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Rose: Lost Copper

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than those published by Steward and treat many aspects of Shoshoni culture (e.g., folklore) that Steward largely neglected.

It is to the credit of Kerr, Irwin, and the editors of the Ballena Press that this material is now readily accessible to students of California and Great Basin anthropology. One hopes that other examples of its kind will appear in the near future.

REFERENCES

Steward, Julian H.

Strong, William Duncan

Lost Copper. Wendy Rose. Morongo Indian Reservation, Banning: Malki Museum Press, 1980, 130 pp., illus. by author, $8.95 (hardbound).

Reviewed by JACK HIRSCHMAN
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The poetry of Wendy Rose, gathered in a beautifully published edition by Malki Museum Press of the Morongo Indian Reservation represents, in 1980, the serious and authentic urgency of the native American's (Indian and non-Indian alike) struggle to exist in praise in a society choking on the barbarism of its own capital and dying in groundless exploitation.

Her persona are from the spirit pantheon of the Hopi Indians, of whom she is, with a northern element of Miwok, a descendant. So it is the curve of the California-Southwest (north and south, in effect) that is inscribed in this book. But the poet is also speaking as a woman of contemporary life, as a figure of adamantine whispers; as a vessel of loving kindness; and in this respect the "local color" of the test achieves its universal plane: she is writing of woman in a time when women themselves are being threatened with being erased from their own authenticity by a rootless artificiality which more and more seems to have conquered the depth of "things."

That is why Wendy Rose takes the "death-walks" that occasion so many of the poems in this excellent volume. She is looking for songs in that invisible realm—a realm of great power, the realm of the voices of the native breath of America—so that she might offer the consolaton of a singing archeology to a world more and more in the service of unresonating transience. And looking for songs, she stumbles upon the names of the "things" of a past which still subsists and sustains, her harvest of

squash-brown daughters,
blue corn pollen,
lost copper.

These, and many other, shards from her unwilled "Indian invisibility" are her offerings to a world wired to corporate despair and alienation. For her poems are indeed braveries of the kind not often read. They reflect an animal and nomadic realm illuminated by the nerve-ends of massacred things, things of nature which nonetheless resonate with a common, in fact communal, depth. She "recovers" these things in the alchemy of her writings in a voice stoic with quiet despair and proud veneration.
— the genuine polarities of dignity of the 
women of this land.

Since 1968—if not before—California 
poetry, especially under the influence of third-
world politics (the so-called Black, Chicano, 
Asian, and Native American movements), has 
expressed itself in a variety of ways, but what is 
evident is that there is a tendency to forsake the 
“well-techniqued” melodic fragmenting of the 
eastern objectivist school (Olson and 
Zukovsky come to mind) for a more flattened 
prosody. There are basically two reasons for 
this tendency. One is that there is in fact more 
actual discographed song available to con­ 
sciousness, creating an atmosphere that is 
perilously corporatized, with the result that 
poets have turned away from the ideal that 
technique itself equals ideology in quest for the 
deeper contents of history and international 
revolutionary attunement. The second reason, 
contingent upon the first, is that where “tech­ 
technique” and “art for art’s sake” is associated in 
many sectors with elitist corporate culture, 
poets have attempted to write a literature 
closer to an agrarian international, via ethno-
democratic politics, reflected in Marxist-
Leninist discourse.

Wendy Rose is such a poet. Lost Copper is 
not an Indian romantic’s songs. In language 
that does not exclude care of the line and shape 
of strophe, she gives us herself as a poet of a 
people excoriated and sold but with an indom­ 
itable will of endurance and consolation: the 
high-water mark of any volume of authentic 
verse.

The book is excellently illustrated by the 
author herself, and introduced by Pulitzer-
Prize Winner N. Scott Momaday.

are there spirits who smile and murmur 
“Grand Daughter”? 
The answer is yes.

The Running Springs Ranch Site: Archaeo-
logical Investigations at Ven-65 and Ven-
261. Jack Prichett and Allen McIntyre. 
Los Angeles: University of California Insti­ 
tute of Archaeology Monograph XII, 
1980, 206 pp., 20 figures, 38 tables, 3 append­ 
dices, $7.00 (paper).

Archaeological Investigations at the Ring 
Brothers Site Complex, Thousand Oaks, 
California. C. William Clewlow, Jr., 
David S. Whitley, and Ellen L. McCann, 
eds. Los Angeles: University of California Insti­
tute of Archaeology Monograph XIII, 1980, 156 pp., 28 figures, 2 append­
dices, $7.00 (paper).

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These two monographs are concerned with 
the archaeology of the Conejo Corridor, a 
region of inland valleys approximately eight 
miles from the coast that includes the suburban 
areas between Newbury Park and Agoura. 
UCLA archaeologists have carried out investig­
ations in this region since the early 1960’s. The 
most recent research, under the general direc­
torship of C. William Clewlow, Jr., was under­
taken within the framework of what Clewlow 
and his colleagues have called the Inland 
Chumash Research Project. A major aspect of 
the project concerned a series of surveys and 
excavations near the eastern margin of the 
Conejo Corridor in the vicinity of Oak Park, 
the results of which were published in earlier 
monographs of the series.

The research reported in the two mono­
graphs under review may be seen as extensions 
of the earlier investigations at Oak Park, 
especially since the set of research objectives 
for the investigations at Oak Park, Running 
Springs Ranch, and the Ring Brothers sites is 
basically the same. Although not explicitly 
stated, these objectives included placing the