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ature: an *Anthology* (1979) is an unremarkable and inoffensive collection in most respects. But consider the way editor Alan Velie defines "traditional" (read "oral") literature: "the traditional literature was composed in an Indian language for an Indian audience at a time when the tribal cultures were intact and contact with whites was minimal." Please note the past tense. Malotki's collection of Hopi tales is important because it demonstrates to "specialists in Native American literature" like Professor Velie that native American oral literature continues to exist somewhere outside libraries. In the same way as we look back from this collection to the early work of Natalie Curtis four generations ago, we should note that Hopi fields are still producing a rich harvest and that night has still not fallen on what may be the longest desert sunset on record.

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**The Sacred: Ways of Knowledge, Sources of Life.** By Peggy V. Beck and A. L. Walters. Tsaiile, Navajo Nation, AZ: Navajo Community College Press, 1977. 369 p. \$9.00.

*The Sacred: Ways of Knowledge, Sources of Life* is an ambitious project which promises much but is disappointing. The goal of providing information about Indian sacred practices and beliefs is worthwhile since they are frequently misunderstood. And, while a number of such texts already exist, the method of obtaining the information directly from informants rather than from other texts was an excellent plan. However, some problems exist in this compilation which make it much less valuable than it might have been.

Pictures provide interest as well as information and are useful in relieving the monotony of a page of print. The pictures used in *The Sacred* are especially interesting because of their historical value. Many of them are reproductions of pictures in the Smithsonian Institution; the Museum of the American Indian, the Heye Foundation; other museums; and private collections. Some of these have not been frequently reproduced and thus provide an enriching visual experience. However, the vast majority of the pictures used are historical rather than contemporary. Most of them are from the nineteenth and early twentieth centuries. This leaves the unfortunate impression that the religious practices being described are things of the past. Some contemporary photographs of participants in current ceremonies would present a more accurate account of Indian religions as continuing and living traditions.

The original art work is good. It is traditional in its two dimensional format with strong, simple lines and no landscape or background. The symbols used, while traditional, were carefully selected and are provocative. They encourage the viewer to continue reading the text to discover their significances. The original art work distinctly enhances the printed pages.

A major problem with *The Sacred* is that the intended audience is not clearly established. If the book is intended as a text for high school students it may be more readily acceptable. As a text for university students or for scholarly research, it is inadequate. Several problems exist for a more sophisticated reading audience, and I will examine them in some detail.

The arrangement of a "Reference Section" after the text is good. Much research has obviously gone into the text and into this section. Unfortunately, it is not arranged in the most helpful or informative way. The "Suggested Additional Readings" at the end of each chapter are well intended although their relationship to the chapter is not always clear. Having read a number of the additional readings suggested, I am not always sure why they were placed where they are. It would have been much more useful if all of the listings were annotated so that the reader could know immediately what specific or more detailed information would be provided by reading them. Naming specific noteworthy chapter titles within the other texts would be useful also. As it is, the listings seem to be very general in nature and the reader is puzzled as to whether it is important to read other entire books, and if not, which particular chapters are important to the discussion.

The "Index" is well done and lists and crosslists topics, tribes, authors, and informants. The "Glossary" is really of little use. For the average reader, the terms are familiar and in common use. The definitions of terms were apparently taken directly from the *American Heritage Dictionary* and *Webster's Seventh New Collegiate Dictionary*. Any reader who is puzzled by terms such as "aristocracy, bass, colonize, divine, kin, morals," etc., could as easily look them up in any dictionary as he could look them up in the "Glossary." The word choices included in this section are poor. Instead, a glossary of unfamiliar, esoteric, or tribal terms used in the text would have been useful.

The "Bibliography" is very limited in scope. There are some obvious omissions such as *The World's Rim*, Hartley Alexander; *The Sacred Pipe*, Black Elk; *The Soul of the Indian*, Charles A. Eastman; *American Indian Religions*, John M. Hurdy; *Pueblo Gods and Myths*, Hamilton Tyler; *Red Man's Religion*, Ruth Underhill; and *Masked Gods*, Frank Waters, to name only a very few. Again, an annotated listing would be

much more useful. The section should either be expanded to include the listings at the end of each chapter or omitted. Someone looking for references must look at each chapter's "Suggested Additional Readings" and then consult the "Bibliography." They should be together.

One section which is useful is the "Films and Filmstrips" listings and the "Guide" which briefly describes the films. It would be well to have the appropriate level of the viewing audience listed also. The "Addresses of Distributors" is also helpful and time saving. These kinds of information are less readily available.

The printing of special words in italics often with footnotes of explanation or definition is overdone. For very unusual words, words used in a special sense, or for foreign terms this is standard practice, but for terms such as "primitive (p. 9), responsibility (p. 63), world view (p. 5), balance and imbalance (p. 105)," etc., this is totally unnecessary and distracting.

A most distressing aspect of the text for the average reader is the format. The use of two printed columns separated by a wide, white gutter is unpleasant. A smaller page with print going across the entire page would have been more attractive. Serif print would have made a page more easily read. The typography is poor.

The greatest criticism is in the excessive number and length of quotations. This text is essentially a "scissors and paste" job. Very lengthy quotations are spliced together with brief paragraphs of discussion or explanation. For example, Chapter II, pages 37-47, contains fifteen lengthy quotes. This is an average of one and one-half lengthy quotes per page! In chapter five, several quotations are longer than an entire column and at least three are longer than two columns, an entire page! Such entries would be more appropriate in an anthology where they would stand alone and be self-explanatory. There is very little new information provided in the text; these topics are treated extensively elsewhere. The major contribution of *The Sacred* is the pulling together of quotations from various sources which support the concepts generally understood about Indian religions. Again, an anthology divided into chapters with a brief introduction to each would seem more appropriate.

The intentions are admirable in this text, but it falls unfortunately short of the reader's expectations. It would be appropriate for an introductory text for junior high school or some high school classes, but lacks the sophistication in usage of language and treatment of subject to be a scholarly contribution.

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