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Author
Donohue, Betty Booth

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Breslaw's reconstruction of the life of Tituba offers unique insight into the mental world of an American Indian slave. Earlier studies of the history of Indian slavery such as Almon Lauber's *Indian Slavery in Colonial Times within the Present Limits of the United States* (1913) and Barbara Olexer's *The Enslavement of Indians* (1982) show little concern with Native American perspectives, focusing almost exclusively on Euro-Americans' wars of enslavement against Native Americans and the formulation of policies regarding the management of Indian slaves. In this biography, Breslaw accomplishes on a microcosmic level what needs to be attempted on a grander scale—a history of Native American slavery that examines how American Indian slaves perceived their circumstances and how these perceptions shaped their interactions with members of their communities.

Michael Lincoln Fickes
University of California, Los Angeles

Tribal Secrets: Recovering American Indian Intellectual Traditions. By Robert Allen Warrior. Minneapolis: University of Minnesota Press, 1994. $42.95 cloth; $16.95 paper.

Robert Warrior's *Tribal Secrets: Recovering American Indian Intellectual Traditions* compares the works of John Joseph Mathews (Osage) and Vine Deloria (Sioux). Warrior historicizes these two thinkers into a time frame he designates "American Indian Intellectual Traditions from 1890 to 1990." He demonstrates how representative thinkers of this one-hundred-year period move from assimilationist to activist positions, and he locates his subjects within this paradigm, placing Mathews in a middle position and Deloria towards the activist. Warrior limits his prototypical choices from this period to published American Indian writers, since their works are more readily accessible.

Tribal Secrets both succeeds and fails. Parts of it offer brilliant insights, yet other sections present confusing overstatements and distortions because Warrior tries to cover far too much ground. Had he limited his discussion to an in-depth critical analysis of the works of Mathews and Deloria, this work would have been superb. Warrior is especially astute in reading Mathews, and he is quite right in asserting that Mathews needs more attention than he is presently receiving. Warrior's assessment that issues of land and community dominate the

works of both men would have been a good ordering principle for a discussion within the larger intellectual tradition, but in his effort to contextualize Mathews and Deloria in terms of American history, Indian political movements, university curricula, and Native sociology, Warrior lost his subject.

Several of Warrior's judgments, based upon misconceptions and generalizations, are flawed. For instance, he states that "few works by American Indians reveal a nuanced relationship either to ... contemporary [academic discourse] or to the generational history of American Indian intellectual production." This misconception overlooks an intellectual vein extending from Massasoit to Samson Occom to John Rollin Ridge to Charles Eastman to Luther Standing Bear to Carl Sweezy to John Joseph Mathews to Rennard Strickland. That pronouncement also fails to take into consideration Will Roger's debts to Alexander Posey and Sherman Alexie's oral presentations which resemble the monologues of Will Rogers. In addition, the assessment fails to consider the admitted influence of Alex Posey on Amos Jumper and Louis Oliver, just as it certainly disregards the allusions of Gerald Vizenor in *Darkness in St. Louis Bearheart* to N. Scott Momaday's *House Made of Dawn* and James Welch's *Winter in the Blood*. This declaration also disregards Louise Erdrich's affinities to Welch and Leslie Silko as well as Louis Owen's *Bone Game* which spoofs incidents in nearly all of the above.

Warrior's "proof" of this judgment rests on Greg Sarris' (Pomo) *Keeping Slug Woman Alive: A Holistic Approach to American Indian Texts*, a work that does include Indian as well as non-Indian thinkers in its citations. But the assessment that the Sarris work neglects American Indian intellectuals overlooks Sarris' in-depth coverage of the intellectual activities of Indian women like Mabel McKay, Essie Parrish, and Paula Gunn Allen, all powerful women-who-know-things; furthermore, the judgment implies that women, either published or unpublished, are not part of the American Indian intellectual tradition. Since *Slug Woman* considers non-Native thinkers as well as Indians, it fulfills both elements of Warrior's requirement. It does not serve as an example to the contrary.

Tribal Secrets neglects to mention that there was a fully developed intellectual tradition which included literary, philosophical, military, and societal components in place in America at contact. Warrior's mention of only the published aspects of this tradition undercuts its profundity and its currency by implying

that this tradition needs to be "recovered." The Native intellectual tradition has never gone away or been lost; it just hasn't been discussed much in academic circles. Similarly, Warrior characterizes American Indian literature as "oppositional," but American Indian literature is American literature regardless of present perceptions that are simply more current than accurate. "Oppositional" is hardly the word for an intellectual tradition characterized by a metaphysical complexity and profundity that confounds European exegesis. As cases in point, Warrior's reading of the Sioux Charles Eastman and Gertrude Bonnin overlooks the subtext of resistance present in both writers' works and focuses primarily upon the assimilationist remarks obvious in their diegetic narratives. Such reading falls short of his desired "mature Native cultural and literary criticism."

Warrior ties some of the visible manifestations of the American Indian intellectual tradition to events in Indian sociopolitical history and to the rise of American Indian studies programs in various universities across the country. He perceives a close correlation between the inception and proliferation of university American Indian studies programs and an increased output of works published by American Indians. The relation between these two movements may not be one of causality, but may instead be a manifestation of long-standing political and intellectual traditions that have existed for centuries and surfaced for reasons of political change and English language acquisition, not academic curricula. The impulse to credit the American Indian intellectual tradition for consolidating political power in the academy by uniting a "motley collection of Native poets, novelists, social critics, academicians, [and] radical political activists" may be neither a characteristic nor a conceivable function of the American Indian intellectual tradition. For that matter, any collection of poets, novelists, social critics, academicians, and political activists is motley, and that condition is the desired norm.

Warrior's overview of American Indian intellectual history gives the impression that the American Indian intellectual tradition is fairly modern, is somehow tied to publishing in English, and, in its early days, is very Uncle Tom Tom in tone. This implication is surely the result of using non-Indian methods, periodization, and political events to describe a system of thought that is independent of these considerations.

Despite this book's flaws, *Tribal Secrets* is quite perceptive, courageous, and thought-provoking. Warrior reminds us of an

ancient tradition that needs elucidation and issues that need intellectual engagement. In fact, *Tribal Secrets* should be considered in terms consonant with the American Indian intellectual tradition. These terms indicate that all opinions should be heard, what is good should be well taken, and what is not useful, ignored. This review itself is the contrivance of a non-Indian tradition and should be regarded as such.

Tribal Secrets has a place on any bookshelf. For novices in the field, Warrior's summary of Indian organizations and political movements begun during the last one hundred years is excellent. His overview of literary interpretative trends for American Indian literature is quite helpful. Warrior's discussion of the works of Mathews and Deloria reminds us that tradition is an ongoing process as well as a prescribed activity, and American Indian intellectual activity is rooted in the world of experience. Warrior's contention that "Deloria and Mathews provide ideal subjects for working against the grain of contemporary discourse" should be a guiding principle for Indian studies. Indian studies programs should look first to Indian thinkers for direction. The benefits of engaging Marx or the French theorists in American Indian literary studies are, at best, problematic. Occupation with Warrior's pet issues of "economics, social class, gender, and sexual orientation" is similarly questionable. Matters of gender orientation are not hot items on the powwow circuit, with Indian boards of education, or with the old men on the courthouse lawn in Tahlequah. How gender definition is pertinent to Mathews or Deloria is also indeterminate; however, defining intellectual freedom as sovereignty opens the door to a fuller comprehension of an overlooked dimension of American thought.

Tribal Secrets, with its myriad subjects, dazes us. Somehow all the circling around so many issues leaves us with the impression that Warrior got us, the reading war party, all painted up but with nowhere to go. Instead of leading us in a direct attack on Mathews and Deloria, Warrior led us in retreat, winding through a blackjack maze of histories of American Indians, the National Congress of American Indians, and the National Indian Youth Council. Mathew's and Deloria's lodge poles are heavily adorned with publication scalps, so we should "attack" their camps and learn from these writers, not lose our way in the dry thickets of topics presently more engrossing to the Modern Language Association than to Indians, intellectual or non-intellectual.

Forget retreat. Let the Indian attack parties continue. American Indian intellectuals have been in retreat for four hundred years. Loosely paraphrasing Warrior's citation from Deloria, "Yes, it is a good day to die," so let's talk straight to the point, and let the bastards know we've thought something. Don't dazzle them with histories, intellectual or otherwise; go directly for their jugulars, *but not until you can see the whites of their eyes.*

Betty Booth Donohue
University of California, Los Angeles

Where There Is No Name for Art: The Art of Tewa Pueblo Children. Subtitled Art and Voices of the Children of Santa Clara, San Ildefonso, San Juan, Pojoaque and Nambe Pueblos. By Bruce Hucko. Santa Fe: SAR Press and University of Washington Press, 1996. 119 pages. $20.00 paper.

The Pueblo children who collaborated with Bruce Hucko to produce *Where There Is No Name for Art, The Art of Tewa Pueblo Children* are extraordinarily creative and yet ordinary members of the Tewa Pueblo communities. With gentleness and sensitivity Bruce Hucko photographs and describes his work with these young people from Northern New Mexico. The energy and spirit of these children emerge through and in-between Hucko's words. They talk about themselves as "real people," as "regular kids," yet as "special" also.

One child emphatically states, "We live the same as you do. We dress the same as you do. We're the same as you. We're just regular kids!" But then a couple of other girls literally sing, "And we're not just anybody. We're special" (p. 113). Throughout the book we know that the everyday activities of these Pueblo children include television, computers, Nintendo, bicycles, and cars. But we also see them participating in the unique ceremonial life of the community. We listen to their words about the significance of these community activities. One young girl talks of the dancers being corn plants: "I keep thinking that dancers are corn and they grow. The song sings to the corn. I think maybe the song talks to the corn, saying, 'Will you grow?'" (p. 97). We are given an unusual opportunity to view human beings living life and creating "works of art" expressive of the complexity of their lives.

The artwork is inspiring and breathtaking in its vitality and spontaneity. Obviously, Hucko trusts in the creative capability