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particular, I would like to applaud the pioneering empirical efforts of Julnes. Her survey and statistical analysis of native perceptions of economic development are a major step forward in the sense that they help clarify the discussion of these issues. There is a need to apply more rigorous methodologies and to push for better data collection on American Indians.

It is difficult to capture all the different dimensions of the chapters in a short review. *American Indian Policy* contains a considerable amount of new material that would prove useful to researchers. At the same time, it would be a suitable book for use in an undergraduate course in American Indian studies, sociology, or political science. Two years ago, Lyden and Legters brought out their first collection entitled *Native Americans and Public Policy*. It will be interesting to see the editors' next effort. Their previous collections have been well received.

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The Book of Medicines. By Linda Hogan. Minneapolis: Coffee House Press, 1993. 90 pages. \$11.95 paper.

The stories we hold secret are the stories of our growth as women, our transformations, the waking moments of realization that change the directions of our lives. They are sacred stories. They are hidden stories, sometimes even from ourselves. They have been concealed while we search for a language that will release grief or anger, words that, like a Rosetta stone, help us decipher the inside story that must be told.

These observations from Linda Hogan's introduction to *The Stories We Hold Secret* (1986), a group of writings edited by Hogan, Carol Bruchac, and Judith McDaniel and subtitled *Tales of Women's Spiritual Development*, might serve as a proper manifesto for Hogan's most recent book of poetry. This slim, somber, magical, and profoundly moving collection may well be one of the ten best books of poetry written by an American in the last half of the twentieth century. Hogan's work on *Stories* seems to have been the catalyst she needed to discover effective spells for her transformation from competent poet (as in *Seeing through the Sun*, 1985)—intellectually aware of images and traditions important to her Chickasaw kinspeople—to a new female native near-shaman-

ism capable of the marvelous visions that inhabit *The Book of Medicines*. Too much contemporary writing has been the poetry of urban angst, of unconvincing creative-writing-class world-hurt, and of minute self-examination, all finding a diurnal voice in the tens of thousands of slender lyrics published in hundreds of nearly identical little magazines. There is little in this outpouring to remind us of the darkly magical power that poetry had when its oral beginnings touched, as Ted Hughes notes, "the elemental power circuit of the universe."

Hogan deeply feels the need to rediscover this power of poetry, to put aside the pretension of "tea and cakes and ices" poetry, to find a writing precious in the positive sense of that word. In her 1987 interview with Joseph Bruchac, she says,

There is a life deep inside me that always asserts itself. It is the dark and damp, the wet imagery of my beginnings. Return. It insists on being written . . . Then the earth opens and a memory comes out and says Write this.

The "medicines" in *The Book of Medicines* are both those substances used to heal the sick and those power formulae used to effect transformations in the world. The book opens with "The History of Red," a poem of iron and fire and blood, where "red is the share of fire/ I have stolen" and "red is the human house/ I come back to at night" (p. 11); it closes with "The Origins of Corn," an etiological story that offers the hope that "after the long sleep of seeds/ all things will grow/ and the plants who climb into this world/ will find it green and alive" (p. 87). These two pieces bind the book between covers of myth. Hogan believes that "myth is the highest form of truth. It is about inner journey, about others before us who have gone that way. . . . It's about our life's task of becoming" (from the 1985 interview with Bo Scholer).

Also, the volume is held together as a coherent whole by the recurrent use of oral/formulaic devices like anaphora and parataxis, which provide the sort of repetitive chant-like quality Hogan needs for a volume called *The Book of Medicines*. In "Map," she affirms the connection of her own "making" with a deeper and more mystical linguistic: "This is what I know from blood:/ the first language is not our own./ There are names each thing has for itself,/ and beneath us the other order already moves./ It is burning. It is dreaming. It is waking up" (pp. 37-38).

Then Hogan brings together a set of natural emblems she uses again and again as guideposts in her journey toward a reconnection

with "some other order of things/ never spoken/ but in dreams of darkest creation" (p. 9), where the singer searches for magic to undo the alienation and marginalization she finds in her world. Among these natural hieroglyphs are smoke, salt, stone, buffalo, crows, mountain lions, bears, and other totemic animals from Native American lore.

There are numerous references to the skin of humans and of animals, which serves as a metaphor for both the physical integrity of the organism and the limitations that devolve upon the physical creature, a boundary to be pushed past if the soul is to move about. Finally, there is water, "the ink black skin" (p. 23) mentioned in almost every poem and serving as an overarching metaphor for the book's quest for transformation and rebirth in a state of healing. In "Breaking," the lyric speaker inquires, "How does water do it,/ strip a world to its bones./ How does it dance that way/ without feet, sing without a voice, caress with no hands/ and follow the moon/ without a single eye?" (p. 30)

In "Tracking," perhaps the best poem in the volume, Hogan writes of a dream journey "into the dark center of things," where she follows the ghostly tracks of a wild pig to a cave, there to have a vision of "green birds/ that once lived/ in the rain and the trees" (p. 49). The poem ends with this understanding: "I woke beneath the river/ and there was no way back to the forest/ except to become a spring of clear water/ to fill myself/ and make a new way/ through the world." Following the way of water, the speaker finally comprehends the figurative shape-changing that must necessarily precede enhanced understanding of being.

For Hogan, throughout *The Book of Medicines*, water symbolizes the best hopes of the persona/poet/singer for an awakening in a state of increased awareness and power. Water is the dark glass in which the shaman's face is reflected; it is the mothering amniotic fluid; it is the eternal shape changer; it is at once the source of nourishment and the home of strange, wonderful, and sometimes deadly creatures (many of the poems in *The Book of Medicines* mention the fear born of exploration and discovery).

Mary Hunter Austin's *The American Rhythm* was a work skewed in many of its ideas but ahead of its time in understanding that any genuine American poetic should heed the native rhythms and that any meaningful accounting for American literature should somehow remember the voices of Native Americans. So it may be that in *The Book of Medicines*, we have come finally to a new beginning for American poetry, one that heals the alienation of

people from land, people from each other, and self from its spiritual potential. Hogan says as much in "Sickness":

I saw disease.
It closed doors, turned on light.
It owned water and land.
It believed in its country and followed orders.
It went to work.
It tried to take my tongue.
But—these words,
these words are proof
there is healing (p. 63).

Paul Rice

The Cherokee People. By Thomas E. Mails. Tulsa, OK: Council Oak Books, 1992. 368 pages. \$49.95 cloth.

Thomas E. Mails, retired Lutheran minister and author of numerous works, especially *Warriors of the Plains*, has produced an eye-pleasing coffee table book, *The Cherokee People*. In great detail, he covers such topics as origin, settlement, physical appearance, material culture, life cycle, government, warfare, healing, causes of disease, ancient religious beliefs, religious festivals, the transformation of culture, as well as a history of the Eastern and Western Cherokee.

Much of the material in the early chapters of this work is based on Butrick-Payne manuscripts housed in the D'Arcy McNickle Center of the Newberry Library at Chicago. These manuscripts were collected and synthesized by John Howard Payne, drawing primarily on the preremoval writings of Reverend Samuel E. Butrick, a long-time missionary among the Cherokee. Students of Cherokee history will benefit from the extensive quoting of this previously unpublished material. Of further usefulness in understanding twentieth-century Cherokee people are the minutes of the 1913–14 Big Cove Farmers Organization, a contemporary description of life in Cherokee in 1931 by Superintendent L.W. Page, and interviews with Cherokee such as William and Rufus Smith and Archie Sam.

The book contains descriptions that may capture the reader's attention: the daily attire of the men, women, and children; the headdress for battle and ball play; ceremonies for naming,