to the opportunities before him. Tom is at a crossroads and must choose a path for the next phase of his life.

Tom's 'old ways' spirit is emerging once again and he is viewing his world through those eyes. Unfortunately, Tom does not choose to go back to Bald Mountain, but instead, he chooses to continue the rodeo life.

Part 3, Chapter 34

Part 3, Chapter 34 Summary

Tom is at a rodeo in Montana. Tom's first ride leaves him dizzy, with pain in his arm and ribs. Tom makes a hard-driving ride anyway and then goes to his hotel to recuperate. The next day, he enters the finals, dizzy, bleary-eyed, queasy and stumbling with weariness. The announcer introduces him to the crowd as "the old devil-killer himself." Tom rides the horse like a fiend until the horse snorts bloody foam. Tom stumbles back to his hotel and sleeps for two days, out of sheer exhaustion and then he drives to the next show and then the next.

Tom finishes the season in California with the nickname 'devil-killer,' and no one wonders who is the real devil is who Tom is trying to kill.

Two seasons pass and Tom is now known as 'Killer Tom Black'. Legends are cropping up about him. Some say they can hear Tom cursing the horse while he rides. Tom is a hostile, silent man, with no friends, thinking he needs none. Tom lives only for the violence of his rides. Tom is some kind of elemental force with a raw challenge that brings out diabolic violence from every horse he rides. Tom does not always win his rides and he is seriously injured, several times, but he always comes back, riding with a vengeance.

Riding with the pain of his injuries, Tom turns to drinking alcohol and he becomes violent and more moody. Eventually, he stops drinking and becomes more of a recluse, riding with cold and ruthless fury.

Part 3, Chapter 34 Analysis

Tom is fighting the devils inside him. Tom's self-hatred is killing him, because he makes more and more brutal rides and receives more brutal injuries. Tom has fed this self-hatred until it has become the embodiment of violence. Equating himself with the broncos, which have also become increasingly more violent and giving in more and more to the violence, Tom is creating a legend all his own. He is a killer - and the crowd loves it. Tom does not realize that this is also 'riding for the crowd' and that he always loses when he does this.

Part 3, Chapter 35

Part 3, Chapter 35 Summary

Tom Black becomes a living legend. When rodeo folk talk about the greats, they always come around to talking about Tom Black. Some will ask why he never won a championship and the reply is, "Old Man Satan never had to win a title to prove how good he was." With Tom, the reference to the devil is inevitable. Tom is called 'Devil Tom' and folklore grows up around him. Some say he and the Devil are first cousins, who quarreled and the Devil chopped off Tom Black's tail. Tom Black was so enraged that the Devil had to turn himself into a bronco to get away. Not knowing which bronco is the Devil, Tom Black has to kill or maim every bronco he rides, to make sure he gets the right one.

Another story says Tom and the Devil are partners, joint owners of Hell. The Devil wants Hell all to himself and challenges Tom Black to a pitch game, with Hell as the prize. The battle ensues for three days, with first Tom and then the Devil, stacking the decks until the last hand, in which the Devil wins clear title to Hell. The Devil makes Tom a bargain that he could be his partner again, after he rides five thousand broncos and he will knock off five hundred for every horse Tom rides to death. That is why Tom Black rides the way he does.

People speculate on the tally for Tom Black. Some say that, at his current pace, it would take him about thirty five years to ride five thousand. The veterans say Tom has killed at least six horses, so three thousand a come off, making it only fourteen years of riding left.

No one knows how long Tom Black had been riding, but they all agree, he had not found the right bronco, yet.

Tom is not clear how many years he has ridden, either. Time does not matter to Tom. The only thing that matters is the time in the arena when, like the broncos themselves, he is a fighting creature, devoted to punishment and violence. Between shows, Tom just goes through the motions of living: ride three times, pack, go. This is his pattern and that is the way the years pass.

Part 3, Chapter 35 Analysis

Meo, one of Tom's old mentors, tells Tom it is important to, "make the big rumble in the belly of life." This is just what Tom is doing. We have watched Tom break out of the tight reins held by Red Dillon and out of the memories of his haunting past, to emerge as this demonic, violent bronco rider. Tom wants to make a mark in this world and prove to everyone and himself, his self-worth. The effort and path Tom chooses has taken a terrible toll on his spirit.

A legend has grown surrounding the mystique of Tom Black's vicious rides. Pounding the life and spirit out of the broncos he rides and, at the same time, Tom pounds the life and spirit out of himself. Those who observe how Tom rides and lives his life between rides, see that the ride is the only time Tom comes alive.

The image of two "fighting creatures devoted to punishment and violence" battling in the rodeo arena goes beyond crowd pleasing and has taken on a life of its own, as legends do. This legend is based on the image of a soulless man. Tom Black and the bronco are both soulless creatures, locked in an ageless, demonic battle.

Tom faces various cross-roads in his life and each time, takes the path that led to self-indulging ego and power. Each time, he lost more of the healthy, honorable, 'old ways' spirit that his parents groomed him with as a young boy, to the point where he does not acknowledge that spirit's presence in his life at all. In fact, he is trying with a demonic passion to kill that part of him that keeps creeping back, that part that threatens to challenge him away from the addiction of power and brute mastery over himself and the broncos. What started as a desire to prove himself to all those who used him and looked down on him has changed him into a man who is oblivious to caring what those around him think. Tom is locked in this personal drama battle that will only end in a violent death - both of body and spirit.

Tom has embraced this legend of himself in a possessed way. We see the contrast of how hard Tom is trying to kill the Indian legends that made up his earlier life through the vehicle of his violence and the killing, bronco riding legend he has become, a legend of his own making.

Part 3, Chapter 36

Part 3, Chapter 36 Summary

Tom is riding in a rodeo in Madison Square Garden, New York. The newspaper headlines read "The Killer Rides Again," along with an article about Tom's rodeo history, stating that he has killed nine horses. By Tom's count, he has killed only six, if you count the one in Aztec and that one is not even in the records. Boys playing in the park recognize him as the "Indian that kills horses in the rodeo," and Tom ignores them. Tom goes to his hotel room to rest before the evening rodeo show.

Part 3, Chapter 36 Analysis

The legend continues now, with a life of its own. There are many exaggerations of the horse killing and the kids' recognition of a legend that show Tom Black billed as a killer. The children point to him as a killer and it does not bother him one bit.

Part 3, Chapter 37

Part 3, Chapter 37 Summary

The night rodeo show at Madison Square Garden is underway and Tom is getting ready for his ride. Tom has drawn a big roan and listens to the announcer call his number: "Some call him the Killer, some call him Black Death - he has a whole string of names like that. And he's earned every one of them!" The chute opens and Tom begins his ride with a wild fury of control.

Partway through the ride, Tom's right knee and ankle go numb with pain. The bronco fights harder and in the battle, the horse falls over, with a crash, on top of Tom. It is a crushing blow that sends him to the hospital, barely hanging onto life.

Part 3, Chapter 37 Analysis

Tom has been crushed by his legend. Tom's maniacal drive has backfired on him and he is about to face another cross-road in his life. This one will start at the brink of death.

Part 3, Chapter 38

Part 3, Chapter 38 Summary

Tom exists in a barely conscious world, with confusing dreams and nightmares, brought on by the pain, surgery and injections. Tom has dreams of his boyhood, his mother and the mountains. Tom dreams of the reservation, Red Dillon's place and the back-country rodeos, but the dreams always end with him trapped in the saddle of a bronco that is forever falling.

Tom recalls memories of his past with his mother - the dawn when he and his mother fled from Pagosa, bathing in the icy pool of the brook, chanting to a new day.

There is a nurse who cares for him without responding to the anger and rudeness he dishes.

The coffee smells burnt and he recalls the night he burned the barn and then he recalls the bitter coffee Meo made, the chili and everything about living on the San Juan ranch.

The surgeon tells Tom that he has several broken ribs, a lung puncture, a deep concussion, a broken femur and a broken pelvis. Tom will be hospitalized at least six weeks or until his broken pelvis knits.

Part 3, Chapter 38 Analysis

Tom is trapped by his injuries and pain. Tom is helpless in the hospital bed, with nowhere to go to escape his dreams. Tom's injuries are severe and he will be trapped with just himself, the nurse who is trying to get through to him and his dreams and nightmares.

Tom's dreams are mostly of his youth and the days he lived in harmony in the 'old way'. Tom also recalls the good days when he lived on the ranch with Meo and how they lived in harmony with nature there. Tom's 'old ways' soul is trying to regain dominance over his spirit again, but the effort is attacked by the devil side of his soul, which keeps coming up in the form of his nightmares of bronco riding and falling.

Part 3, Chapter 39

Part 3, Chapter 39 Summary

Mary Redmond is Tom's nurse and she tries to make friends with him. Tom is angry, rude and non-cooperative. Tom challenges her to see if she knows who he is and she does. Tom is the man who rode ten horses to death. The legend has grown to ten now, including the one he killed at the Garden, the one that put him in the hospital. Mary challenges him, "You aren't proud of being cruel, are you?"

Tom recounts the dead horses - it is really only seven, but what does that matter? The nightmares return and he relives the ride that put him in the hospital. Analyzing his dreams and his ride, he knows it is his fear that forced the fall. Relieved to finally face his fear, he wants to start over again. However, according to the code of the rodeo, he has to start in the arena. Tom knows he has to ride again, ride the bronco to a standstill and, in so doing, bring his fear to a standstill with it. Now that he understands why he has to ride again, the nightmares cease.

Tom plans his future and is now determined to quickly heal. Tom has no place to go, having burned the ranch to the ground. Tom recalls Meo and how he went to the ranch, a broken rodeo rider and never rode again. Tom also recalls Red's words, chiding him that heroes end up broke, especially if they are Mexicans or Indians. Tom does not have a lot of money, having spent a good deal of it on hospitals and doctors over the past several years. Tom recalls that, even though Red scorned Meo for being a broken hero, at least Meo paid for his own funeral. Red died penniless.

Tom muses that he, too, is a dark-souled hero. Another reason to go back to the rodeo is to defy the morbid death wish of the crowds.

Mary is interested in Tom and recalls a former patient and hoped-for husband. This other patient had also been mangled, but in an auto accident. Mary had worked him back to health, offered to marry him and to continue the physical therapy, but he accused her of wanting to marry him for his money and left her.

The doctor tells Tom he is mending well and can soon start toning his muscles.

Part 3, Chapter 39 Analysis

Tom has done quite a bit of self-analysis. Tom is facing the dark and twisted legend he has become and realizes how much of it was created by his fear. The contrast to the current life his fear has created is in his recollection of his life where everything was safe and honorable when he lived on Bald Mountain. Tom's crossroads will take him back to the rodeo to face his fear, once again and to face the crowds and himself. If he can do this, he can move on with his life - so he thinks. Tom has the pattern of a good

life, built from the early years of his youth and these memories seem to be gaining in strength, helping him heal spiritually.

Tom keeps comparing himself to Meo, another rodeo rider. Like Tom is an Indian, Meo was a Mexican and an outcast in the white man's world. Meo was a rodeo hero, broken by injuries and retired to find his peace. Meo found his peace with the bean and chili fields on the ranch. Meo tried to keep Tom grounded in his mountain roots, knowing where Tom's violent path would lead. Tom contrasts Meo with Red and sees the pitiful end that came to Red, after a life of living dishonestly and out of harmony with his own soul.

Tom muses about his own legend, the dark-souled hero, the horse Killer and the devil rider. Tom knows much of this has come about by his playing to the morbid appetites of the crowds. Tom had many earlier lessons, where he learned that, when he rode a style to make the crowds cheer, he usually lost the go-round. Tom learns that riding for himself is how he would win. Tom is discovering that, somehow, his fear has mixed with the morbid desires of the crowds to create this legend and this has brought him nothing but closer to death and a crippled soul. Tom seems determined to face down the crowds and his fear (symbolized by the broncos) once again in the arena.

We can also see the symbolic comparison between the numerous injuries and hospitalizations Tom has experienced and the image of Tom's crippled and injured spirit.

Mary Redmond is a sort of protagonist of Tom's healing. At this point in Tom's life, he is close to taking the right path, a path back to healing and health, spiritually and physically. Mary is offering to help with this healing process, but we wonder at her motivation. Tom has been used by everyone in power over him so far in his life: Blue Elk, the reservation agent, the teachers at the reservation, Red Dillon and the rodeo crowds. All these people have twisted Tom's life and most of his fear is fear of not having control over his own life. That has been why he turned to bronco riding the first time and where his fear took on a life of its own. Placing his life into the hands of someone else, once again, may be counterproductive to his spiritual progress.

Part 3, Chapter 40

Part 3, Chapter 40 Summary

Mary is helping Tom with his physical therapy. Tom is in a wheelchair now, learning quickly and starting to build strength in his muscles. Mary compliments him on being courageous and determined and asks if that is what he learned riding the broncos. Tom tells her they are mean outlaws and you either learn to ride or you get hurt.

Mary tells Tom she likes dogs but does not like cats. They are too independent.

Tom works alone to rehabilitate his muscles. Tom is determined to walk again and ride again. Tom is pushing himself beyond what is approved for his rehabilitation and Mary is frustrated over her lack of control. Tom demonstrates to the doctor that he can walk, though it takes an extreme effort at this point. The doctor is willing to move up his release schedule, but he tells Tom that he will need a place to recuperate further where someone can properly take care of him.

Part 3, Chapter 40 Analysis

We once again see the theme of the outlaw. Tom and the broncos are mean outlaws. Tom contrasts this image against the benign activity of having a pet dog. Mary cannot understand and she tells him about crying all night over losing a dog she wanted. Tom cannot understand her. Mary gives him and us, an insight into her motivation when she tells him she does not like cats, they are too independent. Mary likes others to be dependent on her and we know that cannot be healthy for Tom. We see her further motivation with her frustration over Tom's independence during his rehabilitation. Mary has lost control over Tom. Where he once was fragile and completely dependent on her, now he has pushed himself on his own to walk. Tom is taking control over his life again by rejecting Mary's controlling ministrations. We see him as being, once again, strong and healthy in spirit.

Part 3, Chapter 41

Part 3, Chapter 41 Summary

Tom is looking for convalescent homes and Mary is trying to find a way to be a continuing part of his rehabilitation. Mary tells him he needs a quiet place with someone to look after him and cook his meals. Mary suggests a place like her apartment would be ideal and then she tells him she has found a rest home in the country run by a woman she knows. Mary is pressuring him to take the room and trying to force herself into his own rehabilitation. Tom is having nothing of it and orders her to leave him alone. Tom recalls the pattern of others who trapped him: Blue Elk, Benny Grayback, Rowena Ellis, Red Dillon. All these people had tried to run him and make him do things their way and now, so was Mary. Tom rejects her offer and tells her he has found another place.

Tom plans his release from the hospital and arranges his financial situation to pay the bills. At the same time, he recalls his fight with Red, when he knew he would kill him if he had to, in order to become free. Tom is tempted to take Mary up on her offer to help him but pushes her out of his mind.

Tom tells the doctor he is going back home to recuperate. Tom wishes someone like the supervisor would try to stop him, but they do not.

Part 3, Chapter 41 Analysis

Tom is facing the next phase of his life alone and he is afraid. Tom realizes he has broken out of the control of everyone in his life and he will be on his own, raw, without the shield of his anger and violence he has lived with for so long. Tom has broken away from the hold the morbid rodeo crowd had over him. Tom has faced the temptation of Mary's offer to take care of him. Tom has fought his way back to health after nearly dying or becoming a cripple for life. Tom has also faced his dreams and nightmares and placed them all behind him. Tom plans a future, for the first time in years and is reclaiming his life again, but he is afraid.

Part 4, Chapter 42

Part 4, Chapter 42 Summary

Tom takes the bus back to Pagosa and then sits in the local café. Four of the local men are staring at him in his fancy clothing, making him feel self-conscious for the first time in a long time. After eating, he leaves his clothes bag with the waitress while he walks up the street. Tom notices two Indians across the street and recognizes one of them as Luther, his one-time roommate at the reservation. Luther looks like a skid-row character. Moving on to Thatcher's Market, he recalls himself as a young boy with a bear cub, with crowds of men in the street, threatening to kill the cub. Jim Thatcher had warned the men to leave the boy alone and Tom was tempted to go in for a visit.

Tom decides to buy work clothes to change his image and then he looks for a cheap room to rent. While purchasing the new clothes, Tom meets a man named Jim Woodward, who offers him a job to herd sheep. Tom accepts, telling Jim Woodward he has been laid up for awhile and needs to do some work that is not too hard, until he heals more.

Part 4, Chapter 42 Analysis

Tom has gone back to the town where his family came to trade, near the reservation. Tom is a stranger to the town, but the memories easily come back. Tom recognizes one of the Indians from his youth and sees that he has had a hard, poor life. No one recognizes him and he feels self-conscious in his fancy clothes. The clothes are from a different life. Tom is starting over and he has gone back to the town where it started. Next, he changes his clothes back to those of a simpler life and he accepts a simple job, herding sheep.

The town, the clothes, the memories and the sheep herder job are all familiar passages from his past life. Tom's healing journey is making a circle back to his roots. This is taking him back to the early theme of roundness and wholeness that wove through his early training from his mother in the 'old ways'. However, he has not come full circle; he is not fully back to his roots...yet.

Part 4, Chapter 43

Part 4, Chapter 43 Summary

Heading west, Tom and Jim Woodward speak very little. Tom gave only sketchy information of who he was and what he had been doing - nothing about the rodeo. Tom told Mr. Woodward that he was Ute Indian. Woodward runs about twelve to fifteen thousand head of sheep, broken into flocks of about two thousand each, which he sends to the high country for the summer range. Tom will be with three of the flocks all summer and then bring them back in the fall. The supply man will come around once per week. If he wants work in the winter, there will be work for him then, too.

Woodward drops Tom off at the camp and he gets a briefing on the camp from the man he is relieving. After they leave, Tom is amazed at the silence. Tom had forgotten how silence can feel. Then he hears the sounds of the mountain, the creek and the aspens.

Getting to know the sheepdogs, Tom remembers the hand signals Albert Left Hand used and tries them out while he walks out to the sheep, leading the horse. Looking down at his new work clothes, Tom realizes he is a stranger to himself. Tom intended to go out west to start over, but did not expect to go all the way back to his beginnings.

The next morning, he begins his routine in a world he has forgotten. Tom fries and eats pancakes and bacon, feeds the dogs, shares scraps with the birds and leaves the last of the pancakes for the birds and chipmunks. Next, he starts a stew cooking for the next meal. Mounting his gentle horse, he scouts the meadows between Granite Peak and Bald Mountain. Later that afternoon, he rides back to the flock, eats his lunch, sits in the sun and walks, letting the peace and silence soak into him. Eat and sleep and walk - that was the doctor's prescription and there is not much else he can do as a sheep herder.

Part 4, Chapter 43 Analysis

Tom sees the circle of returning to his roots. Tom comments to himself that he did not expect to go all the way back to his beginnings. Yet, here he finds himself living the simple life of a sheep herder on the mountain. Tom is beginning his outreach to nature and his spirit is responding. Tom is taking in the beauty and silence and peace of the nature around him and his old reflexes are coming back. Tom notices the morning dew on the plants and feeds the animals around him, domestic and wild. Tom is recuperating more than just his broken bones and his spirit has led him to the right place to do this.

Part 4, Chapter 44

Part 4, Chapter 44 Summary

One night, Tom dreams of Blue Elk. Tom is a man in his dream, but Blue Elk is speaking to him as though he is still a boy, telling him the 'old ways' are gone and Tom must learn to read and write and plow a field. Tom tells him he is 'Devil Tom Black', the Killer. Tom tells him he killed Blue Elk, Benny Grayback and the others. Tom would have killed Red Dillon, but Dillon killed himself. Then, Blue Elk turns into Red Dillon and is laughing at him, telling him that when he feels that way, he should take it out on the horses, where he has a chance. Tom responds, "I took it out on the horses!" Blue Elk is back again and Tom is a boy, chanting old songs for the earth, water, days and seasons.

Waking early, Tom bathed in the icy creek, different from his usual afternoon, warm sun, bathing routine. Tom cooks his breakfast and puts his camp in order. Tom remembers his dream and thinks that the supply man reminds him of Red and Red reminds him of Blue Elk, simple as that. Riding out to the flock, he starts to smell the smells of the arena and hear the sounds and feels the jolt on the bronco coming out of the chute. Shaking off the memory, he passes it over, not needing it any more.

One afternoon, he picks grasses and weaves a tiny basket, leaving it in a tree to be used as a nest for a field mouse.

Woodward arrives again. Woodward has recognized Tom from old rodeo pictures and he asks Tom if he ever knew Tom Black and whatever happened to him. Tom replies the he is still around. The two men go out to look at the sheep and Woodward offers him a job in the winter. Tom says he has other plans and Woodward guesses he plans to ride rodeo again.

Part 4, Chapter 44 Analysis

Tom is becoming more comfortable with the mountain while he is still processing his old hatreds out of his psyche and this comes in the dream where he encounters Blue Elk and Red. Tom equates his hatred for Blue Elk and Red and all the others who took control of his life and twisted his spirit and transferred it to the horses. This explains all the violence he put into his battles with the broncos. This explains his drive to kill those memories and the fear they embody.

Living on the mountain is healing his soul. Tom is slowly recalling his former self, when he lived in the 'old way' on Bald Mountain. This mountain-time is releasing the pain and old fears and it allows his Ute training to take over again.

Tom still has to face his fear in person, in the arena.

Part 4, Chapter 45

Part 4, Chapter 45 Summary

Tom has the rodeo schedule and is planning his comeback. Tom plans to use his summer pay to buy a car. Tom does not have a string of horses to get in shape with, but he counts on his skills and reflexes to carry him through. Tom has been walking to strengthen his legs and has not felt pain for several weeks.

One day, while musing over his plans and enjoying the beauty of the mountains, his horse alerts him to something in the brush at the edge of the meadow. A bear rushes into the meadow and kills a lamb. Tom runs toward it and then follows the bear up the mountainside, yelling at it until it disappears out of sight. Behind him, the dogs and sheep are in chaos. Eventually, the dogs bunch the sheep and Tom is able to catch his horse and get the sheep back to the home meadow.

Tom is cross with himself for chasing after the bear, because something bothers him about the bear. Tom almost wonders if he has imagined the whole thing as he goes over the incident with the bear, recalling details. It looked like a grizzly bear.

Tom continues to plan his comeback and muses over the past he is putting behind him and the people he is finally over, the ones who used him. While thinking, he realizes he is putting something off and sets off in search of the bear tracks. Tom finds several bear tracks. The bear encounter brings up more memories, of Jim Thatcher and the episode at the market with the bear and the shame of being a reservation Indian and how he is different now; he has made a name for himself. Later that night, he dreams of his mother and her death and he chants the death chant, until he awakens.

Part 4, Chapter 45 Analysis

More and more of Tom's past continue to come forward to the present. There is a switch taking place. The old is replacing the new and Tom is slipping back more into his past.

The bear's arrival is symbolic of the best part of Tom's spirit. It represents his spirit back when Tom freed it from the chains of the reservation, sending it back to the mountain. It is as though the best of Tom's spirit left with the bear and what was left at the reservation became the violent killer into which Tom Black grew. The appearance of the bear is a haunting reminder to Tom of what he is missing within himself and he is about to embark on a search for the bear - and his lost spirit.

Tom's dream of his mother's death and his chanting the death song brings more of the 'old ways' to the foreground of Tom's psyche. Tom is mourning his mother's passing in this dream. It represents his sadness over the passing of the 'old ways' as part of the Indian way of life. Tom is lucky, in that he had the benefit of his mother's teaching. Many have tried to tell him the 'old ways' are dead and his mother's passing might confirm

this. However, Tom's dream is a reminder that she died, but that the 'old ways' still live on in him. If not so, he would not be able to chant the mourning song.

Part 4, Chapter 46

Part 4, Chapter 46 Summary

Woodward comes back to collect the sheep for the winter. Tom follows the herd down, out of the mountain, keeping the drags moving. That night at the camp, Tom and Woodward talk about the bear Tom saw. Woodward is sure it was a cinnamon brown bear, because the last of the grizzlies was shot the year before. Tom is not so sure, but this talk makes him change his plans again.

Tom rides to town with Woodward, stocks up his pack with supplies and heads back up the trail to Horse Mountain.

Part 4, Chapter 46 Analysis

The memory and image of the bear is beckoning Tom back to the mountain. Tom cannot continue with his plans until he faces the bear. Symbolically, Tom has to reunite his two spirits, once again and he has healed enough to know this.

Part 4, Chapter 47

Part 4, Chapter 47 Summary

Tom camped at the old camp that first night. Tom could still smell the sheep, even though they are gone. Tom thinks that many things were like the sheep, just when one thinks they are free of them, the smell keeps coming back. That is why he is there now. He had gotten rid of all the other memory smells but this last one of the bear. He plans to track it down and if it is a grizzly he will kill it.

Tom tracks the bear up the mountain, circling back to where he started, without finding another sign. If it were a cinnamon brown bear, it should have left more signs. Brown bears keep a smaller wandering range than grizzlies and would have stayed closer to an easy food source, like the sheep. A grizzly bear would have ranged farther, in search of a big kill. It would then eat, sleep and then eat again, before moving on to the next location. The odds were in favor of the bear being a large cinnamon and not the grizzly cub he knew from childhood.

The next day, he searched in a wider circle up the mountain. Tom found signs where the bear had been days earlier and, up further, there were more signs of the bear. Tom decided that he would move his camp so that he did not have to keep circling back to his old camp. Tom thinks that if it was the old days, he would forget the camp, take his rifle and knife, a small packet of food and stay with the trail until he found the bear. Tom laughs at the thought that, in the old days, he also would sing a chant to the bear. His reason for making this trek after the bear is to be free from such things and to kill the old memories of the past.

Tom spends several days tracking the bear, sometimes finding signs he was still on its trail. Tom spends a rain-soaked couple of days and finally decides to kill a deer for fresh meat. Tom plans to only take one loin from the deer and live on it for the next few days, but something inside him reminds him that it is not right to waste meat. If you waste meat, what you take will soon begin to stink.

Tom shakes off the superstition, angry at himself for falling back into the 'old ways' and angry that he is up on the mountain chasing the bear; and for what!? So that Tom Black can forget he is an Indian? Killer Tom Black is just a legend made up by the newspaper stories. So he killed a horse or two, carried a grudge and took it out on the broncos. Tom had made his reputation and pleased the crowds and that is now out of his system. Now, he is going to go back for the points and the money and to make records that others would be shooting at for years.

Tom feels foolish on this bear hunt. Tom has lived with what the bear represented for a long time and he can live with it a while longer. Tom decides to quit the hunt and leave when the rain stops.

Looking for dry wood, he comes upon a doe and makes his kill, taking only one loin from the carcass back to camp. Tom cooks a couple of slices of the venison and eats the first one. The taste is good at first, but then starts to change. Something bothers him and he leaves the second slice in the pan. Tom defiantly yells that he will not sing the deer chant either. He cooks the rest of the loin, figuring that cooked meat will not spoil so quickly.

The next morning, Tom packs up his gear and leaves the rest of the loin on the ground for the carrion eaters to get. Heading out of camp, he looks at the doe carcass and slips into memories of camp with his mother. Tom remembers the smells of the burned lodge and running into Benny on his way to take him back to the reservation. It was a bitter memory.

Traveling farther, he finds a bear track and follows the signs up the slope. The tracks are too huge to be a cinnamon bear. Tom is heading up Granite Peak and picks a spot for a new camp sight - one he should have chosen earlier. Tom makes camp and eats more of the cooked venison and then goes to sleep.

The next day, he starts back on the trial of the bear and his senses and eyesight sharpen. Tom is starting to think like the bear and follows his hunch until he picks up the track again and then follows it for another day. Tom eats more of the venison for dinner and then spends the night. The next day, he becomes sick with cramps and vomiting. Clearing his mouth with service berries, he continues on with the track, picking up bear signs.

The next day, he finds himself on the first bench of Bald Mountain. Tom discovers where the bear has slept and sees its fresh scat; he is getting close. Tom then finds where the bear has made a kill, eaten and then cached the remainder of the carcass. Tom chooses a spot in the boulders, not far from the bear's cache and waits for the bear to return.

Part 4, Chapter 47 Analysis

Tom explains his need to be free from the last of his old memories. Tom plans to kill the bear if it is the same one from his past, as he suspects. Tom is still reacting as 'Killer Tom Black' in this way by thinking. Tom believes that killing something will remove it from his life. 'Killer Tom Black' wants to forget he is an Indian and he tries to kill the essence of his Indian heritage, first through the broncos and subconsciously through the life threatening sport he has chosen.

To Tom, the bear is a memory from a life he has spent years trying to kill. Tom will find that killing the bear is not going to remove the smell of its memory. Tom's whole adult life has been haunted by these old memories and his failed attempts to get free from them. Tom does not yet realize how important this bear is, alive, to his own spirit.

Part 4, Chapter 48

Part 4, Chapter 48 Summary

Tom waits all day and into the night for the bear to return. Looking into the night sky, he recalls the stars he once knew. Weary and half-asleep, Tom sees something in the moonlight. It is a woman. Tom cannot see her features, but he knows it is the All-Mother from back in the very beginning. The woman is chanting and he joins in with her. Tom knows he is chanting the bear song and closes his eyes and continues. When he opens his eyes, she is gone and then he sees the bear.

Tom continues humming the song and the bear shifts its attention to the rocks where Tom is sitting. At the meaningful part of the song, Tom starts singing again, while he positions his rifle. The bear waits and then turns back to its kill and begins to eat.

The night passes into early dawn and Tom can see through the rifle sights more clearly now. Tom tries to pull the trigger on the bear, but his fingers refuse. Tom fights himself, thinking about the situation - he came to kill the bear - why? To be himself! Who are you? The bear has made no trouble. The trouble is in Tom.

Tom lowers the rifle and the bear leaves the area. Tom wonders if he has seen a bear at all. Weak and hungry, Tom staggers down the mountain looking for food and feeling like a stranger.

Darkness comes again and Tom hears the All-Mother singing the star chant and he begins to sing with her. Choosing a star to guide him, he continues on up the slope of Granite Peak, chanting the night chant. Finally coming to his camp, he sleeps until the dawn and then he bathes in icy the creek until the sun is about to rise. Tom then gets out of the cold water and rubs life back into his legs. Facing the rising sun, he chants the song to the new day, the sun, the earth and everything in between.

Then, naked and unarmed, Tom starts back up the mountain. Noticing the roundness of the sun, the sky and the aspen trunks, he sings a silent chant to the great roundness of life. When he finishes, he lays on his belly in the sun, the earth and sun holding him between them.

The last part of the climb is the difficult part. It is late afternoon when he reaches the top and he sits and listens. Eventually, he climbs into a clump of junipers and lays down on the prickly needles, weak from fasting and fatigue.

Tom dreams first of the corral at the agency and he is riding a huge, frosty bear. Bucking and lunging, it turns into a bronco. The bronco falls and he is trapped in the saddle. Crawling free, he sees Red threatening him. Tom strikes Red with his fist and knocks Red down, but Red is gone and, in his place is a big, black bronco, bloody foam around its mouth when it says, "A los muertos!" Tom awakes in pain and then sleeps again.

Tom next dreams he is a boy, lost and crying beside his burned lodge. The ruins change into the night and he is watching the flames of the barn, smelling the burning hay. Then he smells and tastes the hospital coffee and hears Mary tell him to put away his tomahawk and take the feathers out of his hair. The white hospital ceiling turns into a cloud of stars and he is awake again.

Tom sleeps again and dreams he is alone, walking over the earth at night. Tom comes to a mountain and he says he has forgotten who he is. Tom says he went with Blue Elk and did what he was told. Then he went with Red Dillon and did what he said he must do. Then he killed, like they taught him to kill. The mountain asked, "Why?"

Tom answers, "I had to kill the past. I had to be myself. And now there is nothing left to kill except myself, for I did not kill the bear." Tom is surrounded by four colors: black, blue, yellow and white, which turn into men dancing the bear dance. A deer with a gaping wound, missing a loin, comes to join them, but it cannot dance with its entrails dragging. The bear comes and cries for the deer. Then, everything leaves, except for the colors, which fade until only the white is left.

The mountain asks, "Who are you?"

All-Mother answers, "He is my son."

Tom awakens with the white light of truth and understanding around him. There is frost on the juniper. Rising, he sings the chant to the new day and goes back down the mountain.

Arriving back at his camp, he brings flour to the creek and draws a picture of the deer in the sand. Tom speaks to the deer and tells it he killed its sister and wasted her parts, because he had forgotten who he was. Now, he is purified and makes an offering of the flour and he promises he will be quick and merciful and use its parts like he should.

Soon, a buck comes to him and offers its broadside and Tom cleanly kills it. Tom butchers it the 'old way' and carries all the parts back to his camp and then breaks his fast.

Part 4, Chapter 48 Analysis

This chapter is the culmination of Tom's journey. Tom has made the full circle from oneness with nature, or life, to hell and violence, or death and back again. The theme of roundness and fullness is completed in this chapter, when Tom's spirit reaches it fullness again, reuniting all aspects of his spirit.

Tom has been unable to kill the bear. That Indian part of himself holds him back. Tom's people do not unnecessarily kill bears and the bear has done nothing to be killed. "I had to kill the past. I had to be myself. And now there is nothing left to kill except myself, for I did not kill the bear."

Tom recognizes that the bear represents him, like he was in the beginning and this part of him has done nothing wrong and does not deserve to die. Tom has been obsessed with killing his past, but now sees that he must kill that which he has become, in order to get back to the wholeness that is his heritage.

Tom embarks on a purification journey to do just that. Tom has been fasting and is having visions of the All-Mother who leads him in the 'old ways' chants. Tom bathes in the icy water and then starts out on his journey, naked, without a weapon and completely vulnerable to nature. Tom heads back up the mountain in a painful and punishing trek, an act of atonement.

Reaching the top, Tom begins to dream. Tom's dreams summarize his life's battle to discover who he is. Tom's first dream, where he is riding the bear that turns into a bronco, is the final image of Tom's fears. The bear represents Tom's 'old ways' spirit; he started out a brother to the bear, Bear's Brother. The bronco represents his fears over who he is and what he is trying to become. Tom has been riding that fear, trying to kill it, killing horses along the way.

In this dream, he is trapped in the saddle when the bronco falls. Tom has been trapped by his fear. Tom has been trapped into living a life not suited to him at all. Tom has been trapped into doing what others want him to do and be in life. Tom has been trapped by the morbid wishes of the rodeo crowds and lastly, he has been trapped by his own ego, fighting violently for validation in a world where he does not belong.

In this first dream, the first bear/bronco becomes Red when it dies. Red is threatening when he turns back into a black bronco, with bloody foam on its mouth when it utters its dying words. We have had three images of broncos in this story. The first was a gentler type, out on the open range and wild from limited exposure to man. This is where Tom first learned to ride and break horses, bronco style. This image, while still one of mastery of one creature over another, is much more harmonious than Tom's later encounters with broncos. His first broncos are a challenge to Tom to ride them to a standstill, tame their spirit and exert his developing manliness over them. This is a natural outward expression of emerging manhood.

The second type of bronco is the smaller, rough broncos in Red Dillon's string. Tom was trained on these horses and he learns to hate Red Dillon while riding them. Red repeatedly tells Tom to take his anger out on the horses and these horses are Tom's training ground for developing and focusing his hatred for all the people who control his life and told him how to live it. Tom does not belong in the world they are trying to make for him and he rebels against them and projects his hatred for them onto the broncos. The broncos become the embodiment of all those he hates and he rides them to gain mastery over these images.

The third type of bronco is the outlaw, killer-mean, rodeo bronco that Tom repeatedly takes his anger and hatred out on in the arena. These horses start out representing the hatred he has for all those people who control his life. They also come to represent his fear of who he is and the image he has of himself, burdened by all the memories of his

past experiences as a Ute Indian, reservation youth and Red Dillon's partner and con artist. Tom is not just riding for mastery over these images. Tom is riding to kill the memories. In the process, he kills and maims these rodeo broncos and frequently comes close to killing himself.

Tom is next taken back to the places where he faced a crossroads in his life. The next dream takes him back to when he was a boy, when he found his lodge burned by Blue Elk. This dream recalls his total misery and loneliness when his past life has been burned away. This is when his fear begins. Tom is too young to have to build a new life in a new world, all alone. Those he encounters in his new life do not care for his spirit and try to kill it from the beginning. In an attempt at survival, when faced with nothing left, Tom succumbs to this fear and tries to make his life fit the white man and the reservation Indian. This path he chooses brings him only misery and tries to kill the 'old ways' knowledge in his spirit.

The burned lodge fades into the image of the burned barn on Red's ranch. Unlike his burned lodge, which was destroyed by Blue Elk, Tom chooses to burn Red's ranch after Meo's death. The ranch could have been his and a new start in life, but Tom burned it to the ground and removed any chance this could continue to be his home. That act left him with only the rodeo circuit as his home and gave him no chance to turn back. This path leads him to fall deeper into the 'Devil Killer, Tom Black' legend that has built up around him and threatens to kill his very soul.

The memory of the burned barn is in the form of a burned smell and it comes alive, metamorphosing into a memory of the burned taste of the hospital coffee. This is another crossroads for which Tom finally makes a good decision to choose life and health, instead of violent killing. At the hospital, he faces one last temptation of someone trying to control his life. This temptation comes in the person of Mary, the nurse who hopes to keep Tom dependent on her for his rehabilitation. Tom senses her trap and eventually escapes. In this dream, Mary is trying to get him to lose his Indian identity. Tom has not evaded the earlier traps in his life and each has added its misery to the hatred that grew and became the embodiment of the outlaw rodeo bronco he so viciously fights in the arena.

The final dream brings closure to the wounds in his spirit. Tom tells the mountain that he does not know who he is and the All-Mother claims him as her son. The deer with the wasted and spoiled meat comes to the fire and the bear cries for its wasteful death. Here, that bear spirit, which is a part of Tom, offers its tears as atonement for his transgressions against the 'old ways' code.

Tom awakens with the white light of truth and begins his new life, guided by the 'old ways' wisdom and ritual, which bring harmony and the roundness of life back into Tom's life. Tom's next deer kill is done in the 'old ways' ritual and is, symbolically, his first meal in his new life.

Part 4, Chapter 49

Part 4, Chapter 49 Summary

Tom builds his new lodge on the first bench of Granite Peak. Tom sets up drying poles and the venison and prepares all meat and parts of the killed deer like he promised.

Tom gathers food from the mountain and catches and smokes trout. Tom cuts ironwood and forms snow shoes for the winter. Tom stows firewood in the lodge and completes his preparations for winter.

Tom thinks back on the encounter with the bear and knows that if he had pulled the trigger and missed the heart, the bear would have killed him. Tom begins to examine why he was driven to the hunt in the first place.

Tom reaches back into his memory to where the bear hunt really began - the bear cub, Blue Elk, the school, the and the denial in the moonlight. That was when he began hunting down and killing all the painful things from his past - all except the bear, his childhood and his heritage. Tom thinks of all those he killed and lists them: Blue Elk, Benny Grayback, Neil Swanson, Rowena Ellis, Red Dillon, Meo (when he burned the cabin). Tom killed the memory of them in the arena when he became 'Killer Tom Black'.

Tom comes back to the mountains to heal himself, to ride again and to try to kill the bear, his own boyhood. Tom tries to leave the bear behind, but he keeps coming back to kill it. Tom finds that he has killed so many things that there is nothing left to kill but himself. Not knowing who he is, he does not kill the bear but instead, goes in search of himself.

The punishing trek up the mountain accomplishes what he has been trying to do by wanting to kill the bear. Tom kills the self he has been for so long. Tom sets out to kill a boyhood and ends up killing a man and finding himself.

Tom laughs at his memory of his mother's explanation of the stripes on the chipmunk's back - the paths from its eyes to see now and tomorrow, to its tail which is part of yesterday. "When you are a man you will have a tail, though you will never see it. You will have something always behind you." Time lays scars on a man, like the chipmunk's stripes and they become part of his being.

Tom reflects on how long and hard the journey has been while finding himself. The journey is made harder by denying his past and his heritage as a Ute Indian.

Tom has tried to change it by following Blue Elk's way, Red Dillon's way and the way of Tom Black, but he has to learn that none of their ways could erase the simple truth of the chipmunk's stripes, his small part of the enduring roundness.

Tom finishes sewing his moccasin and recognizes that, like the lodge, it is part of his acceptance. Tom will live for awhile in the 'old ways' and then he will visit his past, go to town and seek out Jim Thatcher, find out what became of Blue Elk and try to understand why he sold his people like he did. Tom would go back to the school at the reservation and see what was happening there.

However, Tom will never go back to the arena. Tom has ridden his broncos and fought and killed his hatred and hurts. Tom is no longer Tom Black, but rather Tom Black Bull, a man he knows and he is proud of his heritage.

Tom finishes his day by chanting to himself, to be sure he would never forget the words again.

Part 4, Chapter 49 Analysis

Tom does a good job self-analyzing his journey to find himself. Tom explains his motivations, his images, his final realizations and his vows for his future as a man.

Tom acknowledges that his quest to kill his boyhood past and deny his Indian heritage has been the wrong path. Tom has tried to follow other people's paths, which led him to spiritual ruin. Tom's fears and hatreds became the violent broncos he viciously rode in his effort to kill those fears and hatreds. Tom succeeds in killing the memories of Blue Elk, the reservation school, Red Dillon and Tom Black. In the end, they almost kill him and he vows never to return to the rodeo arena again.

The bear represents Tom and his boyhood, which he learns had been there for him all along, his foundation and connection to the wisdom of the 'old ways'. In the end, his quest to kill the bear leads him back to his atonement and purification from the evil person he has become.

Tom's mother's teachings on 'the enduring roundness of life' have never left Tom's spirit. Tom learns that this knowledge is ancient and has endured the ages. Tom also learns that it serves his Indian heritage well if he is true to himself.

Tom also learns that every part of one's past, the good and the bad, become an enduring part of a man and part of the roundness of life, not to be killed, but to be acknowledged and carried with him, always a part of him. Tom's next step in healing, after living for awhile, grounding him, again, in the 'old ways', will be to visit those old dreams and nightmares and face them as a whole man.

The opening poem in the story speaks of legends, dreams and greatness. Tom discovers that, by allowing the legends to live on in him, he will be able to live true to the enduring roundness of life and achieve a greatness of the spirit that has been his heritage from the generations back to the beginning of time.

Characters

Bear 's Brother

See Thomas Black Bull

Killer Tom Black

See Thomas Black Bull

Bessie Black Bull

Bessie is Tom's mother. After her husband runs to the mountains to escape jail, she waits until the middle of the night, then packs up a few items of clothing and utensils, takes her young son, and follows her husband into the wilderness. When her husband dies, she teaches Tom all the old stories and songs of his native culture.

Bessie gathers seeds and berries for food. She also is a basket maker and sells her wares in town in exchange for blankets and winter clothing. During one winter, Bessie becomes sick. When her condition worsens, she tells Tom to "Sing the song for going away." She dies shortly thereafter.

George Black Bull

George Black Bull is Tom's father. In the beginning of the story, he gets into trouble for having killed the thief Frank No Deer. Afraid that he would be sent to jail, George tells his wife to follow him; then he runs into the wilderness. In the mountains, George builds a lodge and lives off nature, providing his family with food, shelter, and clothes made from animal skins. One winter while hunting, he is killed in an avalanche.

Little Black Bull

See Thomas Black Bull

Thomas Black Bull

Thomas is the protagonist of the story. He is the son of George and Bessie, who take their son to the wilderness and raise him there until their deaths. Although barely a teenager, Thomas is able to physically provide for himself upon his parents' deaths. However, he is forced to go to the nearest Indian Service school to learn the ways of the white people.

Thomas spends most of his youth learning what other people think is best for him.In the process, he becomes a man who has little awareness of his own identity. He endures many hardships and abuses along his path to physical maturity and learns to suppress his emotions. Of all his emotions, anger is the first to express itself, and it comes out in deadly bursts of energy. As a rodeo cowboy, he takes out his frustrations on the horses, many of which die in their efforts to throw Thomas off their backs. Thomas does not escape his own wrath, as his body suffers from multiple bone fractures, punctured lungs, and concussions.

When his body reaches the point at which it cannot endure the physical abuse that Thomas's riding demands, he is subconsciously led back to his emotional source, the wilderness. At first Thomas barely remembers what it felt like to live in nature, but something holds him there. Slowly, as his body heals, so do his mind and his emotions. He learns to reflect on the events of his life, untangle the feelings that he has been hiding, and make decisions that are based on his welfare.

Blue Elk

Blue Elk is a Native American man who makes a living swindling other people, mostly people of his own tribe. His famous line, which is often repeated in defense of others, is "my people do not lie." Blue Elk, however, lies all the time.

Blue Elk is responsible for George and Bessie Black Bull ending up in the sawmill town of Pagosa. Probably paid off by the sawmill boss, he was responsible for George and Bessie's owing money to the tribal council for hunting without permits. He then lies to them, promising that if they work for the sawmill, they will soon be out of debt and have plenty of money left over. However, the sawmill owners make sure that George and Bessie stay in constant debt to them so they will never be able to leave.

After George kills Frank No Deer, Blue Elk later lies again, telling them that it was because of him that George no longer is a wanted man. He tells Bessie that she owes him something for this favor. When she refuses to pay him, he steals from her. After Bessie and George die, Blue Elk misleads Tom into believing that the people at the Indian Service school of Ignacio need Tom to teach them the "old ways," to get him to leave his life in the wilderness and go to the school. For his efforts, Blue Elk receives a few dollars. Later, Blue Elk lies to Tom again to get Tom to take his bear cub off the school grounds and leave the bear in the wilderness. When Blue Elk does not get paid for his efforts, he returns to Tom's lodge in the woods and steals everything that Tom has left there.

Red Dillon

Red is a former circuit rodeo rider who likes to gamble and swindle people. When he sees Tom ride a horse for the first time, he realizes the potential Tom has for making money at the rodeos. So he takes Tom away from the school and teaches him how to ride at his squatter cabin in New Mexico.

Red sets up bets at each of the rodeo events, telling Tom when to win and when to fake a loss. He does this to increase the odds in his favor and is often run out of town when the bettors discover that they have been swindled. He feeds and clothes Tom but seldom gives him any of their winnings.

As Tom grows older, stronger, and more skilled, he tells Red that he is going to win as many events as he can. Tom had grown tired of losing on purpose. Red, an alcoholic, does not take the news well, and Tom must bail Red out of jail. A few months later, Meo and Tom hear that Red is in the nearby city of Aztec. He is dying. Tom goes to get him, but Red dies in the hotel bed.

Rowena Ellis

Rowena is an English teacher at the Indian Service school. She is in her forties and acts as a surrogate mother to the children who live at the school. Rowena speaks several of the Native languages and is able to communicate with Tom in Ute. She tells him that he must learn the new ways. When Tom returns to the school after having sent the bear back to the wilderness, Rowena suggests that Tom be given a private room. She describes Tom as "an unusual boy, exceptionally reserved and self-sufficient."

Benny Grayback

Benny is a thirty-year-old Ute who lives at the school. He is a vocational instructor. Benny wears his hair short and dresses in the white man's style, but he still remembers how to speak his native tongue, so he translates for Tom. Thereafter, Benny tries to condition Tom for his life in the world of white people. In one attempt to discipline Tom, Benny locks Tom in a small room.

Charley Huckleberry

Charley is a council member on the Southern Ute Reservation in Arboles, Colorado. The fact that Charley belongs to the council makes Tom's mother and father trust that when they go fishing and hunting without the required official permits, they will not get into trouble. However, Blue Elk reports them

Meo

all to the council, and they are forced to pay a penalty. Since they have no money, they are tempted into going to work at the sawmill. That is how Bessie and George Black Bull end up being trapped in the town of Pagosa, perpetually in debt to the owners of the mill. Charley tried to warn them not to go, but the money they were promised sounded too good.

Albert Left Hand

Albert is the owner of a herd of sheep, and Tom is sent to him as an assistant. Albert is described as a short, fat man who constantly berates Tom for being lazy. It is when Albert takes Tom to Bayfield to sell his sheepskins that Tom meets Red Dillon, who takes him away from the school and into the world of rodeos.

Meo

Meo works at Red Dillon's place. He is an old man by the time Tom meets him, but Meo used to ride in the rodeos. Meo cooks and tends the garden. He also helps Red teach Tom to ride horses. Several years later, when Tom returns to the cabin, he notices that the garden is run over with weeds. He goes into town and discovers that Meo has died.

Frank No Deer

This is a minor character; however, he plays a pivotal role. He often stole money, food, and other things from Tom Black Bull's father, pushing him to the point of getting into a serious fight in which Frank No Deer ends up dead. It is because of this death that Tom Black Bull's father, George, runs into the wilderness, with his family eventually following him.

Mary Redmond

Mary is a nurse in the New York hospital where Tom is taken after he suffers a very serious fall during a rodeo in Madison Square Garden. She is described as a plump woman in her thirties who has a strong urge to nurture and take care of people.

Mary is single, and it is implied that she would like to take Tom home with her to help him recuperate. She is a good healer, but Tom suspects that she, like everyone else in his life before, will force him to live his life the way she wants him to, not the way that is best for him. Mary encourages Tom's healing, but she also tries to thwart his progress in order to keep him dependent on her longer.

Luther Spotted Dog

Luther is Tom 's first roommate at the Indian Service school. He is fourteen and wants to grow up to be like Benny Grayback. Tom and Luther get into many fights, and eventually Tom kicks Luther out of the room they share. Later, Luther joins in with other students to tease Tom, calling him a girl because he is very good at weaving baskets.

Neil Swanson

Neil is a teacher at the Indian Services school. He tries to teach Tom how to farm. When Tom gets into a fight with some of the other students, Neil beats him. This causes Tom to run away. It is through Neil's efforts, however, that when Tom comes back to school, he learns to ride horses and herd and shear sheep.

Jim Thatcher

Thatcher is a store owner who befriends Bessie and Tom. He tells Bessie not to worry about the sheriff because George is no longer being hunted as a murderer. He also offers Bessie decent prices for her basketry. He is honest and often generous with her. When Tom brings the grizzly bear cub to town, Thatcher stops the other townsmen from shooting it.

Themes

Alienation

From the very beginning of the story, the theme of alienation is apparent. George Black Bull is on the run from the law. From that point until the conclusion of the novel, the underlying theme is one of isolation.

Thomas's family is forced to leave the community and find their way in the wilderness. The family finds peace in the forest, but, by a twist of fate, Thomas is yanked from this environment and is forced into another strange setting. Again Thomas feels alienated. He is not comfortable with his new surroundings, and because of his unusual background, he becomes estranged from the people around him. Everything about the new people he must live with is different from Thomas: their language, clothes, beliefs and visions of the world, and even the type of food they eat. His life follows this pattern, taking him from one strange environment to another. In each new environment, he always feels like the stranger, the alienated one.

In the end, it is Thomas's alienation from himself that he must face. Although he seeks out his homeland on a subconscious level, it takes him awhile to remember that this is the place of his roots. At first, he believes that he has come home to recuperate from his accident. Slowly, it dawns on him that he has truly come home. In the last moments of the novel, Thomas learns to bridge the alienation that exists in his own head.

Dishonesty

One of the main causes of the underlying theme of alienation in this story is the dishonesty of the people around Thomas. Blue Elk, a fellow Ute, pretends to befriend Thomas and his family in the beginning of the story. However, Blue Elk's intentions are always selfish and usually mercenary. Blue Elk first leads Thomas's family to Pagosa's sawmill and away from the reservation by filling their heads with the idea that they would make a lot of money. Instead, the family becomes ensconced in chronic debt. Blue Elk lies to Thomas to get the boy to leave his wilderness lodge. Blue Elk then steals all the boy's possessions.

Red Dillon is also dishonest. He teaches Thomas to throw rodeo events so that he can up the ante on bets. His cheating often causes the two of them to get into trouble such that they must strategically hide their horses for sudden getaways from the small Western towns in which Thomas rides in rodeos.

Rites of Passage

The other overall theme of this novel is the rite of passage. This is portrayed through Thomas, who must learn to negotiate his way from childhood to adulthood down some

very complicated roads. First, Thomas learns to find his way through the wilderness. He becomes completely self-sufficient in nature, learning not only to kill for his food and to make his own clothes but to communicate with the wild creatures there.

Then Thomas must learn to deal with his peers. He is not very successful in this arena. The only way he can deal with them is to isolate himself from them or to beat them up. The school environment in which he must face his peers is also a challenge because it is ruled by the ways of the white society. This means that Thomas must surrender his traditional ways, even though his peers are fellow Utes. He does eventually acquiesce to the school environment, accepting the clothes and food and trying to learn farm skills.

Thomas's rites are not over, however. He has more things to learn before he reaches manhood. He is taken in by Red Dillon and is taught how to ride tough horses. He learns how to take falls. He becomes very familiar with constant, physical pain.

He also learns how to cheat. Eventually, he gains enough confidence to free himself from Red.

The effects of all the hardships that Thomas has endured stay with him as he continues down his road toward maturity. He takes his anger out on the horses, torturing them, as he has been tortured. He is filled with anger and frustration. His final lessons begin when he is crushed under the weight of a fallen horse. During his recuperation, Thomas experiences the final rite, the passage which forces him to face himself.

Culture Clashes

There are two different types of culture clashes going on in this novel. First, there is the clash between the Native American culture and that of the white people. Then there is the clash between the traditional and nontraditional Indians.

The clash between the Native American culture and the white people is evident in the way that Thomas and his family must live on the Ute reservation. They are not allowed to go fishing or hunting when they are hungry without first receiving permits. This system, although supervised by the Bureau of Indian Affairs (BIA), is the direct result of having had their land confiscated by the U.S. government and then partially reissued as reservation land, with strict boundaries and prohibitive rules.

The other aspect of this clash between the divergent cultures is demonstrated at the school to which Thomas is sent. The school is run by white people, whose philosophy demands that Native children must look and act like white people to get along in the world.

The clash between traditional and nontraditional Native people is shown in the way many of the Utes look at the Black Bull family when they return to town, dressed in their native clothes. It is also seen in the attitudes of the Native American children when they react to what seems strange to them, as when Thomas refers to the ancient songs and stories of the Ute people. The nontraditional Native Americans are only vaguely aware

of these traditions, if they are aware of them at all. Thomas's relationship to nature, in particular to the bear cub, is yet another unusual aspect that the nontraditional Native Americans do not understand.

Style

Setting

When the Legends Die takes place in the West at the turn of the twentieth century. It begins in Pagosa, Colorado, a real-life, small-town location that currently boasts of its tourist attraction of healing spring waters. At the time of this novel, however, the town was not much more than a sawmill town, probably with only the Native Americans being aware of the healing springs.

The story then moves to Ignacio, Colorado, the heart of the Ute reservation in southern Colorado. In creating the school to which Thomas is sent, Borland could be making reference to the Indian school that once was housed at Fort Lewis near the boundaries of Ignacio. The fort was set up in an attempt to "control" the Native American population. Part of this effort concentrated on educating the Native American children in the ways of the white settlers, thus stripping them of their traditional culture.

While Thomas travels the rodeo circuit, his home base is in Red Dillon's cabin that sits on land outside of Aztec, New Mexico, another actual small town in the West. Most of the small towns that sponsored the rodeos at the time of the novel still hold these annual events today.

The wilderness area to which Thomas's family retreats, and later to which Thomas returns, is land in the San Juan Mountain Range. It is through these mountains that the Piedra River runs, the same river that is mentioned when Bessie and George first run away from Pagosa. This area was part of the traditional home of the Ute tribe, and artifacts can still be found there. Evidence of Native American camps in the San Juan Range are estimated to go back to 6000-2000 B.C. Today, much of this land is still uncultivated and belongs to the U.S. forest system. Thomas's family probably built their lodge somewhere between seven and eleven thousand feet in elevation.

Narration

The story is told from the point of view of an omniscient narrator. This narrator is privileged to see the unfolding of the tale through several different characters. This gives the story a well-rounded but sometimes shallow perspective. Though the reader is witness to many variations of opinions, none of the characters is revealed in depth.

The omniscient narrator tells the story in a very straightforward manner. There is only one flashback and that occurs in the beginning of the story; the rest is told in a linear time line. The narration is simple, with minimal descriptions offered about the landscape, the way people look, the colors of clothing, or, on a nonphysical level, the way people feel.

There is very little use of symbol or metaphor in the narration. Rather, the tale unfolds through a series of actions, with almost half of the story involved with the activity at rodeos.

Historical Context

The Utes

The people known as the Utes once inhabited most of the land of present-day Utah (which takes its name from the Utes), Colorado, and New Mexico. They were a hunter-gatherer society and were comprised of seven different groups, or bands, in ancient times. They lived in temporary shelters and moved with the seasons, following the animals and the harvesting time of the wild fruits and nuts that were their staple foods.

The history of the Utes is filled with their struggle for land and their desire to maintain their traditional living. The Spanish were the first Europeans to make contact with the Utes in the 1630s. With the Spanish came horses, a factor that would change the lifestyle of the Utes. Horses allowed them to hunt buffalo, evade their enemies, transport goods, and go farther to hunt for food. Because of these advantages, the Utes ceased their practice of breaking the tribe into smaller family groups, and, in its place, they created larger, more permanently settled units that were then ruled by powerful leaders.

Amidst battles with the Spanish as well as intertribal battles with other Native Americans, the Utes fought to maintain their rights to food and land. With the approach of the white pioneers, the trappers, the gold miners, and the inevitable U.S. military, the Ute people and their land began to dwindle. Between 1859 and 1879, the Ute population decreased from an estimated eight thousand to two thousand people. The cause of this decrease was blamed on disease and a lack of food. Ute land was taken away in huge chunks. By 1868, the whole tribe was confined to the western third of Colorado. In 1873, they were forced to concede another fourth of their land. In 1880, the tribe was living on a reservation that measured fifteen miles wide and one hundred miles long. Having access to smaller and smaller areas of land, the Utes eventually became dependent on the military, who rationed food to them.

Education of Native Americans

Up until the 1960s, numerous Native American children were taken from their homes and their

parents and placed in boarding schools to be trained in the "new ways" of American white culture. Often under the auspices of the Bureau of Indian Affairs (BIA), social workers, who may have believed they were doing the right thing for these children by assimilating them to modern society, were in fact making many of the children miserable. Many of these children died from diseases against which they had no natural immunity. Some people claim that other children died of heartbreak. Even the children who survived the schools often discovered, upon graduation, that they neither fit into their old traditional way of life, because they had changed too much, nor into the white

society, because they had not changed enough—white people still looked at them as nonwhites, no matter how well educated they were.

Not all schools were this miserable; some schools were even established on the reservations with the blessing of the tribes. There was also the Indian Reorganization Act of 1934, which encouraged the teaching of Native history and culture in BIA-sponsored schools. Much later, in the 1970s, after a period of cultural upheaval in the United States that included the fight for civil rights among the Native American population, Congress passed the Indian Self-Determination and Education Act of 1975 and the Education Amendments Act of 1978, which together gave more power to Native American tribes to operate and determine the type of education their children would receive in all BIA and reservation schools.

Fort Lewis, the school to which Thomas was most likely taken in Borland's *When the Legends Die*, began as a military post from which the U.S. government hoped to control the Utes. It was first located in Pagosa but later moved closer to the center of the Ute reservation in Ignacio. The fort eventually was converted to a boarding school for the Ute children and in 1911 became the state high school of agriculture. The school continued to evolve, becoming a junior college, and, in 1962, it began to offer a four-year liberal arts degree program. Today, it honors its roots by offering free tuition to all Native Americans.

Rodeos

The term *rodeo* is a derivative of the Spanish word *rodear* (pronounced "rodayare"), which means "to surround." The Spanish occupied most of the Western lands of the United States at one time, and it was they who brought the horses and cattle into that part of the nation. As pioneers and homesteaders began pressing into the West, the new American cowboys learned their skills from the Spanish.

Before fences crisscrossed the Western lands, cattle roamed wide expanses of land and were only rounded up once a year, at which time they were branded and taken to large stockyards where they were slaughtered. It was during these large roundups that cowboys would gather together in camps on the open plains, and, after their work was done, they would demonstrate their skills in impromptu competitions.

In the latter part of the 1800s, it is guessed that the first official rodeo took place in Cheyenne, Wyoming. As trains and other modern inventions eliminated the need for the large roundups, cowboys, still anxious to show off their skills, began performing in front of small audiences. The custom caught on, and the audiences, as well as the prize money, grew. Thus, the modern tradition of rodeos was born.

Today, rodeos are often protested by animal activist groups, who contend that the sport causes unnecessary and cruel punishment for the cattle and horses involved in these events. Instead of riding wild horses, bronco riders sit atop horses that have flank straps wrapped around their groins and pulled tight enough to cause irritation. Cowboys are

also allowed to wear spurs on their boots. This further increases the bucking of the horse, as the star-shaped wheels on the spurs are dug into the horse's sides.

Veterinarians attending rodeo animals have claimed to see injuries such as broken necks and backs, broken legs and ribs, as well as internal hemorrhaging. Despite these reports, rodeos continue to draw large audiences, both at live performances and on television.

Critical Overview

Although not seen as a classic work of literature, Borland's examination of the effects of white culture on the life and psychology of a young Native American man has been used in studies of the problems of assimilation and culture clash in the United States. Recently, Borland's book became the focus of a study compiled by Dr. Mitch Holifield, a professor in the Department of Educational Administration and Secondary Education at Arkansas State University. In his article "When the Legends Die: A Point beyond Culture," published in *Education*, Holifield states that Borland's novel "realistically portrays the deculturalization of Native Americans." Holifield, using Edward T. Hall's *Beyond Culture* (1977), analyzes *When the Legends Die*, concluding that an understanding of this story and the effects upon the protagonist, Thomas Black Bull, could significantly change the way educators deal with the challenges of multiculturalism in American society. He writes, "Understanding Tom's metamorphosis suggests questions and answers for helping America's schools be a more positive force for humane treatment for all people and for the positive coexistence and appreciate of diverse cultures."

When Borland 's novel *When the Legends Die* was first published,it was received without much fanfare. Although sometimes criticized for his overly sentimental tone in relationship to Native American culture, Borland, as a writer, is often commended for his overall philosophy of living simply with a respect for nature, a theme that prevails throughout this novel as well as most of his other writings.

Criticism

- Critical Essay #1

Critical Essay #1

Hart has degrees in English literature and creative writing and writes primarily on literary themes. In this essay, Hart examines the mother figure in Borland's novel as portrayed by his four female characters.

Borland's *When the Legends Die* is mostly a man's story, in that the main focus of the novel is on the development of a young boy into manhood, and, in the process of his growth, the main voices heard are masculine. However, there are minor female characters. The least significant of these female roles are the flirtatious young women or prostitutes who are used mainly to indicate to Thomas that he has emerged from puberty. More noteworthy are four more prominent women who represent various aspects of mother figures. Each of these four women appears in a well-defined and separate time frame and reflects the various stages of maturity as the protagonist Thomas Black Bull progresses from youth to full adulthood.

The first chapter of *When the Legends Die* is titled "Bessie," referring to the biological mother of Thomas Black Bull. Bessie is a strong woman. She is also a Native American who is familiar with the traditional ways of her tribe. Although she has adjusted to reservation life, as well as to life in a small white community, she is capable of self-sufficient living in the wilderness. Bessie raises Thomas in his earliest years in an environment that is affected by a mixture of Native American culture and white society. However, when Thomas's father gets into trouble with the law, Bessie teaches Thomas how to live in nature without the benefit of relying on others to provide him with the rudimentary elements of physical survival, such as food and warmth, or without the more light-hearted enjoyment of psychological pleasures, such as social education and entertainment. Thus Thomas learns to hunt and gather wild berries in order to satisfy his hunger, to build a protective lodge and maintain a fire to endure the bitter cold, to memorize the ritual songs and stories of his ancestors to improve his mind, and to make friends with the animals to provide a sense of kinship.

Bessie nurtures Thomas both physically and emotionally. She creates his foundation. By teaching him to survive in nature, she has given him a home to which he can always return. Bessie has also provided Thomas with a history, a connection to the past. Through the songs and the stories that she teaches him, Bessie provides Thomas with roots that give him a sense of self. Thomas's mother also teaches Thomas respect for life. Through her, Thomas learns to honor the plants and animals that provide him with nourishment. To waste life frivolously, Bessie shows him, is the worst crime of all. Bessie is his birth mother. She establishes in Thomas a sense of self, his first identity.

Unfortunately for Thomas, Bessie dies while he is still very young. Although he is more capable of taking care of himself than most young people his age, the elders who live in the social communities around Thomas believe that the young boy needs guidance. Whether it is because the men do not themselves know how to survive in the wilderness or because they want the boy to conform to the society in which they live, the men conspire to take Thomas from his wilderness home and bring him back to the enclave

dominated by white society. Although Thomas is self-sufficient, he is not physically strong enough to rebel against these men, nor is he savvy enough to understand their motives. With his mother gone, Thomas has no one to explain these new developments to him. So he is cast into a world of men who want to socialize and baptize him, as well as to capitalize on him.

Thomas is taken to a school organized by white people to educate, and thus control, the native population. He is tricked into coming to this school by Blue Elk, a fellow Ute tribesman, who tells Thomas that the children and other people at the school need and want to learn the traditional ways that Thomas's mother taught him. When Thomas arrives at the school, of course he discovers that this is not true. The school is there solely to teach Native American children how to exist in white society. Thomas's anger explodes in fistfights with anyone who comes near him. His world has been quickly transposed from one of balance and mutual respect to one of aggression and common distrust. On a symbolic level, he is taken from the feminine and forced into the masculine.

The world of the school is not devoid of women. There is one teacher, Rowena Ellis, who is Thomas's English teacher. She is one of the few people at the school who speaks Thomas's native language. Rowena, the narrator states, is also the supervisor of the girls' dormitory. She is described as unmarried, gray-haired, plump, and in her forties, and she represents an "unofficial mother to every shy, homesick boy and girl in the school." In other words, Rowena is the universal surrogate mother. Her full figure and gray hair even push her into the realm of grandmother, a sort of double-cast mother figure.

Connecting Rowena more strongly to a mother figure, Borland, in one of the first few words that Rowena and Thomas share, has Rowena encouraging Thomas to learn English by saying, "Your mother would tell you to learn these things." A few sentences later, Rowena asks Thomas to tell her about his mother. During a conference with some of Thomas's other teachers, Rowena is the only one who acknowledges Thomas's emotions. While the men see a defiant child, Rowena tells them that Thomas is doing well, learning more than he lets on. She also tells them that he is an "unhappy boy and hard to reach, but he learns fast."

Thomas rebels even more drastically, and eventually he runs away from the school. Once he arrives at his old lodge in the mountains, he discovers that Blue Elk has burnt his place to the ground. All that remains of Thomas's past is ashes. He returns to the school resigned to his fate in the world of white people. Upon reentering Rowena's class, she notices a change in him and praises his determination to learn the language of the white people. It is through Rowena that Thomas is given the most important tool in dealing with the new world around him. As his mother taught him how to "talk" with nature, Rowena teaches him how to talk with the society that has taken over his world. She has given him the skills that allow him to communicate with the men who will soon introduce him to yet another world. Whereas Bessie introduces Thomas to the natural world and to the world of his ancestors, Rowena prepares Thomas to enter into the social world and into the world of the dominant culture.

Thomas next enters the rodeo world, a place that his mother, Bessie, would be diametrically opposed to. In this world, not only does Thomas learn to cheat and swindle, he becomes very abusive toward animals. His actions go against the natural world. The horses he rides are not naturally mean or wild; they are frustrated and hurt. They harbor feelings similar to the ones that stew inside of Thomas. His mother taught Thomas to love and respect the natural world, but the rodeo, as well as the cattle industry behind it, is about money, oppression, and greed. This is a mean world, and Thomas is forced to leave it a broken man.

At the end of his career as a bronco rider, Thomas suffers a terrible accident. He wakes up in a hospital under the care of the nurse Mary Redmond, who becomes the third mother figure. Mary is also plump, as was Rowena, a description that Borland uses to imply a motherly figure. Her personality is bubbly and her first impulse upon Thomas's regaining consciousness is to get him to eat, a typically maternal act. Mary is a healer. She helps Thomas regain the feelings in his body. She massages his limbs, encouraging the flow of blood. Symbolically, Mary attempts to restore Thomas's humanity. Thomas has become numb in more ways than just physically. His emotions, like his body, have been stomped on, kicked, bruised, and battered. The more cheerful Mary is, the more despondent Thomas becomes. He resents her because she makes him aware of his need for her. He cannot eat unless she brings him food. He cannot clean himself. He cannot get out of bed unless she helps him.

Although Borland portrays Mary as a mother figure, he also hints that she has something else on her mind. Mary is a caretaker, but she would like to have Thomas need her so much that he will come home with her when he is well enough to leave the hospital. This makes Mary a type of crossover female figure. She is both mother and temptress, mother and potential lover. However, Thomas is not attracted to her. He is forced to accept her help as a healer, but he feels suffocated by her need for a lover. Thomas deals with Mary only on the mother level, but even that gets old, as Mary, unlike Thomas's real mother, does not encourage him to be strong. Mary would rather that Thomas remain dependent upon her. She believes that this is the only way she can keep a man. So, once again, Thomas rebels. He quickly moves beyond the parameters that Mary sets for him and heals himself on a schedule that is more efficient, more to his own liking. As soon as he is capable of walking, he leaves the hospital and Mary and, without knowing why, heads home to the place where he last saw his real mother.

Thomas goes back to the wilderness. He thinks he is going there to recuperate from the physical beatings he has endured while working the rodeo circuit. His plan is to find an easy way to earn a living that allows him to be outdoors. By coincidence, he meets a man who needs a sheepherder, and Thomas takes the job. One day while tending the sheep, a grizzly bear attacks and carries away one of the lambs. This angers Thomas, who feels that the bear has personally stolen something from him. Shortly thereafter, Thomas seeks revenge.

As if having completely forgotten everything about his childhood, even the close relationship that Thomas had with a grizzly cub when he himself was a child, Thomas hides and waits for the bear's return. Thomas has a rifle in his hands and the bear's

death on his mind. At this point, Thomas still believes that he is in the mountains only to heal himself so that he will be strong enough to return to bronco riding. His mind remains in a fog, not knowing for sure who he is and not caring to find out.

While awaiting the bear, Thomas falls asleep but is awakened by an awareness of another being's presence. At first he thinks it is the bear, but it is not. What Thomas sees is a woman. He cannot see her clearly, "but he knew, something deep inside him knew, who she was. She was the mother, not his own mother but the All-Mother, the mothers and the grandmothers all the way back to beginning." This mirage of woman, this archetype of motherhood, begins to chant, much like Thomas's real mother had done. Thomas chants, too. Then he recognizes the chant. It is the bear chant, and that is when he sees the bear.

While chanting, Thomas tries to shoot the bear, but he cannot. Every time he tries, he asks himself, why? Why does he feel this need to kill the bear? When he finally realizes that it is not the bear that he wants to kill, he, through this vision of the All-Mother, knows that he must go on a vision quest. He has questions that must be answered, and only through the traditional ways that his mother has taught him will he know how to answer them.

Thomas goes on a fast. He climbs to the top of a mountain and settles himself in a cave, where, out of hunger, thirst, and fatigue, he has several dreams. In one of them, he tells himself that he has forgotten who he is. He also admits that what he has been trying to kill is not the bear but rather his past. Before the dream ends, the mountain asks Thomas who he is. Thomas is incapable of answering. That is when he hears a voice. It is the voice of the All-Mother, who tells the mountain, "He is my son."

Thus, the journey of Thomas is complete. Although throughout the story Thomas's biological mother is not there to guide him, Borland creates other mother figures to nurture Thomas during his passage from boyhood to maturity. Each mother has a specific goal. Each goal, when reached, teaches Thomas something new about the world and about himself. The mother figures give Thomas skills to deal with life. They also give him reasons to reflect on the meaning of his life. In the end, Borland sums up all the mothers by creating a spiritual figurehead. She, the All-Mother, is the one who brings Thomas back to himself. She makes him feel at home. It is through the All-Mother that Thomas is able to reclaim not only his childhood but his heritage and his culture, everything that his real mother had presented to him, everything that all the mother figures along his path have taught him.

Source: Joyce Hart, Critical Essay on *When the Legends Die*, in *Novels for Students*, Gale, 2003.

In the following essay, Holifield interprets Tom's maturation in Borland's When the Legends Die*.*

Hal Borland's novel *When the Legends Die* vividly portrays the evolution and resolution of an identity crisis. The protagonist Tom Black Bull, a Ute Indian, finds himself caught

between the old Ute culture and that of white America seeking the assimilation of Indians. Tom undergoes a somewhat circular metamorphosis by moving from a child's notion of his identity as a Ute, to a repression of that identity as a survival response, and ultimately to a reaffirmation of his Indian heritage.

Although Edward T. Hall's *Beyond Culture* is not a literary explication of Borland's novel, at the crux of Tom's identity crisis lurk several covert elements of culture as described in Hall's book, which expose an array of these universal, cultural elements. In what might serve as a thesis statement, Hall writes, "Beneath this clearly perceived, highly explicit surface culture there lies a whole other world which when understood will ultimately radically change our view of human nature." This "other world" is so subtly interwoven into cultural fabrics that its discovery necessitates a treacherous journey into the nether regions of Freudianism, sociology, and biology. Being so integrally founded upon these elements of this other world, cultures have paradoxically become blind to their forceful presences.

The more notable subsurface forces impacting Borland's protagonist concern what Hall defines as synchronous movement in monochronic and polychronic time systems, bureaucratic irrationality, cultural bases of education, and the cultural identification syndrome. These forces exert tremendous tensions against Tom, who must in response ask the ageless question, "who am I" or, as Hall might put it, "to what should I attend."

In order to point out the tension inherent in Tom's identity crisis, we must first come to a basic, elementary understanding of the old Ute cultural concept of time which Hall describe's as polychronic. A polychronic time system is not linear, segmented, or dependent on rigid adherence to arbitrarily set schedules and is characterized by many things happening at once. Such a system is demonstrated when a group of Utes, including Tom's family, leaves the reservation and the confines of the cornfields to fish and hunt:

They stayed there a week. Then they went up the river another day and found a place where there were more berries, more fish. And the men killed two fat deer which had come down to the river to drink. The venison tasted good after so much fish, and the women told the men to go up on Horse Mountain and get more deer and they would dry it, the old way, for winter. There were many deer on Horse Mountain and they made much meat. Nobody remembered how long they were there because it didn't matter. When they had made meat for the winter, they said, and had smoked fish and dried berries for the winter, they would go back to the reservation.

In this context, the activity and inter action, not time, are valued.

The Ute culture's notion of time and one's part in nature can be further explored in "the roundness-of-life" motif, a key cultural gestalt. Nature is cyclical as demonstrated in the rhythms of day and night, seasonal changes, birth and death, the regular "path of the stars," lunar phases, etc. Such contextual rhythms serve as the basis of the Utes' concept of time continuance and determine collective tribal activities and perception. Being in sync with this system is viewed with more importance than that given it by the

white culture. The Utes are not as far removed or extended from their immediate dependence on nature by the implements of progress which demands that the tribal members not only act in sync with one another but with the cosmic clock of nature as well.

Borland demonstrates this synchronization symbolically in the guise of the Ute chants. The chant seems to be a microcosmic interaction of the Indians' culture, personality, intellect, and even intuition with the mystical forces and laws of nature. Trivial as well as monumental occurrences are experienced within the "magic" of the chants. For example, after Tom, his mother Bessie, and his father George escape from the sawmill, George, using a bow and arrows, goes on an unsuccessful deer hunt. Bessie reminds him that they had not sung the deer chant. After singing the chant the following afternoon, George kills a doe. The chant, then, seems to be a key in affecting a union with an underlying harmony and subsequently to invoking providence.

Additionally, the Indians ' perception of one 's part in the "roundness of life " and this underlying harmony is much like the Bergsonian intuitional view of duration or "stream of life." This is at least implied in Borland's use of Bessie's metaphorical explanation of the chipmunk stripes:

These stripes, she said, were the paths from its eyes, with which it sees now and tomorrow, to its tail, which is always behind it and a part of yesterday . . . They are the ties that bind man to his own being, his small part of the roundness.

In contrast to the polychronic time system in the "roundness of life" as perceived by the Utes, the American white culture into which Tom is forced mainly functions according to what Hall labels as monochronic or Mtime. Ruled by metaphors of saving, spending, wasting, running out of, and making up time, M-time systems implement and religiously adhere to rigid schedules which have as side effects segmentation and narrower perceptions. Hall explains:

M-time can alienate us from ourselves and deny us the experience of context in the wider sense. That is M-time narrows one's view of events in much the same way as looking through a cardboard tube narrows vision, and it influences subtly and in depth how we think—in segmented compartments

Such a time system is not necessarily conducive to personal creativity and biorhythms, for at the core of M-time is scheduled attendance to one thing at a time as exemplified by the schedule and curriculum at the reservation school. The window to which Tom withdraws from class participation graphically symbolizes the narrowness and segmentation. In this case, the institution literally "boxes him in."

Tom's first memorable introduction into the cultural paradigm of American white bureaucracy is initiated by the well-meaning preacher who discovers that the boy he once christened as Tom Black Bull is now living in the old Ute fashion as Bear's Brother. Fulfilling what he interprets as his Christian duty, the preacher pays Blue Elk to take the

boy to the reservation school, a prime exemplar of what Hall designates as institutional irrationality.

Hall views institutions as self-serving in order to nourish their own existences: "Established to serve mankind, the service function is soon forgotten, while bureaucratic functions and survival take over." For Tom, the reservation system is inherently evil in that its purpose is primarily to imprison, conditionally modify, and assimilate the Indians—all for the good of the white culture. If in this context Hall's thesis concerning bureaucratic irrationality is given credibility, one can then deduce that the reservation's bureaucratic survival is maintained even to some degree at the expense of the service it is to yield the white culture. To compound the matter, the bureaucracy is inherently more sensitive to the goals of white culture than to the Utes. Hence, the Indians are doubly jeopardized.

Tom's best interests are interpreted within the perspective of the institution; he is "served" whether he shares in this point of view or not for the bureaucracy "knows best" and must control. In the chapter "Cultural and Primate Bases of Education," Hall writes the following bias:

Another guiding principle is that the American system of education is assumed to be the best in the world and equally applicable to all people and must therefore be imposed upon them . . . without regard to their own culture.

This principle is stereotypically mandated by the Indian agent's judgmental sentencing when he orders, "He (Tom) will go to school here and learn the things he should know." Tom reconciled to such imposition with the archetypical lament, "I do not need these things."

The methodology and curriculum at the school seem to support Hall's notion that America's educational system is over-structured, is basically geared to teach who is boss, and limits man's innate need for physical activity with "sacred" schedules and confinement to desks. Tom is forced into a cultural context much in the same manner that a square peg is whittled to fit a round hole. He is imprisoned in the dormitory, corporally punished, mocked by peers, forced to forsake his pet bear whom he considers a brother, and robbed of his possessions by Blue Elk, who loots and burns his lodge.

Furthermore, nature and Tom's mother are replaced as instructors by Indian teachers already acclimated to the expectations of the culture and the institution. The curriculum emphasizing nature, practical arts, and the "roundness of life" is usurped by the school's highly compartmentalized three R's: woodworking, sheep herding, and basket-weaving. In the different cultural paradigm, new aspects demand Tom's attention; and intelligence is judged primarily in regard to how well and exhaustively that attention was given.

Regarding methodology, Hall believes that one of the primate bases of education is that man is a "playing animal" but that many educational practices contradict and frustrate this basic nature. Ironically, Tom, while playing yet breaking the school rules against

riding the unbroken horses in the herd, gains the skills of what later is to be his occupational "claim to fame" as a rodeo bronco rider. The acquisition of these skills makes leaving the reservation system possible.

Borland uses Luther Spotted Dog, who remains in the system, as an example of the product or output of the reservation school. Upon returning to Pagosa to recuperate after his rodeo accident, Tom finds Luther, his one-time roommate, sitting on the curb and looking like a "skid-row character." The contrast between Tom and Luther seems to echo Hall's premise that education is ". . . a game in which there are winners and losers, and the game has little relevance to either the outside world or to the subject being taught." The conclusion drawn from the contrast is perhaps that by eventually leaving the school via Red Dillon's greedy intent to use Tom in the rodeo circuit in gambling schemes Tom achieves more "success" than did Luther, who remained. Such is Borland's comment on what Hall deems as bureaucratic irrationality.

As previously noted, Tom's transition from the Ute culture is abruptly violent. In the new environment Tom eventually denies his inner-being nurtured by the Ute cultural heritage, for only in the denial and disassociation does he find a tolerable degree of ease from tensions inherent in the change of cultural context. Upon returning to the school after having escaped only to find his lodge looted and destroyed, Tom begins to conform by cutting his braids, wearing the school uniform, uninterestedly attending classes, and perhaps most significantly speaking only English.

Yet, Tom's ultimate submission occurs after he must, in order to save it from being shot, drive off his bear when it returns to the school after hibernation. The bear by this point has become a symbol of Tom's Ute identity:

The boy backed away. "I do not know you!" he cried. "You are no longer my brother. I have no brother! I have no friends!"

"Go away," the boy said. "Go or they will kill you. They do not need guns to kill . . ."

Triggered by the repression and denial, Tom enters Hall's cultural identification syndrome. Hall writes:

Part of the frustration can be traced to anger at oneself for not being able to cope with a dissociated aspect of one's personality and at the same time to defeat from being denied the experience of an important part of the self.

Being denied his Ute way of life and disassociating himself from the behavior patterns implicit in that life style prompt Tom's frustration. From the rhythms of the "roundness of life," Blue Elk betrays him into the structure of the reservation system where Tom's denial of his heritage begins as a response to the tension exerted by being between cultures. The denial continues as Tom tries Red Dillon's way in the rodeo circuit within which Tom's life settles into the pattern or segmentation of hopping from one town to the next, from one gambling spoof to another—all the while with Red being the boss. But

perhaps the denial deepened when Tom rebels and leaves Red to become the legendary Killer Tom Black, the killer of rodeo horses.

The horses become symbols for all the hurts Tom had experienced at the hands of Blue Elk, Red Dillon, and school personnel such as Benny Gray-back, Neil Swanson, and Rowena Ellis. To the amazement but sadistic thrill of the crowd, he rides the horses to their deaths to be the boss over all the memories he sought to kill. Tom's mania is symptomatic of the identification syndrome in that he views the loss of self as purposed by forces or personalities outside himself. The most intense segment of his daily life is the ten-second mastery over the horse. This is monochronic time fragmentation and narrowness of perspective epitomized to the point of mania.

Still, Tom can not totally deny his Ute heritage. During his recuperation on Horse Mountain, Tom finally confronts the grizzly which had once been his pet. Here he plans the ultimate denial of his heritage by killing the bear symbolizing the old Ute ways. Yet, when the "moment of truth" comes, Tom can not kill the bear; instead comes the reaffirmation of his heritage:

He closed his eyes, fighting with himself. I came to kill the bear! His throbbing pulse asked, Why? He answered, I must! And again his pulse beat, Why? He answered, To be myself: And the pulse asked, Who . . . are . . . you? He had no answer. The pulse kept beating the question at him. Angrily he said, This bear has made trouble: The question beat back, To . . . whom? And his own bitter answer, To me! Then the question, as before, Who . . . are . . . you? (italics in original) And he, having no answer he could face, said, whispering the words aloud, "This bear did not make trouble. The trouble is in me." And he lowered the rifle.

Upon realizing that the trouble is in himself, Tom takes the first step in resolving the identity crisis. In the chronology following this insight, Tom subjects himself to various Ute rituals for purification. Finally in the last of a series of dreams, he rediscovers his part in the roundness. The All-Mother, symbolizing not only all the mothers in Ute history but nature as well, claims Tom as her son.

By understanding himself, he can now understand and accept others. Hall writes:

The paradoxical part of the identification syndrome is that until it has been resolved there can be no friendship and no love—only hate. Until we can allow others to be themselves, and others to be free, it is impossible to truly love another human being; neurotic and dependent love is, perhaps possible, but not genuine love, which can be generated only in the self.

This explains why Tom cannot accept Mary Redmond's friendship offered before his reaffirmation of himself as a Ute and viewed as another form of entrapment. After this reaffirmation, Tom plans a return to Pagosa to learn what happened to Blue Elk and what motivated his betrayal of the Utes. Tom also wants to visit the reservation school and try to understand the system. However, he has no need to return to the rodeo arena

because the legendary Killer Tom Black was no more; the person rediscovered on Horse Mountain is Tom Black Bull, a Ute.

In summation, reading Hall's *Beyond Culture* as a companion book to Borland's *When the Legends Die* reveals cultural axioms that provide some explanation as to the causes and resolution of Tom's identity crisis which to some extent can be a paradigm. In Hall's exposure of monochronic and polychronic time systems, bureaucratic irrationality, the cultural bases of education, and the cultural identification syndrome is found clarification of man's response to his finitude in that these very gestalts are in part the parameters of that finitude.

Source: Mitch Holifield, "*When the Legends Die*: A Point beyond Culture," in *Education*, Vol. 120, Issue 1, Fall 1999, pp. 93-98.

Adaptations

When the Legends Die was made into a film in 1972 by Twentieth Century Fox. The movie starred Frederick Forrest and Richard Widmark and was billed as a sensitive story about two friends (making reference to Thomas Black Bull's and Red Dillon's relationship.)

Topics for Further Study

Controversy surrounds contemporary rodeo shows. Research the history of rodeos up to current times, including all the pros and cons of this contentious topic, then organize a class discussion. Be prepared, being as objective as possible, to stimulate the dialogue with interesting and well-examined data and anecdotes.

Study the history of the Ute tribe. Then present your findings using graphs, maps, and transparencies. Cover a variety of topics, such as the tribe's loss of land, the spiritual and cultural rituals, and the effects of the U.S. government's attempts at assimilating these people to white society.

Research the contemporary topic of multiculturalism, with a strong focus on cultural assimilation. How have the techniques, the philosophies, and the effects changed since the beginning of the twentieth century? Subjects that you might want to research are bilingualism, the surge in the publication of multicultural literature, and current discussions of multiculturalism in the nation's public educational system.

Borland's *When the Legends Die* encompasses the story of a young man finding his way through the challenges of maturing from a dependent boy to a self-sufficient man. Write a short story about one of the contemporary challenges that a young boy or girl might face as she or he experiences her or his own rite of passage to adulthood. The story does not have to be fictionalized. It could be written as a memoir.

Research three or more of the state lottery systems that are in current use. Do an analysis of how the money that the states collect is used. What are the benefits of using a lottery? Which income bracket of the population most often supports the lottery? What other choices are available to states to create revenue? Conclude your paper with an examination of the effects of gambling caused by the lottery on the population.

Compare and Contrast

1800s: Cowboys show their skills at roping calves and riding wild horses during the large spring roundup of cattle out on the plains.

1900s: Cowboys follow a rodeo circuit across North America that includes over two thousand shows a year. Most performers belong to an organized group called the Cowboys Turtle Association (CTA).

Today: Cowboys have a large following of fans (estimated at over 13 million) who either watch them perform live at rodeo arenas across the United States and Canada or see them on weekend broadcasts on television.

1800s: The Ute Indians roam the San Juan Mountains in search of food and stop at the Pagosa (which is Ute for "healing waters") springs to cure themselves of the pains of rheumatism and other health problems.

1900s: The U.S. government sets up a fort near the Pagosa springs and a white settlement called Pagosa Springs is incorporated. Cattlemen and lumberjacks soon roam through the mountains.

Today: Tourism is the largest industry of Pagosa Springs. The small town of a little over

two thousand residents is the starting point for white-water rafting, fishing, and backcountry camping expeditions. Median income of its residents is $19,000. Median price of a home is a little less than $200,000.

1800s: Legalized gambling in the United States sees the emergence of government-sponsored lotteries to help finance local and national projects. However, due to many scandals, such as sponsors absconding with the money collected, gambling is outlawed in all but three states.

1900s: The Great Depression causes a resurgence of gambling. Looked at as a way to stimulate the economy, states rescind their antigambling laws. Capitalizing on a crackdown on illegal gambling, Nevada and New Jersey are the first to welcome gambling with the construction of gaming houses. State lotteries soon follow.

Today: To help combat the chronic poverty on many reservations, over one hundred Native American tribes build gambling casinos on their reservation land. Many states argue about how to tax the tribal gambling earnings, which some estimate to be between $2 and $8 billion a year.

What Do I Read Next?

Rising Voices: Writings of Young Native Americans (1992) is a collection of poems and essays written by young Native Americans about their identity, their families, the rituals that have been passed down to them, and the difficulties of their daily lives.

N. Scott Momaday is an award-winning and very respected Native American author. His book *House Made of Dawn* (1968) tells the story of a young man who feels lost and displaced in white America. The novel follows his journey through many difficult challenges, ending with his gaining some insights into his self-proclaimed identity.

Talking Leaves: Contemporary Native American Short Stories (1991) is a good place to find an introduction to many of the most celebrated contemporary Native American authors. Included are Louis Erdrich, Michael Dorris, N. Scott Momaday, James Welch, and many others.

A collection of myths and legends of various Native American cultures has been put together by Paula Gunn Allen in *Spider Woman's Granddaughters: Traditional Tales and Contemporary Writing by Native American Women* (1989). The collection includes tales that are both traditional and contemporary and focus on the lives of Native American women.

Lame Deer, Seeker of Visions (1972) tells the life story of John Fire Lame Deer, a traditional medicine man who was a respected elder of his Lakota tribe. The book is a must-read for those interested in exploring the philosophy and spiritual beliefs of the Lakota people. Many people outside of the Native American community have found this book helpful in their own spiritual quests, regardless of their culture.

James Welch is a talented writer who focuses on Native American culture. In his *Fools Crow* (1986), he tells the story of the effects of white encroachment on the Blackfoot tribe in Montana during the latter part of the nineteenth century. The main character of this story is a young man who chooses a spiritual path, eventually becoming a medicine man of his people.

Borland's *The Amulet* (1957) was written six years prior to his *When the Legends Die* and shares a similar Western tone. This story of young love is set on the plains of Missouri during the Civil War.

Borland is most famous for his collections of essays. Included in this genre are his books *The Enduring Pattern* (1959), *Sundial of the Seasons: A Selection of Outdoor Editorials from the "New York Times"* (1964), and *Borland Country* (1971). Borland, a self-taught naturalist, often writes about the environment and reflections of his life in the countryside. His essay writing has been described as Thoreau-like.

Further Study

Bass, Rick, *The Lost Grizzlies: A Search for Survivors in the Wilderness of Colorado*, Houghton Mifflin, 1997.

Rick Bass, a gifted writer of novels, short stories, and nature essays, tackles the mystery of the grizzly bears in the San Juan Mountains of Colorado. Many people continue to claim they have seen grizzlies in these mountains where the bears have been officially declared extinct. Through his lyrical prose, Bass recounts his adventures in an attempt to finally put the questions to rest.

Borland, Hal, *Country Editor's Boy*, Lippincott, 1970.

This book recounts Borland's life story as he matures into a young man. Borland tells the story by describing his relationships with his parents, friends, and neighbors.

— , *High, Wide and Lonesome*, Lippincott, 1956.

This is an autobiography about Borland's youth. It is told through Borland's constant vision of the landscape around him.

Brown, Dee, *Bury My Heart at Wounded Knee: An Indian History of the American West*, Holt, Rinehart & Winston, 1970.

This highly praised account of the Western expansion as witnessed by Native Americans is a powerful testimony to the fortitude of the native peoples of America. Brown covers such controversial and sorrowful topics as the Long Walk of the Navahos, the constant struggle and fight over the last herds of buffalo, and the founding of the Bureau of Indian Affairs.

Eisler, Kim Isaac, *Revenge of the Pequots: How a Small Native American Tribe Created the World's Most Profitable Casino*, Simon & Schuster, 2001.

Eisler tells the story of how the descendents of the Pequots, a small tribe in southern Connecticut, turned oppression into advantage by using the laws that the U.S. government had created to ensure their financial success, becoming the wealthiest Indian tribe in the history of North America. The irony of this story surrounds the fights that ensued when rights of the Pequots to claim themselves as an official tribe were challenged, something that no one bothered to argue until this tribe was about to reap the benefits of a profitable gambling casino.

Hirschfelder, Arlene, ed., *Native Heritage: Personal Accounts by Native Americans, 1790 to the Present*, Macmillan, 1995.

The book contains a collection of personal essays, written or told during two hundred years of transition in Native American culture. The stories focus on the effects of these

changes on Native American families, language, land, education, traditions, and spirituality.

Wroth, William, *Ute Indian Art and Culture: From Prehistory to the New Millennium*, Colorado Springs Fine Arts Center, 2001.

This is a beautiful collection of photographs and essays on the Ute culture, an often overlooked or totally ignored subject. Wroth, a former curator of the Colorado Springs Fine Arts Center, has brought together an assembly of old clothing, jewelry, and other artifacts in an attempt to tell the story, through pictures and words, of the history of these people.

Bibliography

Holifield, Mitch, "*When the Legends Die*: A Point beyond Culture," in *Education*, Vol. 120, No. 1, Fall 1999.

Wakeman, John, ed., *World Authors, 1950-1970*, H. W. Wilson, 1975.

BOOKRAGS

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Introduction

Purpose of the Book

The purpose of Novels for Students (NfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, NfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on □classic□ novels

frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of NfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of NfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of □classic□ novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members□educational professionals□ helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in NfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by NfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an □at-a-glance□ comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

NfS includes □The Informed Dialogue: Interacting with Literature,□ a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Novels for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the NfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the NfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Novels for Students

When writing papers, students who quote directly from any volume of Novels for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from NfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from NfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of NfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Novels for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of NfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Novels for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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