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servicing of the widest possible reading. Thus his ineptitude in attempting to place such information within the trendy and culturally totalizing abstractions of postmodernism is not just unfortunate but tragic. What is most striking in this respect is how avoidable it all was. Had Vizenor opted to employ the readily available and relevant framework of anticolonialist analysis developed a generation ago by theorists Frantz Fanon (*Black Skins, White Masks*) and Albert Memmi (*Colonizer and Colonized*), *Manifest Manners* might have lived up to its potential as a coherent and useful book. Instead, he chose to squander this prospect, indulging himself once again—as he has several times previously—in the glitzy pose of professional literati.

We are left with a paradox, an irony of the sort in which postmodernism delights. *Manifest Manners* is largely an empty husk, a miserably failed promise. Yet we can ill afford to ignore its relatively meager content. In that he may be said to have intentionally orchestrated this outcome, Gerald Vizenor himself should be seen as the very epitome of the type of trickster charlatan he claims to detest so vociferously. He is, by this standard, the most wretchedly postindian of us all.

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Native American Dance: Ceremonies and Social Traditions. Edited by Charlotte Heth. Washington, D.C.: National Museum of the American Indian, Smithsonian Institution, 1992. 183 pages. \$45.00 cloth; \$29.95 paper.

Singing, dancing, and drumming are as ancient as creation itself. Among Native Americans, the sacred texts are replete with stories of song, movement, and music that wove the creation into being. In the ancient traditions, birds sang life into motion or joined a chorus that set life's course with movement. Plant and animal people first danced upon the earth, establishing movements, styles, and tempos that are still alive. Dance is one of the oldest art forms in the Americas, as native to this land as song and music, and intimately tied to both. All three art forms are closely linked to each other, manifesting themselves in many ways among diverse American Indian tribes and bands throughout the Ameri-

cas. In a very real sense, dance put the world into motion. Song and music keep the motion alive. Thus, dance is an act of creation within the Native American world, so it is fitting that the first publication of the National Museum of the American Indian focuses on dance. Through *Native American Dance: Ceremonies and Social Traditions*, the museum has brought to life an original volume and set its publication program into motion.

The words, photographs, and illustrations dance off the pages of this beautiful, tightly written, and well-organized book. It is skillfully edited by Charlotte Heth, a well-known Native American scholar who has devoted her life to research, teaching, and contributing to the field of ethnomusicology. Her expertise as a writer and editor is apparent throughout the book. Heth introduces the volume, providing insights and details about dance that will enlighten and enchant readers. Most important, she argues that dance survived the American holocaust and the attempts by the United States government to ban the Sun Dance, the Ghost Dance, and other ceremonials and socials common to native peoples. Indeed, she argues that "American Indian dance exists everywhere in America and in every venue, from the most traditional and private spaces to those most public and accessible." She argues that, every day, thousands of dancers perform their dances, "not to satisfy paying audiences or patrons, but to assure the continuation of ancient lifeways, to honor deities and each other, to associate with friends and kin, and to affirm their Indian identities." Music and dance among Native Americans is vital and alive, an ever-growing circle of tradition that has a life all its own, not inhibited by boundaries. Traditional dances are often communal, offering little individual freedom of expression, and are "not particularly acrobatic in terms of leaps, but somewhat restrained, with dancers staying close to the earth."

American Indian dance often features circular dance spaces, and many dances move around a circle in one direction or the other. This is the case with the round dance, the owl dance, and others, generally offered at powwows. However, some dances, like some Hopi socials, move in lines, forward and backward, while other dances, like the Washat, are performed in place. Most dances are accompanied by songs and music. Instruments used by Native Americans include far more than drums; American Indian musicians play flutes, whistles, rattles, and bells. Apache musicians also employ fiddles and bows, while their neighbors, the Tohono O'Odham, use the accordion—an instrument intro-

duced to the Southwest by European missionaries—during their Waila celebrations. Heth argues that Native American dance, song, and music are dynamic and organic, not frozen in time like an immutable dogma. She points out that, over the years of white contact, Indians have adopted elements of nonnative art forms into their own culture, and new songs, ceremonies, and dances have been added to those that are native, creating something new and enriching to the traditional culture. For example, in 1991, the Kiowa composed a new song and performed a new dance as a result of Operation Desert Storm, and Indians throughout the United States honored veterans of that conflict at powwows. “The value of this music and dance to the peoples who created them,” Heth maintains, “cannot be overestimated.” Native American dance is truly part of creation, a continuum that ties the past to the future. “Native peoples’ relationships to their creators, their fellow humans, and to nature is what American Indian dance really celebrates.”

Heth’s book is a celebration of this tradition. It is presented in eight segments, focusing on the dances of the Haudenosaunee, White Mountain Apache, Tewa, Southern Plains, Northern Plains, Alaska Native, and on modern dances. The book also offers an extensive segment on the dances of Native Americans in Mexico and Bolivia, a wonderful addition to the literature that concentrates heavily on native peoples north of the Rio Grande. Ron La France and Leslie Logan present an excellent discussion of dances inside the Iroquois longhouse, with an emphasis on the participants and such head people as House Keepers, head singers, and lead dancers. Nancy Rosoff and Olivia Cadaval focus on the dances, music, and clothing of the Zapotec, Maya, and Aymara of Latin America. Masking, a tradition in these diverse communities, is one of many aspects of dance explored by these two scholars. Cecile Ganteaume examines the Sunrise Dance of the White Mountain Apache, perhaps the most important ceremony because of its relationship with Changing Woman and the rites of passage of Apache women. This section of the book is enriched with the writings of Apache elder Edgar Perry, who shares the origin story of the *Gaans*, or Crown Dancers. Jill Sweet, Rina Swentzell, and Dave Warren present words, stories, and images of *shadheh*, or Tewa dance—ceremonies that honor spirit people such as clouds, rain, mountains, trees, birds, and deer. Thomas Kavanagh, William Meadows, and Gus Palmer, Sr., detail many aspects of the Southern Plains traditions, including the Kiowa

Black Legs, which was revived in 1958 by Palmer to honor his brother who had died in World War II. Dances of the Northern Plains are offered by Lynn Huenenann, a well-known ethnomusicologist, singer, and drummer. Huenenann's essay is enriched by the works of Arthur Amiotte and Fred Nahwooksy. All of these authors deal with the Sun Dance, a central ceremony on the Northern Plains, but they also discuss dances commonly performed at powwows. Maria Williams provides an exciting section on dances performed by Alaska Natives, a moving addition to a rich collection. The final chapter, which deals with contemporary Native American dance, is written by Rosalie M. Jones. Rayna Green contributes to the success of this segment of the book by offering an insightful essay on the Cherokee Stamp Dance. All of the chapters are works of art. *Native American Dance* is must reading for anyone interested in the First Nations of this land.

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Ohitika Woman. By Mary Brave Bird, with Richard Erdoes. New York: Grove Press, 1993. 274 pages. \$19.95 cloth.

If ever there was convincing reason why native people should be telling their own stories without white go-betweens, *Ohitika Woman* by Mary (Moore) Brave Bird with Richard Erdoes provides such reasoning. This is a sequel to *Lakota Woman* (Grove Press, 1990), the first collaborative effort between Erdoes and Mary Moore, then Crow Dog, now Brave Bird. *Ohitika Woman* vies to become yet another book for the well-worn tradition of works for scholarly discourse and research.

One need only witness the utilitarian ways in which John Neihardt's *Black Elk Speaks*, an "autobiography" of Nicholas Black Elk (University of Nebraska Press, 1932) has accommodated academe to recognize the reasoning behind a collaborative authorship of Indian autobiography. After *Black Elk Speaks*, much subsequent scholarly research was devoted to flesh out the "real" story, as in Joseph Epes Brown's *The Sacred Pipe* (University of Oklahoma, 1953) and, later, Raymond J. DeMallie's *The Sixth Grandfather* (University of Nebraska Press, 1984). These later