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Author

Kroskirty, Paul V.

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Hopis, Tewas and the American Road. Edited by Willard Walker and Lydia L. Wyckoff. Middletown, Connecticut: Department of Anthropology, Wesleyan University 1983. 189 pp. \$13.95 Paper.

Though the title suggests a more general study of culture contact and sociopolitical change resulting from the contact of Western Pueblo groups with Euro-American society and its various institutional representatives, this volume is actually more like an elaborate catalogue which might accompany a museum display of an important collection of artifacts. The book *is*, in fact, centered around the Melville Collection of Indian Art donated to Wesleyan University by Mrs. Carey E. Melville in 1976. Consisting of 181 objects of Pueblo, Navajo, Plains and other Indian art along with associated photographs, correspondence, and documentation, the collection is largely the result of a three-week long vacation through Indian Country by the family of Professor and Mrs. Carey E. Melville in 1927. Since the great majority of the artistic objects were made by Hopi and Arizona Tewa craftsmen during an important period in the development of Hopi pottery and other crafts, the book emphasizes aspects of the historical and cultural contexts which permit a more complete understanding and appreciation of the artifacts.

The volume consists of two main parts. In the first part (pages 11-94) the reader finds five chapters by various authors in addition to a brief introduction by the editors. The second part (95-182) is a profusely illustrated catalogue consisting of 68 black and white photographic plates which display the objects in the collection.

The second chapter, "On the Road with the Melvilles" by Lea S. McChesney, provides background information on the actual vacation of this Massachusetts family as reconstructed through Mrs. Melville's diary, her correspondence, and the accounts of other family members. This is the only chapter of the book that focuses on the Melvilles and, as such, provides a useful introduction for the remaining substantive chapters, each of which explores a single theme of varying degrees of relevance to the collection. Chapter 3, "Art, Business, and the American Road" by Katharine L. McKenna is a brief discussion of the social organization behind the development of contemporary Hopi crafts as both an art form and an important business enterprise. She examines

how various types of people—Indian and non-Indian—have played a significant role in this transformation of traditional crafts: native artists, tourists, dealers, museum judges, and collectors. Though useful in supplying information about the emergence of Hopi crafts, this brief chapter would have been enhanced by a consideration of the general phenomena of ethnic and tourist arts—areas which have received considerable scholarly attention in recent years.

Chapter four, "The American Road to Freedom and Enlightenment" by Robert E. Cleaves, summarizes some interesting aspects of the contact between Hopis and the Arizona Tewa, on the one hand, and such representatives of Euro-American society as missionaries and various government officials. Cleaves devotes considerable attention to the impact of the Indian Reorganization Act of 1934 on the Hopi Reservation, noting the paradox of then Commissioner of Indian Affairs Collier's policy and practice which nominally championed the diversity of Indian cultures while seeking to impose tribal governments with little cultural precedent. Though the chapter is a concise synthesis of the contact history of the first half of the present century, it is not well integrated into the volume. Its primarily political focus is only obliquely related to the Melville collection and the author makes little effort to explicate its relevance in the interest of cohesion.

Willard Walker's "The Tewas and the Hopis," chapter five, fares better in this regard. Since several potters who lead in the revival of Hopi pottery were ethnically Arizona Tewa and since many of the Indians on the Hopi Reservation who were introduced to the Melvilles were Arizona Tewa, Walker offers a brief treatment which summarizes the history of the Arizona Tewa and their interethnic relations with the Hopi. Like Cleaves before him, Walker offers an interesting and informed sketch of his subject but neither provides any original contribution. Readers familiar with the ethnographic legacy of Edward P. Dozier, including his well-known *Hano, A Tewa Indian Community in Arizona*, will find nothing new in Walker's chapter. As one who has conducted extensive research among the Arizona Tewa during the past decade, I regard Walker's discussion of the "gradual obliteration" of ethnic distinctions between the Hopi and the Arizona Tewa as very problematic. But this is, of course, attributable to Walker's armchair ethnography and his complete

reliance on previously published sources. One source, however, that he did not consult was Albert Yava's semi-autobiographical *Big Falling Snow*. This is surprising since Yava was one of the most important Arizona Tewa people to serve as mediator between the Hopis and Euro-American society—a social niche typically occupied by the more progressive and pragmatic Arizona Tewa. These deficiencies aside, Walker's chapter is a concise and well-written treatment of the Arizona Tewa which summarizes relevant information more than adequately for the purposes of the volume.

The final chapter preceding the catalogue is "The Sikyatki Revival" by Lydia L. Wyckoff. It is somewhat longer, more centrally focused on the Melville Collection, and perhaps the most original chapter in the volume. She details the history of the "Sikyatki Revival" of Hopi pottery. Beginning in 1890, the revival takes coherent shape about 1900. Her chapter includes the usual details about the famous Nampeyo, an Arizona Tewa woman who learned to make pottery from Hopi women of Walpi Village and combined this skill with a knowledge of 18th Century vessel form and painted designs acquired through association with the archeological research of Jesse Walter Fewkes. But her treatment is also a rigorous discussion of the evolution of Sikyatki Revival style pottery that traces changes and continuities in pigmentation, vessel form, line thickness, and design units. She also goes on to discuss a few of the Hopi and Arizona Tewa potters who were met by the Melvilles and whose pottery is part of the collection. In so doing, Wyckoff is quite successful in both documenting the influential role of the Museum of Northern Arizona in the modern renaissance of Hopi pottery and relating this information to important examples in the Melville collection and to details of their 1927 sojourn on the Hopi Reservation.

As a kind of "expanded" catalogue of the Melville Collection, the book is very successful. Readers, especially those who are interested in Hopi ceramics or Indian art in general but who lack access to the actual collection, will certainly want a copy of this handsomely produced book. Judged as a contribution to scholarship and in accord with the criteria of importance and originality, the volume is considerably less successful. But though I, as a linguistic anthropologist and ethnographer of the Arizona Tewa and as an ethnologist of the Pueblo Southwest, found little new

to learn from this volume, those whose specializations are removed from the area will likely find this book both interesting and rather well-researched.

Paul V. Kroskity
University of California, Los Angeles

Smoothing the Ground: Essays on Native American Oral Literature. Edited by Brian Swann. Berkeley: University of California Press, 1983. 364 pp. \$9.95 Paper.

In the introduction to his book *Smoothing the Ground*, Brian Swann voices a desire shared by all students of native oral literatures: "After the book appears, I hope that what Melville Jacobs once claimed will no longer be true: 'Except for a small band of professional folklorists, readers of non-Western literature are, I suppose, about as rare as nuclear physicists who read Bulgarian poetry.'" This is, indeed, a noble goal, as is the ancillary and more practical aim for the book that he expresses earlier: "to make it possible for teachers to begin including Native American stories and poems in their courses on American literature, or oral literature, or American history, or whatever." Such idealism is quite laudable, and although Swann's shot may miss its stated mark, the fact that he sets his sights so high results in a scholarly dialogue in *Smoothing the Ground* that can be a seminal tool for the teachers and students that Swann sees as his audience.

By compiling the twenty-one essays found in the book, Swann offers a compendium, of sorts, of contemporary scholarly activity in the area of native oral literatures. In effect, he has brought together writings from many—but as he is quick to point out, not all—of the people comprising a "naissance" of study in this area. This fact alone marks the book as notable. By proffering the experiences, concerns and reservations of such people as Dell Hymes, Dennis Tedlock, Jarold Ramsey, Karl Kroeber and the others, Swann does, in fact, "smooth the ground" for his reader by supplying a basis from which he might build an understanding of oral literatures and thereby an appreciation. The essays all share a similar call to avoid the excesses and inadequacies of past attempts to collect and interpret oral stories, songs and prayers.