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As indicated by the excellent "suggested reading list" in this report, there has been no lack of research and studies about the prehistory and history of Chaco Canyon. These extensive, in-depth, highly technical studies, without a doubt, will remain buried in professional journals and technical publications to be "rediscovered" in the future by other professionals. Fortunately, the School of American Research has been publishing its "Exploration" series, which presents timely and readable information on a variety of subject areas of the southwestern archaeology, bearing especially on the areas of the national parks and monuments in the southwest.

"New Light on Chaco Canyon" presents hypotheses by Judge and Powers, but these may disappoint readers, as they did me, because they offer no validation of what they propose. The short book is a very good introduction for the students and lay readers who have some background in archaeology and should provoke interest among all readers to further or in-depth exploration.

The book is enhanced by early and modern photographs of the canyon, and the Foreword by School of American Research, President, Douglas W. Schwartz, gives an excellent "minds-eye-view" of the total landscape through which one can see the ruins of Chaco Canyon from a number of separate, interesting and distinct points of view.

I recommend "New Light on Chaco Canyon" for anyone interested in Chacoan pre-history, with a word of caution to the reader: be aware that there are many other sources and equally numerous points of interpretation on the subject.

*Edmund J. Ladd*  
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**The Pueblo Children of the Earth Mother** (two volumes). By Thomas E. Mails. Garden City, New York: Doubleday, 1983. 1056 pp. \$130.00 Cloth.

As their titles suggest, these two volumes are an artistic rather than a social science approach to the Pueblos. The dividing line is fine, however, because the artist, Thomas Mails, an accomplished painter, uses the writings of anthropologists for his raw material. This is true not only of Mails, but of other practitioners

of the genre of Western American art. I will review the book from that perspective.

What is Western American art? The products of this booming field are realistic (opposed to abstract, surrealistic, expressionist, etc.) images of the 19th century and earlier American West: cowboys, Indians, pristine nature, and combinations thereof. It is a nationalistic art, therefore it only represents peoples and landscapes from territories eventually included in the U.S. It is an historical or historicist art, therefore its images are judged for their historical, ethnographic, and geographical accuracy. Here is where anthropology enters, as a storehouse for accurate materials.

This art is controlled by the whites of the American West. The artists are white. Galleries specializing in it are concentrated in the large cities of the sunbelt (Houston, Dallas, Oklahoma City, Denver, Albuquerque, Phoenix, and Los Angeles), cities which reserve a place for the genre in their public museums. The cities are new. The art represents the era before the cities, an almost Biblical conception in which the tribes, cowboys, and landscapes comprise a kind of Old Testament. (The colors and style of Western paintings remind me of the Sunday school packets I used to receive.)

Although focused partly on Indians, this genre is distinct both from Indian produced art and anthropology. Indian art works are recognizably different, being either more or less true to tribal traditions (which did not include realistic easel painting) or influenced by "modern" European schools (surrealism, expressionism, streamline modern, etc.—the very schools that Western American art eschews); and Indian art is reserved for racially Indian artists.

We come now to the relation between *The Pueblo Children* and anthropology. I will compare the former with Vol. 9 (*The Pueblos*) of the Smithsonian *Handbook of North American Indians* series. As would be expected, Mails' books have color plates reproducing his own paintings and are liberally endowed with pencil drawings also of his making. Probably 95% of these signed, original (as the books say) works of art come directly from photographs, drawings, and paintings found in museums or anthropology books. Thus, his "Female Buffalo Dancers of Santa Clara" (Vol. 1, plate 4) appears in its original photographic form in the Handbook article on San Juan Pueblo. San Juan is ten miles from Santa

Clara, small discrepancy. The photographer is identified as T. H. Parkhurst. The pictorial image is exactly as in Mails' painting. So far as the visual elements are concerned, then, the relation is that the artist took the historical pictorial documents of anthropology and ever so slightly transformed them to the style of Sunday school realism.

Mails' books and the Handbook cover nearly identical informational ground: Pueblo (Basketmaker and Anasazi) archeology and the historic (European observed) Pueblos. The places, peoples, regions, and timespans are identical. Mails concentrates on writings published during the "classic" period of Pueblo anthropology, from 1880 to 1930, whereas the Handbook consists of writings on the same topics by contemporary specialists. Some of these specialists cover matters which are much better known now than they were in "classic" times, such as Spanish archival material and the semantics and historical connections of Indian languages. The Mails volumes excel on the ceremonies of the historic Pueblos and the narratives of discovery and first interpretation of the most spectacular archeological sites. Those are the strengths of the classic works and Mails' text is basically a digested anthology of those strengths. I cannot help adding that the two Mails volumes weigh a total of 12½ pounds and cost five times the price of the Handbook, which packs about the same number of words into 701 pages at 4¾ pounds.

I close with a synopsis of what I take to be Mails', and Western American art's, vision of the Pueblos:

The ancestral Pueblos formed an attachment to place and an attitude towards life which they gradually perfected over the last 2500 years, and with which they would willingly live forever. The attitude, as expressed in Western philosophical categories, infused material life (subsistence) with spiritual values or, conversely, invested Indian spirituality almost entirely in material (subsistence) pursuits. In either case, the Pueblos were perhaps the world's foremost subsistence ceremonializers. We see them as a line of heavily or totally (head to toe) clad people dancing hour after hour, century after century, under clear Southwestern skies, for subsistence/spirituality. This way of life was intruded upon by Europeans, but it still persists. In Mails' words (the last words of the book), "I suspect that one day soon

many of us will go to this well of wisdom, and we may find what Ponce de Leon was seeking when he searched for the Fountain of Youth."

Mails addressed the well-to-do Western art buying public in that last sentence. Anthropologists do not directly address that public in those terms, so the sentence further distinguishes Mails' book from anthropology. It is too hyperbolic for anthropology. Two questions arise, however. (1) Whether the "background" of the statement (on Pueblo history, philosophy, and world view) is an accurate rendition of the anthropology of the Pueblos (I think it is), and (2) Where contemporary Indian artists stand in their works and manifestos both in regard to the background and the prediction or prophecy (I think many would like to agree). In short, these books challenge those two groups, who might like to dissociate themselves from Western American art.

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**Blackrobe: Isaac Joques.** By Maurice Kenny. Saranac, New York: North Country Community College Press, 1982. 69 pp. \$14.95 Cloth. \$8.95 Paper.

Maurice Kenny has long been known not only as an exemplary poet, but a true mover and shaper of contemporary poetic literature. The founder and proprietor of Strawberry Press, he has overseen the release of initial chapbooks by some of the best emergent poets in the country and has had much to do with returning the broadside to its rightful place of importance among the forms of American letters. This role of running a small press has for some time been amplified and enhanced by service as co-publisher/co-editor of New York's influential poetry quarterly, *Contact/II*.

Kenny's own work has been published in a wide array of periodicals and anthologies, as well as in a series of personal collections such as *Only as Far as Brooklyn* (1979), *Kneading the Blood* (1981) and *The Smell of Slaughter* (1982). The body of poems thus revealed are individually honed to a degree of balance and linguistic precision which can only be termed remarkable in an era littered by general indulgence and lyric flabbiness. The man has