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severely taxed their strength and endurance. In his historical narrative, Richter explores in rich detail the Iroquois responses to these ordeals, and the reader must admire the resilience of the Iroquois peoples. I was disappointed, however, that he did not discuss more clearly in his conclusions the role of political structure in fostering this adaptablility. His data and interpretations speak to it, but, for the most part, he views what he calls the "traditions of localism, factionalism and individual leadership" (p. 236) as somewhat abortive, as problematic, rather than as the means by which alternatives were identified and defined and realignments facilitated. In this domain, his re-vision does not go quite as far as it might.

A minor complaint of mine is his use of the labels *anglophile, francophile,* and *neutralist* for parties of Iroquois. There is much relevance in his use of these terms, but, given his generally exceptional ability to get beyond the biases of traditional Western history, it is unfortunate that he was not able to find more appropriate terms. Actions and stances taken by Iroquois individuals and groups given these labels were not embraced because of "love of the English," or "love of the French," as these terms suggest, but because it was determined by the individuals or groups that their best interests would be served by allying themselves with the English or the French. Although Richter uses the terms pervasively, outside the context of English and French relations they are merely Eurocentric terms used to define political affiliations.

These criticisms aside, I strongly recommend *Ordeal of the Longhouse: The Peoples of the Iroquois League in the Era of European Colonization* as an outstanding contribution to the study of Iroquois history and culture and that of cross-cultural relations in North America during the colonial period. It does an excellent job of providing the "fresher fields of view" that it promises.

Mary Druke Becker
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Painting the Dream: The Visionary Art of David Chethlahe Paladin. By Lynda Paladin. Rochester, Vermont: Park Street Press, 1992. 106 pages. $24.95 paper.

This book chronicles the extraordinary life and art of David Chethlahe Paladin, who was born into the Bitter Water clan of the

Navajo in 1926. He was raised by his mother's relatives after his mother became a nursing nun; his father was a Caucasian Roman Catholic priest. Paladin grew up in Canyon de Chelly, where he had been born near White House ruins. As a child, he herded sheep with his uncle, a chanter, who shared many traditional stories.

Paladin's childhood was divided among Navajo traditional culture, the household of Christian missionaries in California, the Pueblo religious perspective in San Felipe Pueblo, and the wider world of the Santa Fe Indian School. From the Indian school, he set off to explore the places described by his teachers: Chicago, San Francisco, Australia.

His firsthand knowledge of the Pacific led him to an espionage career in the Office of Strategic Services (OSS) during World War II. German prison camps taught Paladin the best and worst of human nature: "the inhumanity of man to man, and also much about love, sharing, and attempts to reach out" (pp. 9–10). His response to the people he met—Catholics and gypsies, Jews and Germans—brought him to a perspective of inclusiveness, the acceptance and honoring of others' beliefs.

Years later, Navajo elders put his feelings into words: "We're all Dineh. We're all people. In trying to protect our religious beliefs against the sacrilege of the Anglo, the white man, we have become bitter and defensive. We are not sharing with our brothers and sisters. Maybe you can help because you are white, and you are Indian, too" (p. 10).

When he returned from the war, crippled and in despair, Navajo relatives and friends planted the seed of healing within him, and, by the late 1960s, he was able to walk without the aid of crutches and braces. Paladin, who had studied art since his return in 1946, could "never remember not wanting to be an artist" (p. 4). In the late 1940s, he went to the Chicago Art Institute, where he met Marc Chagall, who advised him to move beyond traditional symbols and "paint the dream" (p. 15). This philosophy opened the doors to Paladin's creativity. Yet it took him fifteen years to begin creating his own images, because he felt pulled in two directions. As with many Native American artists who trained at Dorothy Dunn's Indian school in Santa Fe (Paladin arrived just after Dunn had left, but the school still felt her influence), he experienced the conflict between following a more "traditional" Indian style of painting dictated by Indian traders and exploring his own creative directions.

A number of other books complement Paladin's story by providing historical context and by tracing the development of both a more traditional school of Indian painting and a more modern style. Dorothy Dunn chronicled her influence on Native American painting in *American Indian Painting of the Southwest and Plains Areas.* Clara Lee Tanner's *Southwest Indian Painting: A Changing Art* is one of the most comprehensive histories of Indian art, tracing its roots from prehistoric and historic decorative arts through easel painting and influences from outside the Southwest; Tanner discusses the Rio Grande Pueblo and the Western Pueblo, as well as the Navajo, the Apache, and other non-Pueblo tribes. J. J. Brody's *Indian Painters and White Patrons* examines the influence that white buyers had on the determination of style in Indian artworks. Three of the better-known artists who chose to follow a more traditional style are Awa Tsireh of San Ildefonso and Hopi artists Fred Kabotie and Otis Polelonema. Artists such a Fritz Scholder continue to break new ground.

Paul Huldermann of the House of Six Directions in Scottsdale, Arizona, was the original organizer of the Scottsdale National Show. This show was created as a means of recognition for all styles of Indian art, with judges who were chosen for their different perspectives. Artists who used traditional styles, as well as those who tried more innovative styles and media, were given greater opportunities for recognition.

Paladin's work blossomed in this new artistic environment. He and other Indian artists, not content with simply preserving their culture, tried instead to enhance it with all of their creative ability. Paladin's search for new ways to express universal spiritual concepts led him to visit the Huichol, the Tarahumara, the aborigines of Australia, and the Lakota (Sioux). He joined the Huichol in the Sierra Nevada of north-central Mexico on a trek and vision quest, absorbed their stories, and created paintings in acrylic rather than yarn, inspired by Huichol imagery. Paladin's participation in the Lakota Sun Dance brought him yet another kind of vision. These experiences, as well as others, convinced him that the "true artist is more than merely creative. He is a channel through which impressions flow and reemerge, bearing the mark of the spirits that have influenced him" (p. 29). Paladin's goal is not to illustrate a creation story or legend with culturally specific symbols but rather "to capture the spirit behind it" (p. 29). Thus, in his spiritual quest, Paladin also drew inspiration from the traditional cultures of Egypt, Melanesia, Africa, and California, as

well as from the Navajo and Pueblo cultures he came to know in his childhood.

Lynda Paladin's book is the only collection of thirty-five full-color plates of his work. This book is a visual and verbal compendium of Paladin's mystical philosophy, based on the interrelatedness of all forms of life and the responsibility of humans to contribute to the ongoing unfolding of order and harmony in the universe. He stresses the point throughout the book that creativity cannot be limited to a narrow cultural perspective but rather "stems from the total human experience" (p. 35).

Paladin reiterates the vital importance "of accepting the validity of people who experience the world differently from the way we do" (p. 36). Through such a perspective, says Paladin, "we can heal the world" (p. 36).

Such a philosophy is certainly worth heeding in a world torn by strife over ethnic and religious differences. Paladin's art is rich in multicultural symbolism and spiritual meaning. He expresses his philosophy in an articulate manner both visually and verbally.

As I read this book and studied the handsome reproductions of Paladin's work, I found myself also appreciating the work of other Native American artists who are drawing from their own banks of cultural heritage without mixing imagery from non-Indian cultures. Allan Houser, the Chiricahua Apache sculptor, depicts Apache and Navajo subjects and yet transcends cultural boundaries to communicate universal concepts of dignity and love of family. Each reinterpretation of spiritual themes adds to our understanding of the whole; there are many ways to transcend cultural boundaries. As I am sure Paladin himself would agree, each of us must find our own unique path, our own special means of responding to life.

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Songs of My Hunter Heart: A Western Kinship. By Robert F. Gish. Ames, Iowa: Iowa State University Press, 1992. 150 pages. $19.95 cloth.

This unpretentious-looking collection of narratives of the hunt pleasantly surprised me, because it proved to be both a source of considerable entertainment and an initiator of a deep introspec-