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the components: nondiscrete hierarchy (in pause phrasing), discrete hierarchy (in prosodic phrasing and syntactic constituency), and numerically constrained hierarchy (in form-content parallelism in the narrative, and in a variety of components in the song)" (214). This is linguistics with a vengeance. "Do you picture it," a Zuni informant once asked Tedlock, "or do you just write it down?"

All discourse about the poetics of translation narrows to one cutting edge, regardless of the alleged accuracy of transliteration or structured depth into the "other": Does the verse work in its renewed form? If it doesn't, the translation has sidetracked its original into limbo. And how might the neglected condition of native texts be improved? Every social scientist who aspires to translate "poetry" might seriously study contemporary verse, try writing some in a workshop, and read gifted poets and translators working in American English this century (for example, Ezra Pound on the classics, W. S. Merwin on the moderns, Stephen Mitchell on Rilke). It helps to listen between the lines for the overtones that truly distinguish poetry. "Let each sing the panaceaic virtues of his verses," Anthony Mattina says in *Recovering the Word* (sequel anthology to Brian Swann's *Smoothing the Ground*, big collections to frame *Native American Discourse*), "but object when either appoints himself guardian of the texts . . . the worthiest texts will require the least architectural support."

*Aren tua:: = i = ll' nang::qerr:-lun'.*

[My, well now that's it, it's over.]

—Central Alaskan Yupik tale (232).

*Kenneth Lincoln*

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**Southwest Indian Drypainting.** By Leland C. Wyman. Albuquerque: University of New Mexico Press, 1983. 343 pages. \$55.00 Cloth.

Anthropology seems to have finally found a reason for its existence besides cross-cultural analytical comparisons and vivisectionist philosophy, at least that seems to be the way the turf looks

after a century of negative "objective" scientific conjecture. This interesting book is of the nature of Bill Holm's *Northwest Coast Indian Art: An Analysis of Form* (1965), Hilary Stewart's *Looking at Indian Art of the Northwest Coast* (1979), Mary E. (Beth) Southcott's *The Sound of the Drum: The Sacred Art of the Anishnabe* (1984) and Doreen Jensen's *Robes of Power: Totem Poles On Cloth*, although *Robes of Power* has more immediate aboriginal cultural integrity than the anthropological works cited if only because the style, content and direction of the book was all written and directed by Ms. Jensen who is Gitskan from Kispiox, British Columbia.

*Southwest Indian Drypainting* leaves no room for doubt as to the intentions of the author, which is honorable and straightforward. While the scientific origins of the Navajo and their sandpaintings are discussed in some detail, the decision as to who they are and where they ultimately came from is finally admitted to be found in the illusive origins of the sandpaintings, ". . . the real beginning of these sand paintings are shrouded in a mysterious past." (Tanner page 36) This is a plus for the author's wisdom and a definite step forward in helping the world acquire a healthy respect for the Native, in this case Navajo, perspective. The better known term sandpainting is subservient to the overall designation *drypainting*, which is Mr. Wyman's way of letting us know that other forms of "sandpaintings" exist in other cultures of the world and are not wholly restricted or found only amongst the Navajo. The Apaches, Pueblos, Papago, Southern California Indians, people in India, Tibet and Nepal, Australia, Mexico, Japan and many other world cultures have this interesting feature of religious art, some totally, others partially, embedded in their existential world concept.

The first half of the book is used to explore the intricate context of Navajo cosmology, meticulously illustrated and written about in a way which the student and laymen can find very helpful in bringing about a general objective understanding, for instance, of the Shootingway Ceremony, or the Hailway, Plumeway, Big Starway and other ceremonials Navajo's use in healing everything from frostbite to paralysis to incest. Detailed graphs of collections, color photographs and historical antecedents of contemporary sandpaintings are examined. Explanations of symbols and serious collections of sandpainting are dutifully documented, such as those found at the Arizona State Museum, which has 47

items largely made by Laura A. Armer; the Oakes Collection; the Walcott Collection; the Bush Collection, to name a few of those listed.

The total concept which a reader finally gets from all of this information, and which is perhaps unintended by the author, is that Western Society's social science gendarmes not only have the capacity, but actively pursues the activity of collecting entire cultures! Scholars have put an approximate number on the known pieces of Northwest Coast sculptures in world collections, for instance (at 45,000?), and now they are in close pursuit with the Navajo. The way these academics sum up a culture is truly frightening! "Who needs the 1988 Indian with so much 'ethnographic present' material at hand?", they seem to be saying.

This all makes interesting and necessary study, of course, but we still must ask ourselves, "What will be the ultimate outcome of the adversarial relationship between Western Social Sciences and contemporary Native peoples?" *Southwest Drypainting* is clearly a welcome addition to the literature and our understanding of the concept of sandpainting. Navajos themselves may even find it useful, but as a young British Columbia Gitskan-Carrier art student said of Bill Holm's labor of love, *North West Coast Indian Art: Form and Tradition*, "After all is said and done there is more to Northwest Coast Indian culture than bare art form and design. The eternal process of life gives rise to the tradition through form which must respect that eternal process. Form and design alone cannot exist without the organic living process and tradition, and that is something anthropology can never subjectively and objectively enter into and actively partake of simultaneously, although many have tried." To give another example: Gloria Cranmer Webster, who is herself a Northwest Coast Indian, said: "The Indian world is divided up into the readers and the shakers! Those who "read" the form and design of Northwest Coast rattles are the anthropologists, museum curators, art historians, archeologists, and art critics, and those who "shake" the rattles, are the Indians who carve and initiate the rattles into the reality of Northwest Coast society through song and dance, and gifts given at a Potlatch and the feast." She said that the "shakers" really don't need the "readers" for the two activities are diametrically inconsistent. *One is a constant parasite off the other* (author's words). (National Native Indian Artist's Symposium III—Hazelton, British Columbia, 1983—video tape)

The purpose of the last paragraph is to better inform the reader to cautiously choose your heroes. The apparent depth and the research which has gone into this book is both substantial and respectfully noted, but keep at the forefront of your mind the fact of these ancient cultures as living breathing organisms which shall change at will and for no apparent reason or direction and heeds no advice from latter-day social scientists. The ultimate "organization" of the world can only be found in Wah'kon-tah and Wah'kon-tah can be found in its true meaning in that "organization" at any time. (*Literature of the American Indian From Wah'kon-tah, the Great Mystery*, page 1.)

Authors such as Mr. Wyman, ultimately, need an "inside" to write a book, a Navajo Indian writer familiar with the ways of his/her people who can bridge the gap between anthropological "scientific objectivity" and the real day-to-day existence of the practitioners of this fascinating culture such as Doreen Jensen's *Robes of Power* did with the Northwest Coast People and Bill Holm's *Northwest Coast Indian Art*. For the Navajos to remain silent much longer on the subject of their own culture is to invite books like this, shall we say, into an Anthropologyway Ceremony?

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**Deliberate Acts: Changing Hopi Culture Through the Oraibi Split.** By Peter Whiteley. Tucson: University of Arizona Press, 1988. 291 pages, maps, table, photographs, notes, appendices. \$40.00 Cloth.

The book's central thesis is that Hopis deliberately planned the split. The outcome of several hundred people leaving the Third Mesa village between 1906 and 1909 was not only the founding of two new villages, but also the eventual demise of most higher-order ceremonies and ritual-political offices; a change to patrilineal land tenure; and a general restructuring of the social system. The split was not, avers Whiteley (pages 137, 143) deterministically caused by material conditions or by the impact of American society. Rather, a ruling elite holding ritual-political offices cooked up the split in order to dismantle the corruptness of Oraibi's ritual form and process.