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American Indian Culture and Research Journal

Title

Yazz-Navajo Painter. By Sallie R. Wagner, J.J. Brody and Beatien Yazz.

Permalink

<https://escholarship.org/uc/item/1nd432wv>

Journal

American Indian Culture and Research Journal , 9(2)

ISSN

0161-6463

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Publication Date

1985-03-01

DOI

10.17953

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never been easy, but it is not impossible, as many of the essays in *Smoothing the Ground* demonstrate. As its title suggests, this book is a beginning. Although it may not fulfill Swann's stated desire, it possesses some fine works, extensive citations, annotations and bibliographies, and a good heart. In spite of its few faults—or perhaps because of them—it is a valuable tool for those interested in Native oral literatures, and those who wish to carry that interest into the classroom. The ground has been smoothed, and if rumors are true, Swann will soon produce a second work to continue drawing the efforts of those comprising the naissance of study in this area.

John Purdy
Arizona State University

Yazz—Navajo Painter. By Sallie R. Wagner, J.J. Brody and Beatién Yazz. Northland Press: Flagstaff, Arizona, 1983. 76 pp. \$17.95 Paper.

This delightful, and accurate book is both a biography of Jimmy Toddy, and an overview of Navajo culture, especially the post-World War II era. Jimmy Toddy is probably more recognized by the Navajo name by which he signs his paintings—Beatién Yazz.

Jimmy grew up in the area around Wide Ruins, Arizona (some 25 miles south of Ganado) and often visited the trading post at Wide Ruins with his father, Joe Toddy and his grandmother, Little Woman. The owners of the store, Bill and Sallie Lippincott, took a liking to the quiet youngster and soon recognized his talent as an artist.

Eventually, Sallie set up a small table in the corner of the trading post for Jimmy to use as a "studio." With paints, paper and brushes provided by the Lippincotts, Jimmy began to produce some rather primitive, but interesting works of art.

For a time, the Lippincotts had a house guest, an artist named Peter, who enjoyed taking sun baths in his shorts. The Navajos soon dubbed him "No Shirt," and, as Jimmy produced paintings too, he got the nick-name "Little No Shirt," or Bea Aten Yazz.

Another house guest, in 1942, was Alberta Hannum. She became friendly with Jimmy and took an interest in his work. She

wrote a fine illustrated article about him for *Collier's Magazine*, followed by two books, *Spin A Silver Dollar* in 1944, and *Paint The Wind* in 1958, telling of Jimmy's life on the reservation and featuring many of his paintings.

Shortly thereafter, the Lippincotts left Wide Ruins and Bill went into the Navy. In early 1945, Jimmy enlisted in the Marines (his role in the Navajo Code Talkers is questionable since active recruiting into that program had ceased in 1944) and ended up with the occupation forces in China.

After the War, the Lippincotts returned to Wide Ruins and were there to welcome Jimmy back after his discharge from the Marines.

Life was never the same for Jimmy, or for that matter, for any of the Navajo veterans returning from Europe or the Pacific. For the next 20 years or more, his life was a jumble of intermittent schooling, odd jobs, marriages, unemployment, divorces, painting, travelling around, and debilitating bouts with alcoholism.

Jimmy managed to survive, however, and today his paintings are as exquisite and fine tuned as ever. He hasn't touched a drop of alcohol in over 12 years, and is presently living in Wide Ruins with his wife Ruby, and their young son. Three of his sons from his first marriage, Ervin, Calvin and Marvin are well known artists in their own right.

The book is basically divided into three sections. The first, by Sallie Wagner (Lippincott), recounts her personal experiences with Jimmy. The second, by Jerry Brody, former director of the Maxwell Museum of Anthropology, discusses Jimmy's artistic career. Brody also attempts to define Jimmy's changing styles, techniques, moods and psychic expressions in his paintings. Oftentimes quite technical, it is, nevertheless, a good description of Jimmy's artistry.

The third section, entitled "Reminiscences," is by Jimmy Toddy himself, and brings out the inner conflicts, problems, and aspirations of a young man caught between two very disparate worlds.

One very important aspect of this book is that it pretty well stands alone in its subject matter. Unfortunately, very few articles have been written about Indian artists, and even fewer books.

Clara Lee Tanner's book, *Southwest Indian Painting*, is not only good, it also has an extensive subject bibliography which is

beneficial to anyone wanting to do further research on the subject. By comparison, *Yazz—Navajo Painter* has only four entries in its very skimpy bibliography. To this reviewer's knowledge, only three other Indian artists, Jimmy Abeita, R. C. Gorman and Carl Gorman, have had books published about them within the past ten or so years.

Yazz—Navajo Painter is profusely illustrated with fine examples of Jimmy's work, from some of his very first efforts to paintings executed in 1982. I highly recommend it to anyone interested in the genesis of American Indian art, Navajo culture, or Jimmy Toddy's paintings in particular.

Although ostensibly a book on and about Jimmy Toddy, it is also a fitting tribute to a kind and compassionate woman who played such a vital role in Jimmy's career—Sallie Wagner.

Martin Link

The Indian Trader Newspaper

Ohiyesa, Charles Eastman, Santee Sioux. By Raymond Wilson. Urbana/Chicago: University of Illinois Press, 1983. 219 pp. \$16.95 Cloth.

Raymond Wilson's biography of *Ohiyesa, Charles Eastman, Santee Sioux* is a fascinating documentation of the life history of one of the most unique figures in Indian-white history. Written with care and grace, the author brings together vast resources and memoirs, which, combined with Eastman's own publications, create a multi-faceted view of this individual's life and an assessment of his contribution not only to literature, but to Indian policy and service as well. Wilson provides a rich biographical sketch of Eastman that enables the reader to witness Indian policy as it evolved from the treaty period through the Indian Reorganization policies of the Collier administration. We see history through the eyes of *Ohiyesa* and become sensitized to his unique bicultural interpretation of history.

Eastman's life, from the beginning, was characterized by a deep influence from both the Indian components and the surrounding white society. Eastman was the child of a Wahpeton Sioux and a mixed blood woman named Mary Nancy Eastman.