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Other combinations of interviews are equally interesting. On the issue of cultural appropriation, for instance, there is considerable difference between the approaches of Litefoot and James Welch. The differences of Elizabeth Woody's and Norman Guardipee's opinions on New Age art are also interesting. Anyone interested in how that issue is understood and dealt with by indigenous artists will get a good sense of the breadth of responses from various moments in this book.

A number of themes are present in nearly all the interviews. The interviewees are all concerned with the place of tradition and how it fits into a life "lived in both worlds," as many of them put it. All are concerned with the tensions between what is personal and what is shared, what is private and what is public, what is tribally specific and what is pan-Indian. They are each concerned with expressing themselves publicly, politically, and artistically in ways that are honest and personal. In addition, nearly all of them are interested in making their lives expressions of spirituality and of the connection between that understanding and their work. All express deep feelings of responsibility toward others in their communities, however those communities are defined, and are acutely aware of their impact on younger generations. They hope to turn their histories—personal, tribal, Indian, and North American—into positive forces for the future.

That these themes are so ubiquitously present even though they are not explicitly imposed on the interviewees is a fact that speaks to the commonalities among these people and their experiences. Such ideas probably inform the lives of many of the book's readers as well.

Edited collections such as this allow for the expression of a variety of indigenous voices on the issues that concern them most. The multiplicity of voices enacts the diversity of indigenous America, and does so in ways that are accessible, readable, and profitable for both scholars and general readers.

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**The Journey of Navajo Oshley: An Autobiography and Life History.** Edited by Robert S. McPherson. Logan, UT: Utah State University Press, 2000. 226 pages. \$39.95 cloth; \$19.95 paper.

The life of Navajo Oshley (1882?–1988), described in this autobiography edited by Robert S. McPherson, in many ways resembled that of other Navajos during the twentieth century. He was brought up in the ways of his tribe's ceremonies and healing practices and he grew intimately familiar with the landscape of the Four Corners and in particular the San Juan River basin area of southeastern Utah. Throughout his life, he increasingly found himself around Utes, Mexicans, and Anglos (in addition to other Navajos) and was thrust into cross-cultural negotiations concerning religion, work, trade, and travel. Much of his life was spent facing the specter of sickness and poverty. Yet Navajo Oshley was also an extraordinary man who demonstrated admirable personal

qualities throughout his life. As husband, father, grandfather, friend, healer, and worker, he consistently displayed loyalty, kindness, and generosity to those around him.

Oshley's life history is particularly informative and surprisingly candid on religious matters. He speaks reverently on the power of the Evil Way, Blessing Way, and Enemy Way ceremonies of the Navajo. In addition, he tells of being healed by a medicine man performing the Blessing Way ceremony, and evocatively describes the effect of it. He also describes witches and witchcraft at some length, and gives a powerful account of lying in wait to confront a skin-walker who had been threatening him. Oshley combined his traditional tribal beliefs with the Mormon religion, and even served as a Mormon deacon late in life. Oshley's life and his autobiography thus implicitly reveal the type of religious syncretism prominent throughout American Indian history.

Oshley's life was one of almost constant movement, as he was often in pursuit of wage work. Many Navajos began pursuing wage work during the early twentieth century, often experiencing harsh working conditions and low pay. Part of Oshley's account helps readers see this trend in a more detailed, individual way. To help readers unfamiliar with the geography of the Southwest and Oshley's travels there, the book includes a thorough map entitled "Oshley's World," which marks locations throughout the Four Corners.

Oshley developed a reputation among Anglo ranchers as a hard worker and skilled sheepherder, but even he suffered long periods of abject poverty between stints of work. Although wage labor brought Navajos such as Oshley into closer contact with Anglos and Mexicans, it clearly did not make them indistinguishable from the mass labor force. At several points, Oshley's life history suggests a distinct Navajo approach to wage labor. Once, for example, Oshley was herding sheep in a meadow filled with wild berry bushes. The berries attracted a group of bears that frightened Oshley's sheep. Oshley, who understood bears to have special spiritual power, responded by asking them to move to a different part of the meadow further from his herd. Navajo culture and wage labor, it seems, often went hand in hand with no necessary contradiction between them.

The book includes detailed, and sometimes quite moving, accounts of Oshley's family life. By interference, it also addresses Navajo kinship patterns. Oshley's mother and maternal aunts play prominent roles in his life history. After Oshley started spending much of his time gambling and lost his prized horse in a card game, his mother gently steered him away from this life, reminding him of the expected behaviors of Navajo men. She spoke with pride about his fine appearance on a horse and about how skilled he was at driving cattle and horses. These words convinced Oshley to limit his gambling—at least so far as it interfered with living an honorable Navajo life. At another point, his mother and aunts helped him find a wife. Indeed, they were involved in this matchmaking process three times, as his first wife died of tuberculosis and his second left him soon after they were joined together. With his third wife, however, Oshley raised a large family and lived to see several grandchildren. The book includes family photographs of Oshley with his grandchildren, which demonstrate the loving bond between them.

Indeed, whether with his own family or with local Anglo ranchers and traders, Oshley acted in a consistently admirable fashion. His pride in himself as a man and as a Navajo seemed to keep him on the path of generosity, honesty, and integrity. The book includes depictions of interactions with respected traders who built hogans beside their trading posts for use by valued Navajo customers like Oshley. At another point, Oshley responded to a kind storeowner by offering the traditional Navajo blessing of rubbing grease on the storeowner's legs and feet. Frequent cross-cultural interaction resulted in Navajo wage workers such as Oshley giving Anglo farmers and ranchers entertaining names such as "Son of the Man with a Light Complexion Who Has No Hat" and "Ugly Back of the Neck." In general, the degree of economic and cultural exchange between Navajos and Anglos will perhaps surprise some readers.

Despite its well-drawn images of Navajo life, the book is structurally compromised by its origins. The book ends up sitting somewhat uncomfortably between the conventional autobiography and ethnography. Its origins as autobiography are somewhat unusual. In 1978 a graduate student conducted a number of tape-recorded interviews with Oshley. Researching a master's thesis on Navajo migration into the small Utah community of Blanding, the student asked specifically about this migration pattern and other related issues. Many other issues of interest to scholars, however, were not addressed, and Navajo Oshley's life from the 1940s on was left out of the interviews completely. McPherson discovered the interview tapes after they had been made and set himself to the challenging work of translating and transcribing them. Soon after this process was completed in 1988, Oshley died in a Utah rest home. No longer able to go to his source, McPherson tried to fill in some gaps and clarify confusing sections with explanatory footnotes and a section on the last half of Oshley's life, which the original interviews did not address. McPherson's comments about Navajo economic, cultural, and religious activities are often illuminating, but they fail to constitute a full ethnography. Several brief and intriguing comments on Navajo cultural practices made by Oshley remain unexplained. Furthermore, the location of McPherson's comments in the footnotes, apart from Oshley's own words, contributes to the book's disjointed quality. Readers of this edited life story will certainly be impressed at the work and care put into translation, transcription, and annotation, yet they might also imagine other uses to which the recorded life history could have been put. One possibility would be to examine it side-by-side with similar accounts to produce a more synthetic, interpretive work on Navajo culture, family, and economics.

*The Journey of Navajo Oshley* serves in part, then, as a window into the practice and problems of doing twentieth-century American Indian history. Paradoxically, those working in this recent period have in some respects encountered more problems than have those working in earlier periods. Certainly, plenty of sources exist, yet conventional reservation- and tribe-centered sources alone fail to capture the fullness of American Indians' experiences in the twentieth century. Navajo Oshley serves as a good example of this phenomenon. He spent little of his life on the Navajo Reservation and seldom mentions tribal governments or leaders. He is one of many Indian

people from a range of tribal backgrounds whose lives in the twentieth century have been marked by frequent migration. McPherson recognizes this and makes good use of newspapers and other local sources from southeastern Utah in the last section. The death of his source in 1988, however, made it impossible for McPherson to fill some of the gaps in the original oral account. Many readers will finish the book all the more convinced that more American Indian oral history projects must be conducted soon.

Those with interests in Navajo culture or Utah frontier history will be particularly drawn to Oshley's autobiography. Most teachers of American Indian history courses, however, will likely find autobiographies by Charles Eastman, Agnes Yellowtail Deernose, Mourning Dove, Mark Monroe, or Mary Crow Dog more suitable for classroom use. Oshley's account remains largely local in focus and does not touch on some of the main themes of twentieth-century American Indian history such as Indian tribal and pantribal identity, tribal political and economic activity, water and mineral rights, the experience of World War II, and political activism.

None of these problems concerning the production and transmission of life histories or the relationship between autobiography and broad historical themes should in any way detract from Navajo Oshley himself, however. His autobiography and life history present to readers the picture of an honorable man cherished and respected by all who knew him. Those who meet him in this book will join the ranks of his admirers.

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**The Last Report on the Miracles at Little No Horse.** By Louise Erdrich. New York: HarperCollins, 2001. 361 pages \$26.00 cloth.

*[Editor's Note: There are varying spellings of the term Ojibwa. The review author uses Ojibwe in accordance with Erdrich's usage in this particular novel.]*

*The Last Report on the Miracles at Little No Horse* takes us back, after Louise Erdrich's temporary detour into Minnesota in *The Antelope Wife* (1998), into the North Dakota world of her earlier novels. We find again familiar characters like Sister Leopolda, Lulu, Nector, and Marie from *Love Medicine* (1984, 1993); Jude Miller from *The Beet Queen* (1986); Nanapush, Margaret, Fleur, Damien, Pauline, Lulu, Napoleon, Sophie, Bernadette, and Nector from *Tracks* (1988); Lulu and Marie from *The Bingo Palace* (1994); and Leopolda, Fleur, and Father Jude from *Tales of Burning Love* (1996). The "present" time of the novel is 1996, not long after the events that end *Tales of Burning Love*, though there are references to many earlier events dating back to 1910, before the events narrated in *Tracks*. This new novel answers some of the questions raised or left unanswered in the earlier novels: who Pauline's parents were; how Nanapush "acquired" his wife Margaret; where Fleur went when she walked away from the reservation at the end of *Tracks*; and the identity of the little white boy who