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tree's *The Powhatan Indians of Virginia*. These new studies (along with earlier ones by Fausz, Feest, and Merrell) answer some of the challenges posed more than thirty years ago by Nancy Lurie (Rountree's doctoral adviser) in her "Indian Cultural Adjustment to European Civilizations." As a result, the spring located by Mooney and uncovered by Lurie has now been joined by other freshets of information, forming brisk currents of research on the native peoples of the colonial Southeast. In this informational streamflow, *Powhatan's Mantle* forms an intellectual confluence of considerable magnitude.

In their introduction the editors adopt the metaphor of fires around which the contributors symbolically gathered. Perhaps that figurative device might be extended by the suggestion that no matter the number of scholarly fires, all dwell in one lodge of scholarship, seeking greater understanding of native peoples in the colonial Southeast. One can only hope that the Nebraska Press will continue to feed these flames by bringing forward additional volumes in the future.

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Navajo Textiles: The William Randolph Hearst Collection. By Nancy J. Blomberg. Tucson: University of Arizona Press, 1988. 257 pages. \$30.00 Cloth.

A kaleidoscope of incredible artistic depth, diversification, and dazzling beauty is inherent in the nearly two hundred masterworks by Navajo weavers featured in this *catalogue raisonné*. The William Randolph Hearst collection of Navajo blankets and rugs, now contained in the Natural History Museum of Los Angeles County, traces 120 years of Navajo innovative genius and highlights the contributions Hearst made toward preserving this historically important Native American art form.

The Navajo weaving industry has flourished for over three hundred years and has become a sensitive and significant feature of the people and their culture. In every textile the imaginative growth and development of the individual, as part of a larger cultural tradition, is observed. Navajo blankets and rugs reflect an evolutionary attitude. There is change, but there is also a con-

tinuing stability in the character of each creation. These processes not only balance the visual properties of design; they outline the eclectic and pragmatic approach of the individual Navajo artist. All of these traits are observable in the textiles carefully researched by author Nancy J. Blomberg.

William Randolph Hearst collected over two hundred textiles during a forty-year period, notes assistant curator of anthropology Blomberg. Captivated by a display advertising the Santa Fe Railroad in 1900, he enlisted the services of the Fred Harvey Company Indian Department to help secure woven fabrics representing Southwestern and Mexican weaving cultures from about 1800 to 1920. This successful endeavor was initiated as a result of an ambition to secure a gift for his mother, Phoebe Appleton Hearst. What began as a mission of good will ended in a four-decade passion for amassing a collection that included eighteen serapes, thirty-nine chief-style blankets, forty-two child's/saddle blankets, and thirty simple striped and banded Navajo blankets. Pueblo garments, Spanish saltillo serapes, and blankets from the Rio Grande Valley in New Mexico round out the Hearst collection. In a notation in her book, Blomberg makes it clear that Hearst set goals. He actively worked toward establishing a balance that would represent not only the rarest, but also the most accomplished phases of the loom art.

Birds, cows, crosses, Vallero stars, trains billowing smoke, and human and holy forms are all part of the design scenario in these textiles. Such elements are curiosities; there also are the more typical banded and striped patterns to balance the Navajo harmony. In scrutinizing the aesthetic properties of these textiles, one discovers that, despite a uniquely Navajo orientation, each textile also shares a tradition with other cultures. Thus, in Navajo weaving one is exposed to a visual panorama of experiences within and beyond the Navajo world. Designs in blankets and rugs document the weaver's observations and reactions to both individual and group experiences. Overall, Navajo textiles reflect intracultural innovation as well as cross-cultural influence.

This is particularly evident in one textile, made between 1860 and 1870, that no doubt challenged the imagination and skill of its maker. Identified as a pictorial tapestry, it contains a curious mix of Navajo and Hispanic cultural characteristics (page 53). More importantly, it may be the first Navajo textile to capture an image of one of their holy beings. This is particularly significant

because of the cultural taboos aligned with such action and because this phenomenon does not occur again in Navajo weaving until about 1896. Tradition dictates that to weave a holy figure into a textile would constitute no less than giving it away or wearing out its power. In other words, the power is misused, and such misuse is dangerous not only to the perpetrator but to the Navajo people who possess its knowledge.

The highly stylized Navajo *Yei* figure is positioned midpoint at the top of the fabric. Six other anthropomorphic forms, all appearing to represent Euro-Americans (possibly Hispanic), are also featured in the upper portion of this poncho-style textile. A Spanish-defined structural layout and the longer serape size further substantiate cross-cultural influence. Eight simple elements, used either singly or in combined units, help to construct the design. Included are the terraced triangle, the square, the rhomboid, the rectangle, the zigzag and straight lines, the chevron, the diamond, and irregular shapes. These are common features found in all Navajo blankets and rugs.

Thick in texture, the textile incorporates native handspun wool with a three-ply imported saxony yarn. Dye analysis reveals the use of cochineal (a resin secreted by the cochineal beetle), indigo, and two other recently tested colorants in yellow and green. The yellow is a derivative of the rabbit brush shrub commonly used by the Navajo. The green is a mix of the rabbit brush and indigo. Motifs and elements created in these colorants are enhanced by a white ground. This poncho-style serape, then, like so many others collected by William Randolph Hearst, provides critical and important information related to the history of Navajo weaving and lends substantial credibility to the museum's textile collection.

In addition, the number of chief-style textiles assembled gives testimony to the evolutionary development of a single style. If highly individualized Navajo weavers were united by any factor, that factor was the continued development of the so-called "chief" blanket. Placed side-by-side in chronological sequence in the book, each fabric reveals the scope of the commerce it created. In fact, the name *chief* is believed commercial in origin. Merchants conveying these textiles to non-Navajo trading parties, particularly Plains Indian chiefs who coveted them for their wives and daughters, probably provided this label. Neither archeological nor ethnographic investigation has demonstrated

any relationship between the blankets and Navajo social organization or status.

The catalogue confirms that the chief blanket is a type of man's shoulder garment, the origin of which stems from two traditions: the Pueblo Indian and the Spanish. Divided into three, possibly four stages of development, the blanket has a wider-than-long proportion modeled from the Pueblo woman's shawl. While its basic banded and striped design is also common to these neighbors, the layout is observed on blankets worn by later, intrusive Spanish groups. This diffusion of ideas for the chief style into Navajo weaving technology and pattern was gradual. Eventually, a design system and the incorporation of imported materials such as baize and Saxony created a blanket that became uniquely Navajo.

The evolution continued, and eventually the basic banded and striped blanket gave way to rectangular blocks and early terraced triangles and diamonds. These early styles were developed before Navajo internment at Bosque Redondo and expressed a quiet confidence in Navajo weaving. After the Long Walk, torn forever from the cultural isolation of the past, the Navajo weaver began producing a chief blanket with frenzied color, Germantown yarns, and bolder design overtones. Crosses and serrated, zig-zag, and eye-dazzling features became prominent. This transition is brilliantly conveyed in the book.

Navajo exposure to new ideas and new materials during and after the Bosque Redondo experience penetrated the very core of Navajo weaving. Results from this single historical event are vividly portrayed in each of the loom products so colorfully highlighted. Commercially processed, pre-dyed woolen goods provided by newly supplanted reservation traders began replacing, or at the very least, supplementing native materials. With their economic situation near the point of desperation, the Navajo had to make some important choices. Navajo weavers made it quite clear their art would continue. The years between 1870 and 1900 became a period of experimentation and transition. Government issues and a competing market for floor rugs quickly absorbed and eliminated the Navajo wearing blanket. The rugs in this catalogue reflect the styles encouraged by Indian traders—among them J. Lorenzo Hubbell at Ganado, J. B. Moore at Crystal, and C. N. Cotton in Gallup.

Navajo Textiles: The William Randolph Hearst Collection provides a comprehensive story that is beautifully woven and intertwined

with the threads of in-depth research and knowledge. Although Hearst and the Harvey Company ended their association around 1940, an extension of their joint efforts continues through this publication, which accompanied the 1988 Natural History Museum exhibition, "Art from the Navajo Loom, the William Randolph Hearst Collection." Dramatically presented, this catalogue wraps the reader in a mantle of Navajo art and history. Each textile quietly transmits thoughts from the Navajo Beautyway. There is "Beauty above you, Beauty below you, Beauty all around you." Through Blomberg's efforts, the public now has the opportunity to learn about and absorb this beauty.

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Utmost Good Faith: Patterns of Apache-Mexican Hostilities in Northern Chihuahua Border Warfare, 1821-1848. By William B. Griffen. Albuquerque: University of New Mexico Press, 1988. 337 pages. \$37.50 Cloth.

The Apache Indians were the scourge of the border Southwest for over 150 years. During the Spanish period, civilian and military officials repeatedly negotiated treaties with various *rancherías* (bands) to halt their scattered raids. They gained a measure of peace beginning in the 1790s when several groups settled on reservations near presidios (forts) in the provinces of Chihuahua and Sonora. Here Indian families received rations and encountered the deleterious effects of Spanish life ways, particularly gambling and liquor. In 1821 the Mexican government inherited these reserves, but, after a decade of financial problems, terminated the operations, and the Apaches returned to their old haunts and habits.

In this book, *Utmost Good Faith*, William B. Griffen, an anthropology professor at Northern Arizona University, Flagstaff, and author of a companion volume, *Apaches at War and Peace*, describes Mexican-Apache relations in northern Chihuahua and southern New Mexico from 1821 through 1848. In his research, Griffen relied principally on the newspaper, *Periódico de Chihuahua* (1834-1848) and supplementary material from the presidial