

January 31
1968

Mrs. Barbara Spielman,
University of Texas Press
Austin, Texas.

Dear Mrs Spielman:

This is going to be a long letter, but before I begin, I do want to thank for calling my attention to many things, and to tell you what a splendid editor you are. I had a considerable shock when I saw the amount of blue penciling, and of course about 95 percent of it was as it should have been. There are some matters to discuss due chiefly to my not making myself sufficiently clear. I am including with this a list of changes that I have made either at your suggestion or on my own; otherwise the flyers will cover, I am sure.

Perhaps the most important change that you wish to make is the elimination of the four parts as I had them. You did not give a reason for this, and I have thought hard and long as to your change. My conclusion is that I did not make myself clear, nor did I give a reason for this division. Perhaps my first reason was to carry the Navaho symbolic four into the book. Second that the material naturally fell into these divisions. I should have explained this somewhere, so I have rewritten two pages of the Preface. All the individuals here, museum people and others have commented on this most favorably, and they all agree that this should be kept. Also the educated Navaho who have seen my dummy have been particularly pleased that I had related their feeling about this symbolic figure to the book. It is what a Navaho would have done. I think my original table of contents was very poorly done. I just didn't think it through. The new headings are much more Navaho, and I trust, far more fitting. I can see one reason for your change on this, which is that you are thinking in terms of script while I think in terms of pictures, or visual statements, whereas you think of the pictures as illustrations for the script. I do hope that you will approve of my changes and that we may keep the divisions. My visual statements are a sequence of related pictures with a half title beginning and an

end piece. There is one exception which is the first "chapter", The Navaho World. I couldn't think of anything I had that was proper here. It must be something with a big feeling. No I think I have it, and I will send a print down. It is a landscape with a very low skyline and a wonderful sky. This would be fitting to follow the sacred mountains. Everywhere else, this pattern follows. I have made a list which perhaps illustrates this idea, when you see them all together. I do hope that I convince you to the importance of all this, both for myself as a photographer, and to the Navaho.

I have been through the book a least a dozen times, possibly more, and every time I find something more to correct! And I thought I had sent you a fairly clean manuscript. Some of my worst errors have been most embarrassing. My ego took a faint rise when I found several things that you did not catch! These, however, were very minor. I used up all your flyers, frequently cutting off and changing what I had written, but I made more. I hope I haven't messed up the manuscript too much.

As to the shifting of pictures, some of your suggestions are good, some do not follow prescribed Navaho order. I go over these on my list. The important ones are in Part IV. I approve of using the sand painting detail with the first script of this part, but the whole sand painting must go in its proper sequence in the Night Chant. I do suggest a possibility if you feel another picture is needed here. I have a color transparency of a whole sand painting design. It is not one done out on the reservation of the real thing in sand, but a copy of the design belonging to the Museum of Navaho Ceremonial Art here in Santa Fe. Mr. Wardlaw might not want this, as he had me take out a copy I had made of a painting of Harrison Begay's. I can make a black and white negative of this, or it could be used in color, though it should be a small reproduction. I am enclosing this for your inspection and if you wish a black & white of it, send it back to me to make. But perhaps the detail of the real thing would suffice.

There are two or three black & white pictures that should come out. They are duplicated by color. The flyers will indicate.

On your list of captions, I find one c-17 that I do not recognize. I cannot find my list of those additional transparencies I sent down. And if is necessary, C-18 can be eliminated. It isn't very good, and the child has on a Guatemalan print dress. We have the black & white covered wagon. That leaves either three or four color of the Flairs which seems enough to me.

I include a list of spelling changes to follow in case I missed some. I had asked at least four people how Van Valkenburgh spelled his name and they all told me no h on the end. Recently D. Jones brought me one of his books which settled that. Then I saw Many Farms spelt as one word on a new standard metal road sign, so I wrote to Window Rock and received the correct spelling of this as well as Crownpoint.

I am sending down the negative of the map which is correct except for the missing apostrophe. The original map is quite large and would be difficult to ship, but I will do so of course if this copy negative is not satisfactory. Perhaps my print of it was not good enough.

As long as we had the name of white trader Roman Huobell, I think we should also name the other two. Charles Dickens and Troy Kennedy. Also Elizabeth Forster in the picture in Hardbelly's hogan.

My sincere apology for messing up your Caption List. At first glance I thought there were two lists of the same thing, one for you and one for me. When I realized that they were different, I had already done a lot of marking on your copy. So I have had my typist here copy it just as it was except that we have corrected the spelling. I enclose your original copy, the copy made here with a carbon for your use. I found, however, some errors and omissions in the copy you sent. It will all be clear when you go over it.

There has been a recent change in terminology at the Museum of Navaho Ceremonial Art here in Santa Fe.

The two previous directors were layman, interested but very unscientific. Now there is a very able scientist, Dr. Bertha Dutton who is making this into a real Museum. Dr. Leland Wyman is on the board. He is probably the leading authority on the Navaho since Dr. Kluckhohn's death. Dr. Wyman has changed the spelling of Navaho first, it used it used to be spelled with a j. Then he has adopted the ceremonials to the following spellings: Enemyway, Blessingway, Mountainway and Nightway. Ofcourse the word "Way" has been used in the past as a separate word, and the words "Chant" have long been used. I have changed the first two to this new spelling, but in view of the fact that I have used "Way" in three of the new headings (and I had done this before I knew of this recent change) I think it makes too many "Ways". What do you think? Wyman has also termed a medicine man as a "singer". This also has long been used so that the names of medicine man, chanter, and singer, are interchangeable. Should we add a footnote?

I have already made two additional footnotes as you will see. The Hand-trembler (I am not sure if this should be hyphenated or not) article I found just last week. It is long but the title of the ceremonial is too good to miss. "To Search for Something without Looking".

Now as to shifting of plates. In Part II, plate numbers 47, 48, and 49. My reason for putting 49 before 47 was that this interior best shown the construction of a hogan including the smoke hole. But 48 and 49 should go together. This difference may not be particularly important. If the fitting of text requires it, the text on page 54 could be moved to page 52. The next switch you have is of Nos. 56 and 57. These are O.K. Next plates 85 and 86. This would be alright if 85 is a full page on the right hand side, with the text beginning on the left. Then 86 on the next page. With a color plate of Canyon de Chelly, I would delete no. 91. Then we come to plate no. 111, the silver necklace. I understand your wanting something to go with the silver-making section similar to the pot and basket further

on. But don't you think the subject should be a smaller article? A ring or a bracelet? Besides, the necklace is the perfect end to the Craft section. I have plenty of material, I will select one or two to sand down. Now we come to Part IV. I am quite willing to move the detail of the sandpainting forward, but not pl 182. This is part of the Night Chant sequence and must go in its proper sequence, as with others in this group. A Navaho would laugh at us if we had the order wrong. Plates No. 184 and 185 do not matter except that I referred to them in the reverse order. And you have improved the sequence in the Enemyway. But the Night Chant, particularly at the end, must go in the right order, as follows: No. 182, 203, 202, 206, 207, 205. To explain, the sandpainting was done during the fifth day of the ceremony; the wood pile during the afternoon of the ninth day: the lighting of the fires just at dark: 206 & 207, waiting around fires for the night ceremony to begin; then the long prayer. This is the climax of my series for it was not possible to do anything else. Maurice McCabe once said to me "How in the world did you get them to let you do that?" The long prayer as far as I know has never been photographed. It is my hope that the text of the Night Chant will end under the previous page with plate 202. I expect this is the place to say that I have re-numbered my pictures to coincide with yours. But when the entire order is finally decided upon, I presume we will renumber again.

Only in a few instances have I specified sizes of plates. I presume these decisions will come when the designer gets to work. But I do hope that I have convinced you and Mr. Wardlaw too, of the general plan of the book.

There are a few places where I would prefer to my original script. You have made many suggestions to improve it. There are a few places where the changes just sound like some one else writing, not yours truly. There are several places where conjunctions I think, spoil the flow in descriptive passages, such as page 54. Here also, the word "size" just doesn't convey. Huge-ness is the only one. Looking up at a rock that is over 1800 feet high, how can size describe that?

I am pleased and flattered if you think that this text flows along sufficiently well, but I do want to emphasize again that this book is not a book of manuscript that is illustrated with pictures, but rather

a series of photographic studies divided into related groups with an accompanying (if there is such a word) text which rounds out the visual statements. I am not an authority on the Navaho! There are a lot of those. But I have wanted any statements I have made to be founded on authoritative facts, and as accurate as I could make them. Maybe I have gotten off the track for I have become greatly interested in the research that I had to do. I have tried to write a text that would interest the layman, that would present the Navaho more from their own point of view, and I hope it is not becoming a treatise.

Since the manuscript came back I have worked on it incessantly and it has taken a long time, I hope not too long; but it has been of course, necessary to work most carefully. When you have had time to go over everything, and should you find any more points of discussion, I would be happy to come down so that we could go over any last possible changes.

Once more may I thank you for all your good work, and I do hope that we will soon be able to go to the printers. Don't hesitate to write if I have failed to make everything clear.

With the best of wishes,

Most gratefully yours,