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than those published by Steward and treat many aspects of Shoshoni culture (e.g., folk-history) that Steward largely neglected.

It is to the credit of Kerr, Irwin, and the editors of the Ballena Press that this material is now readily accessible to students of California and Great Basin anthropology. One hopes that other examples of its kind will appear in the near future.

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*Lost Copper.* Wendy Rose. Morongo Indian Reservation, Banning: Malki Museum Press, 1980, 130 pp., illus. by author, \$8.95 (hardbound).

Reviewed by JACK HIRSCHMAN  
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The poetry of Wendy Rose, gathered in a beautifully published edition by Malki Museum Press of the Morongo Indian Reservation represents, in 1980, the serious and authentic urgency of the native American's (Indian and non-Indian alike) struggle to exist

*in praise* in a society choking on the barbarism of its own capital and dying in groundless exploitation.

Her persona are from the spirit pantheon of the Hopi Indians, of whom she is, with a northern element of Miwok, a descendant. So it is the curve of the California-Southwest (north and south, in effect) that is inscribed in this book. But the poet is also speaking as a woman of contemporary life, as a figure of adamantine whispers; as a vessel of loving kindness; and in this respect the "local color" of the text achieves its universal plane: she is writing of woman in a time when women themselves are being threatened with being erased from their own authenticity by a rootless artificiality which more and more seems to have conquered the depth of "things."

That is why Wendy Rose takes the "death-walks" that occasion so many of the poems in this excellent volume. She is looking for songs in that invisible realm—a realm of great power, the realm of the voices of the native breath of America—so that she might offer the consolation of a singing archeology to a world more and more in the service of unresonating transience. And looking for songs, she stumbles upon the names of the "things" of a past which still subsists and sustains, her harvest of

squash-brown daughters,  
 blue corn pollen,  
 lost copper.

These, and many other, shards from her unwilling "Indian invisibility" are her offerings to a world wired to corporate despair and alienation. For her poems are indeed braveries of the kind not often read. They reflect an animal and nomadic realm illuminated by the nerve-ends of massacred things, things of nature which nonetheless resonate with a common, in fact communal, depth. She "recovers" these things in the alchemy of her writings in a voice stoic with quiet despair and proud veneration

—the genuine polarities of dignity of the women of this land.

Since 1968—if not before—California poetry, especially under the influence of third-world politics (the so-called Black, Chicano, Asian, and Native American movements), has expressed itself in a variety of ways, but what is evident is that there is a tendency to forsake the “well-techniqued” melodic fragmenting of the eastern objectivist school (Olson and Zukovsky come to mind) for a more flattened prosody. There are basically two reasons for this tendency. One is that there is in fact more actual discographed song available to consciousness, creating an atmosphere that is perilously corporatized, with the result that poets have turned away from the ideal that technique itself equals ideology in quest for the deeper contents of history and international revolutionary attunement. The second reason, contingent upon the first, is that where “technique” and “art for art’s sake” is associated in many sectors with elitist corporate culture, poets have attempted to write a literature closer to an agrarian international, via ethno-democratic politics, reflected in Marxist-Leninist discourse.

Wendy Rose is such a poet. *Lost Copper* is not an Indian romantic’s songs. In language that does not exclude care of the line and shape of strophe, she gives us herself as a poet of a *people* exoriated and sold but with an indomitable will of endurance and consolation: the high-water mark of any volume of authentic verse.

The book is excellently illustrated by the author herself, and introduced by Pulitzer-Prize Winner N. Scott Momaday.

are there spirits who smile and murmur  
“Grand Daughter”?

The answer is yes.



***The Running Springs Ranch Site: Archaeological Investigations at Ven-65 and Ven-261.*** Jack Prichett and Allen McIntyre. Los Angeles: University of California Institute of Archaeology *Monograph XII*, 1980, 206 pp., 20 figures, 38 tables, 3 appendices, \$7.00 (paper).

***Archaeological Investigations at the Ring Brothers Site Complex, Thousand Oaks, California.*** C. William Clewlow, Jr., David S. Whitley, and Ellen L. McCann, eds. Los Angeles: University of California Institute of Archaeology *Monograph XIII*, 1980, 156 pp., 28 figures, 2 appendices, \$7.00 (paper).

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These two monographs are concerned with the archaeology of the Conejo Corridor, a region of inland valleys approximately eight miles from the coast that includes the suburban areas between Newbury Park and Agoura. UCLA archaeologists have carried out investigations in this region since the early 1960's. The most recent research, under the general directorship of C. William Clewlow, Jr., was undertaken within the framework of what Clewlow and his colleagues have called the Inland Chumash Research Project. A major aspect of the project concerned a series of surveys and excavations near the eastern margin of the Conejo Corridor in the vicinity of Oak Park, the results of which were published in earlier monographs of the series.

The research reported in the two monographs under review may be seen as extensions of the earlier investigations at Oak Park, especially since the set of research objectives for the investigations at Oak Park, Running Springs Ranch, and the Ring Brothers sites is basically the same. Although not explicitly stated, these objectives included placing the