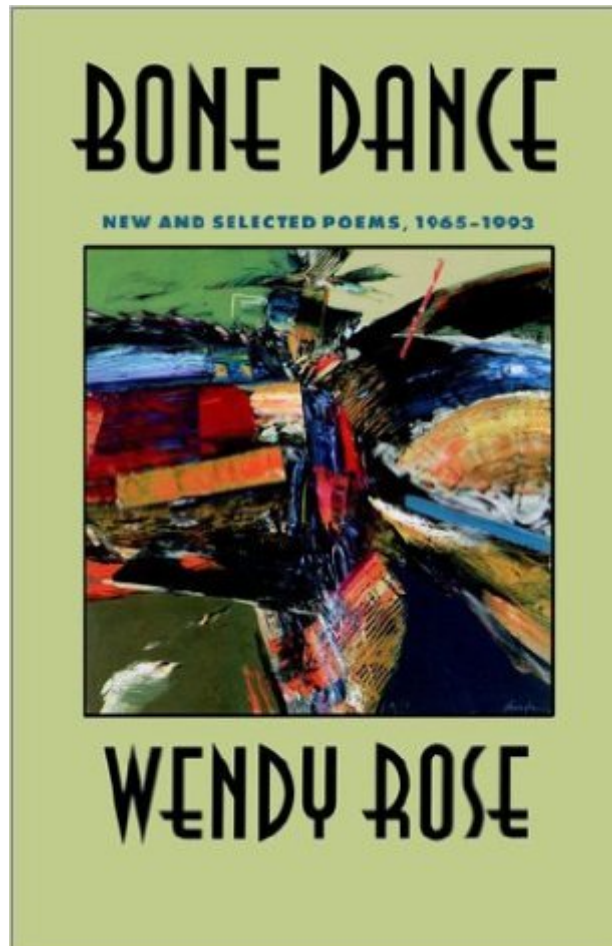


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# Bone Dance: New And Selected Poems, 1965-1993 (Sun Tracks)



## Synopsis

A prolific voice in Native American writing for more than twenty years, Rose has been widely anthologized, and is the author of eight volumes of poetry. *Bone Dance* is a major anthology of her work, comprising selections from her previous collections along with new poems. The 56 selections move from observation of the earth to a search for one's place and identity on it. In an introduction written for this anthology, Rose comments on the place each past collection had in her development as a poet. "Rich in poems which enhance our awareness of the human complexity of our social and moral dilemmas." — *Book Review Digest* "There is a whisper in the wind among the chapters . . . and a singing rain beyond the window." — *American Indian Culture Research Journal*

## Book Information

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## Customer Reviews

*Bone Dance* is a collection of poems from other anthologies, written from 1965-1993 by Wendy Rose. Wendy Rose identifies as Hopi/Miwok, yet much of her writing deals with her struggles to find her identity as an American Indian because during her childhood she was raised in a white, urban community and was unable to have access to her Hopi/Miwok family connections. Her mother was mixed raced, including Miwok, but refused to identify with this ancestry and at times discouraged Rose from identifying as well. When Rose began attempting to connect with her father's Hopi side of the family, she discovered that she would not gain Hopi tribal membership because kinship and identity is determined matrilineally in Hopi society, excluding her from becoming a recognized

Hopi tribal member. In order to further explore her identity, Rose later joined AIM and went with the group to occupy Alcatraz, a time during which she became more familiar with her own identity. Many of the poems in *Bone Dance* deal with the objectification of indigenous bodies, often including a white concern for profit over the value of human lives and their bodies. One example is "Expected my Skin and my Blood to Ripen" which includes a description of an art catalog from 1977 "the catalog proudly discusses that Indians killed in the 1890 Wounded Knee massacre were stripped of their clothes and dumped into open graves naked so that their personal belongings could be kept as pieces of art" by the white individuals that looted the bodies. These items were then put in the catalog in 1977 for sale. Rose discusses the rape that has occurred in this situation, describing how the bodies were treated and then "shriveled" in the winter elements (19).

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