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Addressing these dual and often dueling historical and critical performance traditions—Native and Western—is both the strength and at times a weakness of the book. On the one hand, Murphy draws heavily on interviews with Native choreographers, the dances, and Native critical studies, especially in part 3, and goes to great lengths to reposition Native dance away from mainstream dance criticism and scholarship. On the other hand, more than half the book locates Native dance within larger US and Canadian federal policies and American modern dance histories. Given the strength of Murphy's theoretical perspective and interview materials, I would have welcomed more analysis of Native American dance history and performance on its own terms. This is a minor quibble from a reviewer who wanted to see part 3 continue for many more pages.

Overall, *The People Have Never Stopped Dancing* celebrates the power, artistry, spirituality, and agency of Native American dance. The book also opens major transformative spaces in dance studies. I believe it belongs on the bookshelf of all readers interested in Native performing arts and transformative studies.

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**Sacred Claims: Repatriation and Living Tradition.** By Greg Johnson. Charlottesville: University of Virginia Press, 2007. 224 pages. \$55.00 cloth; \$19.50 paper.

This book focuses on the 1990 Native American Graves Protection and Repatriation Act (NAGPRA) and the means through which Native Americans and indigenous Hawaiians seek repatriation of the bones of ancestors and other sacred objects that are part of their cultural patrimony. Johnson's primary interest is in exploring the religious discourses that Native Americans and indigenous Hawaiians have used to address their claims. In doing so, he argues that living tradition is not found in sacred artifacts but is located in the struggles that indigenous peoples wage over the meaning of such artifacts.

The book provides a wealth of information about the history of NAGPRA and the struggles around repatriation that have ensued during the years since 1990. The author also demonstrates a tremendous breadth of knowledge about the intricacies of each claim, and the contradictory processes that Native groups face. For example, to challenge the scientific paradigm that views ancient bones primarily as sites for research and ancient artifacts solely for their economic value, indigenous peoples are required to highlight the sacred and traditional importance of these skeletal remains and artifacts. This requires them to present themselves at NAGPRA as "authentic" representatives of spiritual traditions. A crucial issue, where authenticity is equated with neutrality, is that regardless of the importance of repatriation to their communities, they cannot appear to be too influenced by political concerns or outcomes, at the risk of undercutting, or "profaning," their claims to authenticity. Another quandary relates to the reality that although modern

liberal thought and nation-state jurisprudence concerns itself with individuals, rather than groups, and eschews matters of religion or tradition as the antithesis of modernity, NAGPRA requires the claimants to focus on collective rights, rather than those of individuals, and to argue their claims on the basis of religion, rather than reason. Because of this, rather than risk alienating themselves from the very bodies that are evaluating their claims, Native peoples must also strive to address their struggles in terms of universality and basic human rights. The balancing acts that must ensue are analyzed carefully and thoughtfully.

A central part of the book is a well-crafted argument that tradition must be understood as something that is lived in the present, that is always in flux, and in which one should not seek religious “truths” as a function of stable collective identities, but rather, that religious claims are bridges and boundaries employed in the articulation and crafting of identities. Because of this, according to Johnson, one should not seek the “one true” voice of tradition but must be attuned to a cacophony of voices. Furthermore, when the “true” voice of tradition is no longer sought, then quests for authenticity are also abandoned in favor of understanding how processes of authentication and authorization take place.

*Sacred Claims* therefore represents a series of rational arguments in defense of “tradition,” particularly in places where its meanings are hotly contested by Native people. In some venues, this is profoundly valuable. To have rational arguments that defend the intense struggles that Native peoples engage in regarding the meaning of tradition in many communities is to have an invaluable tool in legal contexts. At present, rationality is generally used to decry traditional spirituality as “inauthentic,” particularly in contexts where Native peoples struggle with contradictory claims about tradition from different locations. Too often, an inability by outsiders to locate the “authentic” voice of tradition leads to charges that spiritual claims are simply political posturing. This book provides valuable arguments for non-Native authority figures who, all too often, still have the power to make decisions regarding what is and is not “authentically” traditional in Native life. For members of the legislature, the judiciary, and other authority figures who constantly reject the notion that Native people can engage with modernity and still be “traditional,” Johnson’s arguments provide a way that traditional spirituality can be rationally understood by outsiders in ways that still champion Native rights.

Yet this strength—sorely needed in legal contexts—is also in many ways the book’s most profound weakness. By definition, finding ways to “explain,” rationally, conflicts in tradition means engaging in a desacralized worldview whereby rationality “explains” spirituality. This is particularly important in the methodological approach that Johnson uses. Although he suggests that tradition is not a set of objects but is the spirit of the people who seek to animate those objects in the present, what he ends up analyzing are sacred claims as performances. He argues strongly that these “performances” are central to how tradition is being reclaimed and recast; however, to write about spirituality as performance is to desacralize it—particularly as there are no voices from Native traditional people to accompany these analyses.

This is most apparent when he describes the actions of Native Hawaiians taking part in the thirteenth meeting of the NAGPRA review committee, addressing the repatriation of a *ki'i* figure. In speaking of the collective prayers of the Hawaiians at the start of the session, he argues against dismissing their prayers as “empty gesturing,” suggesting that the prayers be seen as a performance that encapsulated exactly what their subsequent presentations would claim (97). He describes one individual’s prayers as “masterful weavings of ancient sources and contemporary resourcefulness” (100). In general, he has high praise for the oratorical skills of the Hawaiians—describing one person’s presentation as “swirling language creat[ing] a vortex . . . wherein spirits, wars, the land, and time itself become vertiginously compressed, held together by the centrifugal force of metaphors” (106). Through his language, it is apparent that he has a profound respect for the skills of each of these traditional practitioners. Yet to analyze prayers as performance leaves no place for the sacred to exist.

Another jarring note is the manner in which he analyzes contemporary presentations, against what is “known” (by non-Native anthropologists) about the past traditions of the peoples he focuses on, and finds “inconsistencies.” To engage in such discussions without entering into any dialogues with Native peoples, about his theories or about the relationship between spirituality and rationality, is inconceivable. Many of the “performances” he writes about are prayers by peoples who also possessed advanced academic degrees. To dialogue with them about their views of his theories would have immeasurably enriched the book, in that it would have interspersed rational arguments about tradition with perspectives on tradition and rationality by Native traditional people.

We are left with a sense that only rationality is unbiased enough to make truth claims about indigenous tradition, and that the claims of traditional people are inherently partial and biased. There is little difference in this perspective than that of the opponents of Native claims in the NAGPRA committee hearings—the archaeologists and museum officials who state that by repatriating certain artifacts and, particularly, ancient bones a heritage will be “lost to mankind” (thereby situating Native peoples outside of modernity).

Because he has not entered into any dialogues with traditional people about his theories, he shows little awareness that many of the divisions that he refers to in communities are created precisely because of NAGPRA’s requirement that spokespersons within repatriation struggles must demonstrate authoritative “ownership” of spiritual traditions. This represents a deforming process, leading to struggles over leadership that are only heightened by the divisions that the return of artifacts inevitably brings within communities, intensifying struggles over who will decide what will be done with these items.

He also shows little understanding about the source of these divisions—for example, how the imposition of Christianity at precisely the time that sacred artifacts were lost has meant that inevitably the return of artifacts stirs up profound divisions within communities, which are extremely painful for those affected, dividing families and rupturing friendships. Another legacy of such wholesale looting of Native artifacts by museums precisely when

communities faced other massive losses—relocations, the loss of their children, the suppression of their languages, to name but a few—has been the divisions manifested in many communities as to whether objects should be utilized as they were originally intended or should simply be kept in museums so future generations can “learn about who we were.” These struggles around the directions in which the evolution of “tradition” will take are responses to profound loss.

Johnson’s beliefs that such divisions should be seen as signs of a vigorous reawakening of lived tradition are important; they would have been much more grounded and enriched had he worked in dialogue with the various communities he referenced in order to see such divisions from the inside.

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**Salish Myths and Legends: One People’s Stories.** Edited by M. Terry Thompson and Steven M. Egesdal. Lincoln: University of Nebraska Press. 592 pages. \$28.95 paper.

*Salish Myths and Legends: One People’s Stories* is a welcome addition to a growing corpus of English-language translations and English-language versions of indigenous people’s verbal art and narrative traditions. The book is composed of forty-eight selections with the narrators recognized and with an introduction by, for the most part, a linguist or anthropologist familiar with the verbal tradition and with the language. The selections are then divided into twelve largely heuristic sections. The book’s goal is to present a broad sampling of verbal genres from as wide a cross-section of Salishan groups as possible. There is a general ethnopoetic sensibility to a number of the translations and presentations. This can be seen in the fact that early promoters of ethnopoetics, Dell Hymes (six selections) and the late M. Dale Kinkade (three selections), have a prominent place in the book. Not all the editors are non-Salish scholars; Lushootseed teacher and storyteller, Vi Taqwǝblu Hilbert, for example, is responsible for three selections (either as storyteller or editor).

As M. Terry Thompson and Steven M. Egesdal note in their highly readable introduction, the book contains samplings from twenty-two of the twenty-three known Salishan languages and “some language groups have selections from more than one dialect” (xxxviii). What is more, “some selections were originally conceived in English” (xxiii). The book then combines translations of Salish-language original verbal genres with English-language originals composed by Salish people. This is an important point; when myths are told today, they are often told in Native-influenced English, and documenting such narrative and poetic traditions is also an important goal. That is, it is important to document the Salish-language originals and the English-language originals. As Thompson and Egesdal astutely note, “Salishan languages largely have devolved into something akin to museum artifacts—objects for preservation, not perpetuation—whose linguistic destiny often