

of 120,000 Japanese Americans whose voices and memories remain buried in library archives and people's attics is not acknowledged. Gesensway and Roseman have attempted to uncover and break the "silence" imposed upon the Japanese people who, as their work suggests, were never really silent at all. Most of the voices are from the Nisei generation as they talk about everyday camp life experiences, the uncertainties, and fears of further oppression. Many of the voices are mediated as the second generation fights to remember their experiences. The paintings juxtaposed with the poetry and text are most illuminating and place the reader inside camp, inside horse stalls and deserts, and inside the lives of the Japanese people themselves.

Recovery for many Japanese Americans has been difficult as many face the psychological trauma close to what Diane Akiyama suggests as being raped. Such a presentation of that experience through the artistic impressions of Henry Sugimoto, Kanga Takamura, Mine Okubo, and Chiura Obata and the poetry of Nyogen Sensaski and Toyo Suyemoto is an act of recovery. Their words and memories, are necessary to help future generations of Japanese Americans understand their history, art, culture, and traditions. More importantly, *Beyond Words* is a useful tool in helping America understand its people—the diversity and multi-cultural society which comprise the U.S.A.

—Barbara L. Hiura  
University of California, Berkeley

**Carolyn Gilman and Mary Jane Schneider. *The Way to Independence: Memories of a Hidatsa Indian Family, 1840-1920*. With essays by W. Raymond Wood, Gerard Baker, Jeffery R. Hanson, and Alan R. Woolworth. (St. Paul: Minnesota Historical Society Press, 1987) xii, 371 pp., \$40.00; \$24.95, paper.**

In the early 1800s, when Lewis and Clark visited the Hidatsas, they lived at the mouth of the Knife River with their close allies the Mandans. The estimated 2,000 Hidatsas farmed the fertile valleys and lived in villages overlooking the river. But in 1837, smallpox struck these village dwellers and diminished their numbers by half. The remainder of Hidatsas and Mandans decided to leave their homes and journey north, settling in Like-a-Fishhook village. In 1885, the Hidatsas moved again, this time settling in Independence, North Dakota.

*The Way to Independence* traces the lives of three Hidatsa Indians: Buffalo Bird Woman, her brother Wolf Chief, and son Goodbird, who was recorded by the anthropologist Gilbert Wilson in the early twentieth century. Their life stories allow the reader to get a glimpse of how the

Hidatsa society evolved as a result of changes wrought by contact with the dominating white culture. But the book also demonstrates that these changes did not result in the dissolution of Hidatsa culture; they coped with change by incorporating aspects of white culture according to their needs, and fashioned for themselves their own form of cultural independence.

Buffalo Bird Woman grew up learning the traditional crafts of the Hidatsas, and her brother was brought up in the same cultural tradition. but whereas Buffalo Bird Woman did not always approve of the changes, her brother took advantage of the new ways. Goodbird grew up in both worlds, and eventually he became a Congregational minister. These three life stories illustrate well how the whole Hidatsa society went through a change in the years 1840-1920.

The chronicling of change of Plains Indian cultures through the eyes of one family puts the process on a very personal plane. It is a story of American Indian policy from the grassroots level--how the Indian people experienced it. The words of Buffalo Bird Woman and her family are combined with pictures of artifacts and explanations of their usage as well as excellent maps. The result is a detailed portrayal of how the Hidatsas forged a new cultural identity, combining tradition and innovation and finding a way to exist within the context of the American society.

At the end of the book, the authors have added a section of essays on Hidatsa origins and religion, the tribe's natural environment, and the work of anthropologist Gilbert Wilson and his brother. The essays add depth to the material and should probably be read first. As a whole, *The Way to Independence* is a fascinating pictorial and historical account of one family's way to independence. It captures the imagination, but it also contends that the Indians are not images; they are living and breathing human beings with a role to play in our society.

—Paivi H. Hoikkala  
Arizona State University

**Diana Der Hovanessian. *About Time*. (New York: Ashod Press, 1988) 96 pp., \$7.50.**

As Armenian American literature matures, the impact of the massacres and dispersion of the Armenians in the Ottoman Empire in 1915 widens in meaning and relevance. A recently published collection of poetry by Diana Der Hovanessian suggests how issues raised by those long-ago events permeate the imagination of contemporary Armenian American writers, giving poignant focus to their work. Diana Der Hovanessian, the foremost translator of Armenian poetry into English,