rora, questioned the work because Parker was not a linguist. Others have insisted that Parker was not analytical enough, an argument that led to the overhaul of component parts of the cosmological myth Parker recorded. Yet, Fenton asserts that Parker partly presented the cosmology and religion of the Seneca. Contemporary Seneca owe a special thanks to Parker for preserving these myths and folktales, since television and other factors have supplanted much of the storytelling tradition.

Although great modern folklorists such as William S. Simmons have gone far beyond Parker in analysis and methodology, Parker's work remains solid. His advice about the recording of folklore rings true today, namely that we can never understand a people "until we understand what it is thinking about, and we can never know this until we know its literature, written or unwritten. The folk-tale therefore has a special significance, if honestly recorded" (page xxv). Thus, *Seneca Myths and Folk Tales* is an extraordinary book produced by an extraordinary man, one who helped shape the direction of both the Indian and the non-Indian worlds of the twentieth century.

Laurence M. Hauptman
SUNY, College at New Paltz

Maria. By Richard L. Spivey. Revised and Expanded Edition. Flagstaff: Northland Publishing, 1989. 176 pages. $45.00 Cloth. $21.95 Paper.

In his revised and expanded edition of *Maria,* Richard L. Spivey includes the same original six chapters and adds a seventh new one, plus a "Preface to the Revised Edition." This is as it should be, for those first six chapters give an excellent portrayal of this remarkable lady, Maria Montoya Martinez and her seventy active years as a potter. Divided between the original words of Maria and the narrative of Spivey, these chapters portray a unique personality in an adequate manner. The new chapter adds recently acquired information to the original work, plus a few corrections also based on newly acquired facts, such as an earlier date, 1962 rather than 1965, for the first piece of pottery by Popovi Da.

Maria's son, Popovi Da, opens this book with words relative

to Pueblo Indians and their lives. He speaks of the practical side of life—droughts, the environment, the Indians as the first conservationists of nature, for, he says, his people do not disturb or destroy nature's harmony. He speaks briefly but poignantly of their religion and their dances, the latter closely interrelated with ceremony, combining to express the people's spiritual and physical needs. He refers to the dance as a "masterpiece of color, form, and movement, sound, rhythm, a slow sequence of chants, beat of feet" (page xix).

The sensitivity of Indians to their way of life is dramatically expressed by Popovi in these words: "Our values are indwelling and dependent on time and space unmeasured. This in itself is beauty. Our first great value is our trusteeship of nature, and this is beauty also. Then there is an order and direction of our lives, a unity, the ability to share the joy of sharing, creativeness—This too is beauty" (page xxi).

Spivey's words, by way of introduction, first place Maria as a Pueblo Indian woman, which should be a meaningful designation after Popovi Da's words. Maria was not superior to others in her village—she was one of the group. She had to work hard and long to develop her great craftsmanship. She combined "inner beauty and greatness," Spivey says, reflected in her sharing at all points in her life; she was a genius who "led a Pueblo out of poverty to more comfortable living."

Spivey gives an adequate picture of Maria in connection with her development of pottery. Her husband, Julian, worked with Dr. Edgar L. Hewett in excavating prehistoric sites on the Pajarito Plateau in 1908. When in camp with Julian, Maria saw pottery sherds which excited her, and Dr. Hewett suggested that she reproduce some of the polychrome wares. She did, Dr. Hewett purchased them, and thus began her career. Maria adds to this beginning of the story by telling how Julian painted a picture "and he hide it. And that's the way he learned to paint the pottery" (page 18).

From early years, Maria was adaptable to events in her life. She says, "I went to St. Louis World's Fair. We were married in the morning and at three o'clock we went in a train. And there I made little pots" (page 22).

By 1915 Maria was the leading potter of San Ildefonso; certainly Julian's fine painting was no small factor in this success. She progressed through the years from the polychrome with which

she started to black-on-red; she revived black ware, and by the end of the second decade of this century, she and Julian had developed the soon-to-be famous black-on-black ware. By 1931, Maria and Julian were very prosperous, this resulting in more San Ildefonso women taking up pottery making, and more villagers living under far better conditions.

Julian died in 1943. Santana worked with Maria until 1956, when Popovi Da took over the decoration of his mother's pottery as a full partner. These two produced the finest pottery ever made by Southwest Indians. As Spivey points out, Popovi "did more for Indian artists than they will ever know or experience" (pages 77–78), first by continuing the high standards of his parents and further by his own attainments in quality, creativity, and absolute perfection, and because he was as much a Pueblo Indian as was Maria. Among other inventions in ceramic decoration, Popovi developed a beautiful gunmetal ware. This reviewer asked him one day how he did it, but he said that was a secret. Later, Spivey succeeded in getting a proper answer: longer but carefully controlled firing. In addition to different colors, Popovi occasionally introduced a new design element, yet he adhered basically to traditional patterns.

Chapter 7 contains a reiteration of how Maria and Julian saved an important ethnic heritage from extinction; it also includes a note that their descendants and relatives are continuing this fine work in the pottery field. Old traditions, black-on-black, polychrome, and other colors, along with new technique and styles—sgraffito, carving, the use of micaceous clays—are added to an already rich repertoire.

Frequently, in others' writing about Maria there is full expression of the same deep tributes to be noted in Spivey's book. Dillingham, in his fine *7 Families in Pueblo Pottery*, indicates how influential Maria was on other potters. Briefly he says, "Maria, who at 90 is a living legend, taught her family as well as her people the famous style of pottery making" (page 87). This is repeated by two archeologists, Dittert and Plog, in their book, *Generations in Clay* (1980, page 66): "Maria and Julian disseminated what they learned to members of their family and to others in the Pueblo."

Upon Maria's death, 20 July 1980, at the age of 93, one close friend said of her, "Although I feel a profound sense of loss that Maria has gone from us, she has left us a rare and wondrously

beautiful gift. We sadly mourn her passing, but the strength of her gentle spirit will live on—in her art, and in the hearts of all who knew her" (Susan McGreevy in *The Santa Fe Reporter,* 24 July 1980).

Alice Marriott relates, in a delightful manner, the making of the first black-on-black pottery (*Maria, The Potter of San Ildefonso,* 1948, pages 217–18). Maria had polished a large number of pots, and all were sitting on the floor ready to be fired. Julian came home from gathering corn in the fields, and sat on the floor among the pots. Maria got up and went to the kitchen to prepare dinner. While she was gone, Julian picked up one of the beautifully polished pots and painted it. When Maria returned to call him to dinner she caught him with the pot in hand, "painting a design on it with the slip that she had mixed to polish the pottery." So astonished was she that she could hardly speak. Finally she asked, "Why are you doing that?" "Oh, I don't know," said Julian. "I guess I just wanted to paint a design. Do you mind?"

"No," answered Maria. "It's all right. I don't know what will happen when you fire it, that's all."

Several days later they fired the mass of polished pots and the painted one. All of the polished pots came out shiny and black, as beautiful as before. Julian's decorated vessel was equally shiny black "where it was polished, and dull black where he had painted over the polish with the slip."

"It's different looking," said Maria, laughing. Julian said, "Well, nobody ever saw a pot like it before, did they?" And of course, no one had ever seen such a pot! Thus started one of the most unique and beautiful wares in the Southwest.

Spivey quotes Marriott on the probable date of the making of this piece, 1918–1919 (page 39), and illustrates the example of the "first black-on-black vessel of which there is a record" (Marriott, Figure 3.11). This is dated 1919 or 1920. Quite appropriately, the decoration is a polished avanyu, here on a matte surface; Julian favored this water serpent motif throughout the years of decorating Maria's pottery.

Spivey does a comprehensive job of capturing the personality of this remarkable lady, Maria. Another researcher and writer might add more incidents in this lady's life, but he or she would hardly change the characterization herein so aptly depicted by Spivey. Also, another person might go more deeply into some

of the details of Pueblo culture before and during Maria's activities, possibly to show more specific changes that are but suggested by Spivey.

Perhaps the most delightful part of the book is the recording of events in this remarkable lady's life, in her own words, in her voice, as it were. One cannot help but feel her charm, her warmth, her sharing. Spivey has inserted Maria's treasured words throughout this book about a great Indian potter, speaking of the words more or less as a "second text," as indeed they are.

Exhibits by and honors awarded Maria through the years were many and phenomenal. By no means does Spivey mention all of them, but he does indicate some of the more significant ones. The year 1914 marks Maria's first public demonstration of pottery making, in San Diego, at the Panama-California Exposition. At the World's Fair in Chicago, 1934, Maria and Julian sat in the middle of a display from a huge pottery factory that produced millions of pieces of pottery annually, "with their dimes worth of homemade equipment," and stole the show!

The University of Colorado awarded Maria a bronze medal in 1953 for having made the greatest contribution to the arts. The craftsmanship medal, given in 1954 to Maria by the American Institute of Architects, was the highest award of this organization. In this same year, this worthy lady received the French *Palmes Academiques* for her contributions to the arts. Quite significant also was the Jane Adams Award for Distinguished Service, given to Maria for her devotion "to her own people" and for preserving this Indian art. A presidential citation of the American Ceramic Society in 1968 recognized Maria's efforts to develop native pottery. In 1971 an honorary Doctor of Fine Arts was bestowed upon her by New Mexico State University at Las Cruces. A second honorary doctorate, from Columbia College, Chicago was awarded this worthy lady in 1977.

One interesting aspect of Maria's pottery is the signature on each piece. Indians never signed their works until white men introduced them to this idea. Quite naturally, Maria did not sign her early work. Later, because signing a piece of pottery does not have the same significance to Indians as it does to whites, she signed her name to others' works to help them sell their pieces.

Spivey demonstrates, in photographs of Maria's work, the

various names this potter used through the years. These include the following: "Marie," "Marie and Julian," "Marie-Popovi," "Maria Poveka," or "Poh've'ka," and so on. Dates are sometimes included in an interesting way; for example, later pieces are marked "561," which indicates May 1961. This was Popovi Da's idea.

Spivey saw to it that his book was well illustrated. Styles of painting, designs, or other pertinent points discussed in the book are beautifully illustrated, largely in color, with full-page examples of pots. Too, the work of different persons involved with Maria's pottery is well represented in color and black-and-white. There are also black-and-white photographs of significant people, of individuals making, decorating, and firing pottery, as well as other pertinent subjects.

After reading the texts of both Spivey and Maria, and perusing the illustrations, one closes this book with the satisfied feeling of having met Maria and other potters of San Ildefonso.

Clara Lee Tanner
University of Arizona

Blackfoot Musical Thought: Comparative Perspectives. By Bruno Nettl. Kent, OH, and London: The Kent State University Press, 1989. 198 pages. $21.00 Cloth.

While the subjects of Bruno Nettl's *Blackfoot Musical Thought* are Blackfoot concepts and performance practice, the book is more precisely an investigation of the processes by which we learn what those concepts and practices are. The intended audience, therefore, is not only the specialist in American Indian music but also the reader interested in broader notions of musical culture as a "coherent system of sounds and ideas" (page x). Nettl uses frequent cross-references to the musical traditions of Iran, India, and western Europe (hence the subtitle) as one means of increasing the accessibility of ethnomusicological premises and Blackfoot material for this larger audience. In focusing on methodology as well as description, the author hopes "to provide an interpretation that emphasizes the relationships between music and other domains of culture, between ideas about music and the themes that broadly characterize the life of the Blackfoot" (page ix).