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Talking with the Clay. By Stephen Trimble.

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### Authors

Naranjo, Tessie

Naranjo, Tito

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environmental pressures even though they tend to overinflate the power of the early so-called "tribal" leaders. In particular, the story of the would-be "leader" who fails on page 86 is as useful as their many examples of leaders who succeed. However, I was extremely disappointed that the authors saw fit to leave unfinished their most detailed dispute settlement story (pages 266-67) and I was left to wonder if the actual outcome would have weakened their overall case concerning the effectiveness of the recent leaders in resolving disputes. Thus, it may appear admirable to retain a decision making system where "a decision is considered to be made only when the adult membership have expressed their unanimous consent" (page 271) but there is an inherent evolutionary weakness in a system where "the matter" is "simply put . . . aside until a later time" "if dissent remains" (pages 271-72). This is, I suspect, the possible reason why the story on page 266-67 never revealed the decision that was supposedly made but instead ended by saying that "although the [original land use permit holder] later returned to Navajo Mountain and began farming his mother's field again, this case illustrates the chief elder's role as an informal mediator in dispute settlement (page 267). And this too may also help explain the growing power differential between the San Juan Paiutes and their more successful (at least in a political/economic sense) neighbors.

*Larry R. Stucki*  
Brigham Young University

**Talking with the Clay.** By Stephen Trimble. Santa Fe: School of American Research Press. 116 pages. \$14.95 Paper.

This book contains six chapters and begins with an introduction to the Pueblos and ends with a conclusion on economics and the pottery tradition.

A number of books have been written on Pueblo pottery and individual Pueblo potters. The sub-title of Trimble's book leads the would-be reader to think that a writer's perception of Pueblo pottery might be the subject of this writing. Trimble, however, completed an unusual survey of every Pueblo's pottery status at the time of his research. Trimble's data gathering was an unusual

combination of his background in photography, his knowledge of Pueblo peoples, his use of past recorded interviews, and his interviews of the well-known as well as many unknowns in pottery artistry.

The book is immediately attractive with an appropriate cover photograph of pottery by the late Helen Shupla of Santa Clara Pueblo and a frontpiece by Louis Gutierrez-de la Cruz of the same Pueblo. The attraction continues as a quick thumbing survey reveals that the book is replete with Trimble's eye for beautiful photographs of pottery, people, and places.

As one reads through the text, the reader also learns that Trimble has the ability to catch essential words and ideas from the numerous and long interviews held with potters from pueblo to pueblo and to master transitional statements between potters words and to spice the text with deft comments. For example, about Tesuque Pueblo's dearth of pottery making, Trimble comments, "A Tesuque man or woman . . . may come home. One potter from among the more than two hundred at Santa Clara may marry into Tesuque; the blast of energy from a single determined artist could meld with traditions in a new way."

Trimble begins his talk with potters from Taos Pueblo and Picuris; and he selectively reviews every Pueblo with willing informants; and he combines current interviews with information from past written interviews from such places as the Heard Museum of Phoenix to add to his melange of the pottery picture from Taos to the Hopi Pueblos. Where informants gave scant talk, which might be frustrating to an ethnologist seeking information only, Trimble pulled out a camera, as on page 30, and caught a classic photograph of a master potter from Taos Pueblo, where the tradition of secrecy is still a forte of that Pueblo. In the Pueblos replete with potters, Trimble reviewed the work and focused on the new and unusual as with Santa Clara and the Gutierrez' work with polychrome, Nora Naranjo's creation of figurines, and the Youngblood's deftness with miniatures. Trimble heard male and female potters speak many words about the many facets of their art. In a book full of quotable quotes, Trimble quotes Al Qoyawayma, a Hopi, "I know that some of the clay may even contain the dust of my ancestors—so—how respectful I must be and I think, perhaps I too might become part of a vessel, someday!"

Trimble's quotes give the reader the feeling that he sat atop Mt.

Taylor or Tsikumu, sacred lofty Pueblo peaks, and by sleight of hand snatched passing ideas, phrases, images, potters emotions and molded and shaped them into sentences which began to tell how it is that Pueblo potters think, feel, and create. He writes, "If time-traveling Anasazis walked into an Indian art gallery on the plaza in Santa Fe . . . many things would mystify them. Some of the pottery, however, would look reassuringly familiar; orange Hopi vessels, plain cooking jars from Taos, and above all, black-on-white and corrugated pottery from Acoma."

Those Anasazi browsing in galleries" would also find their descendents, primarily the Tewa on both ends of what is now Pueblo country in New Mexico and Arizona, through the late Maria and Julian Martinez of San Ildefonso and Nampeyo and Lesou of Hano of the Hopi Tewa, responsible for reviving forgotten and lapsed shapes, designs, and materials into pottery that would surprise them at the variety, intricacy, newness and creativity of ideas. Trimble, as if with open, cupped hands, gives the readers words from the potters as he heard with birds-eye view, the spectrum of pottery creativity from the Northern New Mexico to Northern Arizona Pueblos.

This is not a "how to" book or even primarily a "how it is done" book, despite the fact that Trimble devotes a beginning chapter to that topic, yet the artist each tell by analogy and metaphorical bit and phrases of how they do their art; therefore, this book becomes a rich source of the how it is done from Pueblo to Pueblo. It has more "how to" collectively than any other book that has been written thus far, in the reviewers' opinions.

This book itself is raw material waiting for Pueblo potters to sift through in their search for new materials and combinations in order to produce yet a higher level of creativity. It is must reading for the new era of Pueblo potters who combine elements from any and every source to come out with yet a more beautiful shape, new figurine, combination of design, and new method and materials.

This book is deceptively easy reading, which can be done leisurely in one day. The reviewers recommend it for a beginning introduction to Pueblo pottery and also as a reference which would serve to integrate the complexity of materials, techniques, and the finished product in Pueblos from both New Mexico and Arizona. Pueblo pottery art and the process, in its amazing var-

ity, produced by an ever increasing number of artisans, is described by the many artists in their own words.

*Tessie Naranjo and Tito Naranjo*  
University of New Mexico and  
New Mexico Highlands University

**American Indian Prophets.** Edited by Clifford E. Trafzer. Newcastle, CA: Sierra Oaks, 1986. 138 pages. \$11.95 Paper.

*American Indian Prophets* is a collection of eight essays concerning the role of prophets and religious leaders in shaping the history of Indian-white relations. The publication of this volume is timely for it compares favorably with the ever-increasing trend among American historians to redress the longstanding errors of historical interpretation which fail to present the Indian viewpoint or make them active participants in the shaping of tribal histories in particular or Indian-white relations in general.

This need to present Indians as active shapers in the acculturative contexts of Indian-white relations is clearly recognized by Trafzer who, in his introduction to this volume, states that the main goal of these essays is to "illustrate the role and scope of Indian prophets in their communities" (page xiii). Furthermore, he cogently points out that one cannot truly comprehend the history of Indian-white relations without understanding the importance of prophets and religion.

Does this volume contribute to such an understanding? Clearly it does, and from a number of dimensions. Most of the essays can be classified as representing either dimensions of politico-military resistance, accommodation and syncretism, or survival and continuity.

The essays by R. David Edmunds and Frank L. Owsley, Jr., for example, illustrate how prophetic Indian shamans become powerful and influential politico-military leaders and rallying symbols for Indian resistance to Euro-american encroachment and domination. Edmund's discussion of the Potawatomi Main Poc rescues from the historical dustbin an influential, albeit unscrupulous, leader who became a prime player in the War of 1812 against the Americans in the Old Northwest. Likewise, Owsley's