



ABOUT THE AUTHOR

Phyllis A. Manning, who was born and reared in northern Wisconsin, started her career as an elementary schoolteacher. After three years, because of ill health, she was forced to give up teaching. Later she moved to Florida and became secretary to the Director of Finance for the city of Miami.

When her husband, Fred J. Manning, went on active duty as a captain in the Marine Corps in 1942, she tried "keeping the home fires burning," then took a leave of absence to become a service wife. After the war she served as secretary to the Department of English and as secretary to the Master at Timothy Dwight College at Yale

University while her husband did graduate work at the Traffic Engineering School there. Back again in Miami, she was engaged by the University of Miami as an assistant to the Dean of Men.

Due to her husband's ill health they moved to Flagstaff, Arizona, in 1947 and she became affiliated with Arizona State College, first as secretary to the Department of Education and Placement Bureau, and later as assistant to the Dean of Instruction.

During this time Mrs. Manning, whose home is a ten-acre ranch east of Flagstaff, became a 4-H leader, serving for five years and winning a plaque for meritorious service. At this time, too, she became interested in the Navajo and Hopi Indians, whose reservations are in the vicinity of her home. Also, she studied Creative Writing in evening classes at Arizona State College under Dr. Antoinette Smith, who gave her considerable encouragement. Since the beginning of her writing career Mrs. Manning has had a number of stories, articles, and poems published in diversified fields. She is the author of two Indian short stories for children, an article on chinchillas (which the Mannings raise), pieces on office experiences and Civil Defense, and a column on foods and homemaking in the *Arizona Daily Sun* known as "Pam's Pantry" (P. A. M. are her initials).

ABOUT THE ILLUSTRATOR

Andy Tsinajinie was born near Chinle, Arizona, around 1912. His early drawings, done as a small boy, were of the sheep he was herding and were drawn on nearby rocks. Later he went to school at Fort Apache and then to the Santa Fe Indian Art School. There he was fortunate enough to be under the wise tutelage of Dorothy Dunn, a skilled instructor who made no attempt to mold his style but who merely sought to familiarize him with modern art materials.

He served with the Fifth Air Force in the South Pacific and with the Navajo Signal Corps.

In his art work his style is distinct from that of the other members of the Navajo "Big Five," and he is, indeed, extremely original and the follower of no tradition. He has a studio at Scottsdale, Arizona, and his paintings are much sought after and highly prized.



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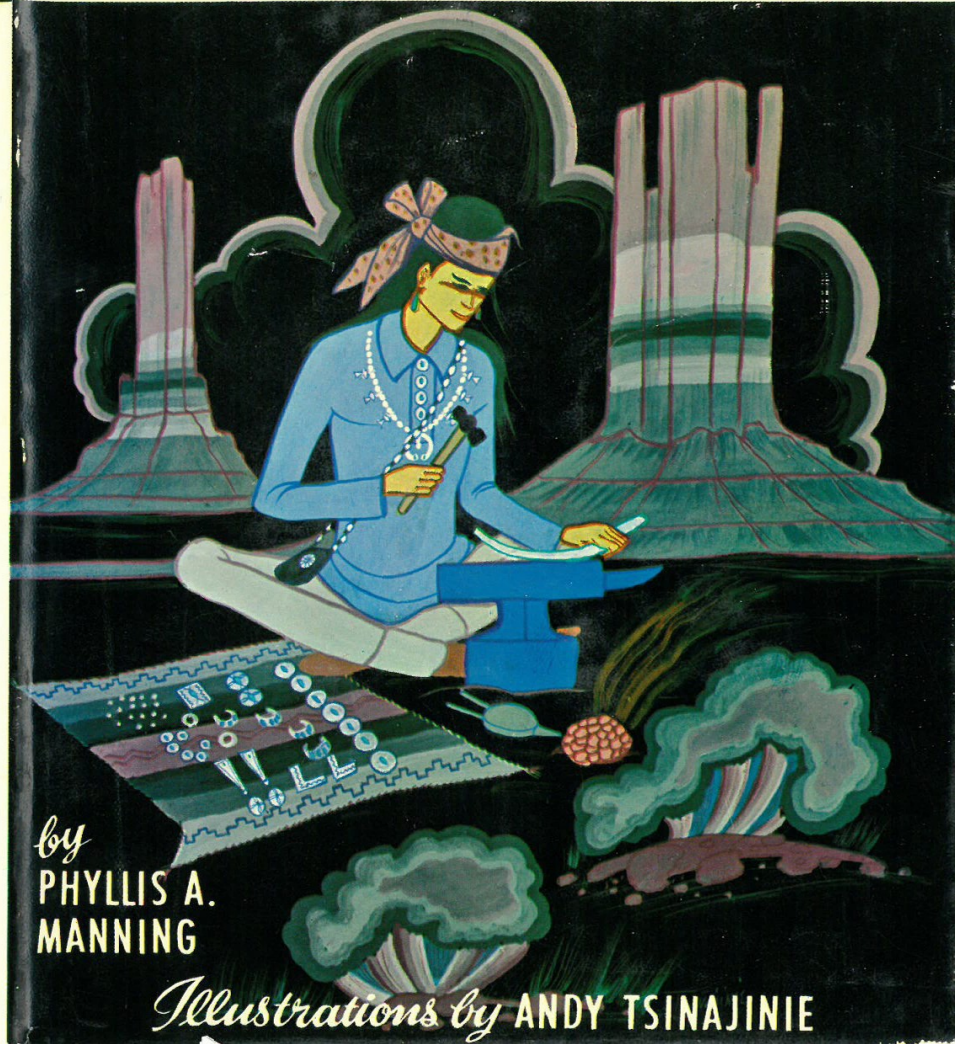
CALDWELL, IDAHO

MANNING



Spirit Rocks and Silver Magic

Spirit Rocks and Silver Magic



by
PHYLLIS A.
MANNING

Illustrations by ANDY TSINAJINIE

Caxton

\$5.00
Ages 12-16

In SPIRIT ROCKS AND SILVER MAGIC is related the story of a typical Navajo Indian family. Set against an authentic background, the narrative deals with the daily round of activities, the problems and beliefs of a family group. There are strong family ties, a high respect for tradition, and a willingness to work hard for a meager living.

On a night when the group sat about their outside campfire, the Old One, the grandmother of the clan, told the young people of their destinies, of what they must make of their lives. Tall Boy's name would be changed to Young Silversmith and his uncle would teach him to work with metal. Eagle Boy would become a medicine man, White Feather would raise the crops, and Tethle, who was already helping her grandmother gather the flowers from which were made the dyes for the rug wool, was learning to weave.

The story is as timely as the finding of uranium on the Navajo Reservation, and Young Silversmith encounters adventure when Ma-i, the Coyote, jumps his claim. Fortunately, Young Silversmith's rights are protected through the efforts of the post trader, the Tribal Council, and the Great White Father in Washington.



Young Silversmith learned many things from Charley Silver as they sat together while his uncle worked at his anvil. The boy admired the turquoise, some green and some blue, and he came to know the language of the silver designs. The arrow meant protection, and crossed arrows were for friendship. The Thunderbird track was for bright prospects, the round wheel for a hogan, and the pointed tepee for a temporary home.

To earn his own money, Young Silversmith also worked in the beanfields for the white man. He and his family attended the Pow-Wow, the glorious all-Indian Fourth-of-July celebration at Flagstaff, and, hungry and cold, they lived through the winter of the blue snow. A Sing was held for Uncle Charley Silver when he became ill. There are accounts of ceremonial dances, much in keeping with tribal traditions, and a rodeo and carnival give the story a proper amount of "white man" flavor.

SPIRIT ROCKS AND SILVER MAGIC contains eight full-page delightfully imaginative color illustrations by the noted Navajo artist, Andy Tsinajinie.