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form. While this development can be seen as a response to the realities of the American cash economy, it also sould be viewed as the most recent chapter in the long history of Navajo creativity and adaptability. Parezo's revealing study of the development of commercial sandpainting constitutes a major contribution to the existing literature on Navajo culture and also to the emerging field of the anthropology of art.

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Pueblo Indian Textiles: A Living Tradition. By Kate Peck Kent. Santa Fe: School of American Research Press, 1983. 134 pp. $30.00 Cloth, $14.95 Paper.

Published by the School of American Research, this sociocultural and technological analysis of fabrics and weaving among the Pueblo Indians includes illustrations from, and a catalogue of, the textile collection of this institution. Documentation of the textiles is very thorough, including more than the source and date of acquisition that are often the only information presented for a textile or costume collection. The number of warp and weft yarns, yarn twist (whether s or z) and ply descriptions, color, dye type (synthetic or natural), and overall dimensions of the textile are given for each entry. Many color plates are included to depict actual designs. Although a chapter is devoted to the evolution of Pueblo Indian textiles in the historic period and some attention is given to the way in which the textiles are worn, the emphasis of the book is on an analysis of the production process and finished textiles of the classic period (1848 to 1880) of Pueblo weaving.

The author noted that Pueblo textiles have never achieved the commercial recognition, elaborate designs, and attention from authors that Navajo textiles have. This book provides attention from a scholarly author who has carefully researched Pueblo textiles. Kent also helps to provide an understanding of decreased commercial attention to these textiles. She suggested that one reason for the greater merchandising efforts devoted to Navajo

rugs (in terms of trade to Anglos as opposed to internal village trade) was the sexual division of labor surrounding weaving. Among the Pueblos, especially among the Hopi who tend to produce the largest proportion of Pueblo textiles, men tended to be the weavers. When the railroad was built in New Mexico, about 1880, Pueblos began to accept commercially produced American goods for everyday wear—perhaps because of alternative occupations for the men who had woven as well as the ready availability of imported goods that came with improved transportation. Among the Navajo, who learned the skill of weaving form the Pueblos about 1700, the women had traditionally done the weaving and were not as easily lured to the new occupations. The sexual division of textile artistry among the Navajos is the one most commonly seen throughout the world because women can combine these tasks with other household work, according to Joanne Eicher and Tonye Erekosima (*Pelete Bite*, 1982).

Substantiating evidence for this argument comes from Seymour Koenig's (*Sky, Sand and Spirit*, 1972) catalogue of the Hudson River Museum's exhibit of Navajo and Pueblo art forms. In this exhibit, 24 Navajo rugs were displayed, whereas no Pueblo rugs were exhibited. On the other hand, 28 prehistoric and 62 historic pieces of Pueblo pottery were exhibited, but no Navajo pots were shown. Virginia Roedinger (*Ceremonial Costumes of the Pueblo Indians*, 1941) provided information that among the Pueblos the women were the potters. One may deduce that when acculturation to Anglo ways occurred, the traditional crafts that were the specialty of women (the sex less apt to be drawn away from local villages and traditional activities) were the ones that flourished and were merchandised to the Anglo world. This accounts for the predominance of Navajo rugs (woven by women) and Pueblo pottery (thrown by women) in the surviving crafts of these peoples. Accommodation to Anglo taste might account for the greater diversity and complexity of Navajo textile designs.

Acculturation following the classic period, which increased the usage of commercially produced Anglo clothing by the Pueblos, was also accomplished through the school system and led to diminished local demand for traditional crafts. Children in government schools were forced to wear Anglo clothes. This trend away from local taste and custom was recognized as a reflection of a lack of understanding of Indian culture as early as

1894 by Superintendent of Indian Schools Hailmann according to Dorothy Hewes. ("Those First Good Years of Indian Education: 1894 to 1898." *AICRJ* 5(2): 61–82). Unfortunately, his views did not prevail and by the early twentieth century little traditional dress remained except for that used on ceremonial occasions. Kent recognized this form of acculturation of the Pueblos to American life, but did not discuss possible earlier acquisition of Plains Indian dress (such as the blanket robe) from trade with the Comanches around 1786. This adoption of dress was suggested by Albert Schroeder ("Rio Grande Ethnohistory," pp. 41–70 in Alphonso Ortiz, ed., *New Perspectives on the Pueblos,* 1972).

In terms of the technical description of fibers, yarns, and weaves, the Kent book is very thorough. Cotton and wool fibers were used—cotton usage predating the usage of wool. Spinning of both types of fibers was accomplished by means of a hand twirled stick and whorl spindle, usually twisted so as to produce a z-spun single ply yarn. Multiple plies may have an S twist. The spinning wheel was never adopted; yarns are either spun by the process described above or are purchased commercially.

Kent provides explicit and clear illustrations of the upright loom, including the shed bar and heddle used to control the warp yarns, the use of selvage yarns, and the process weaving from lower edge to center and then turning the work and working from the other edge to the center. Thus, the last weft yarn is inserted at the center rather than at the edge of the textile.

Distinctions are made between Hopi and Navajo textiles not only in terms of pattern, but also in terms of the manner of tying the selvage yarns. The Hopi tied these yarns loosely at some distance from the corner of the fabric. Illustrations are shown to aid the novice in identifying Pueblo textiles. Basically, Pueblo textiles are wider in relation to their length, have a lower yarn count, and have the weft carried completely from edge to edge (as opposed to having selected warps filled in sequentially).

Accurate and explicit illustrations are also presented of the weave structure. Several types of twill weaves, as well as the simpler plain weave, predominated in these textiles and are depicted in detail. Hopi brocade weaving is also covered, but embroidery was used somewhat more extensively than complex woven designs to provide color and pattern. Illustrations of stitches used in embroidery are clear and definitive, as are those of the type and placement of pieces of wood used to stretch the fabric and hold it flat for the embroidery process.

Among the Pueblos, as among the Navajo, red and yellow yarns were obtained by ravelling previously woven cloth. Originally this "bayeta" was obtained from the Spanish. Marilyn Horn and Lois Gurel (*The Second Skin*, 1981) indicated that the cloth came from the uniforms of dead Spanish soldiers, but Kent does not identify this specific source of yarn. Yarn obtained in this manner was either threaded into a needle for embroidery or it was split apart and retwisted before being used.

Traditional dyes included yellow, brownish-red, black and purple from natural sources. Lac and cochineal dyes were found among the red ravelled yarns. Indigo was adopted and prepared with human urine; consequently, textiles dyed with it were excluded from some ceremonies because this substance was deemed offensive to the gods. With these dyes, the traditional Moqui pattern of narrow colored weft stripes, relieved by white weft lines, was accomplished. Kent indicated that the dyes were often assessed by dating the textile and then determining what dyestuffs were commonly used at the time the item was produced. Natural and synthetic dyes were distinguished, but few textiles in the collection had been subjected to chemical or physical analyses to provide more direct information on the dyes and their composition or source. This appears to be one fruitful area for further research on the School of American Research's collection of Pueblo Indian textiles.

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The Indian Arts & Crafts Board: An Aspect of New Deal Indian Policy. By Robert Fay Schrader. Albuquerque: University of New Mexico Press, 1983. 364 pp. $19.95 Cloth.

John Collier took office as Commissioner of Indian Affairs in April, 1933; a year later Congress passed the Indian Reorganization Act, the legislative centerpiece of what became known as sthe Indian New Deal. A half century has passed since these events, and the scholarly activity anticipating that anniversary has illuminated a critical epoch in American Indian policy. Less than a decade ago, there was not a single academic monograph on Collier and the Indian New Deal; today we have Donald L.