

A tactic that has sometimes been used by institutions to eliminate some of the language and cultural barriers that exist is to hire Indian people as go-betweens and mouthpieces. Vizenor encapsulates through Clement Beaulieu, the main character in *Wordarrows*, Vizenor's own personal experiences and feelings as one such go-between.

From the urban scene in Minnesota to reservation areas to the reporting of the murder trial of a young Indian man in South Dakota, Vizenor charts for us the natural progression of the cycle of alienation. Throughout it all, the author uses the phrase "new fur trade" to illustrate the cultural word wars between Indian and non-Indian.

An additional theme in *Wordarrows* is the oral tradition of tribal people and the symbolism of word arrows and its relevance and application to that which transpires in the situations they encounter in the dominant society. Vizenor describes some selected aspects of the oral tradition of Indian people and the extent to which that oral tradition has been the most changeless and enduring of the cultural elements that define "Indianness." The oral tradition has helped the people to survive the original fur trade, colonialism and suppression. We are led to believe that the "new fur trade" with its bureaucratic jargon will be enveloped into the oral tradition, also, and long after the jargon is gone, the oral tradition and Indian culture will still be strong and vital.

--Marcia J. Galli
Weber State College
Ogden, Utah

JESSE GREEN, ED. *ZŪNI: SELECTED WRITINGS OF FRANK HAMILTON CUSHING*. Lincoln: University of Nebraska Press, 1979. 440 pp. \$16.95.

Jesse Green, a professor of English at Chicago State University, has brought together in this volume, with appropriate explanatory materials, selections from the published and unpublished writings of Frank Hamilton Cushing. The collection deals with several things: autobiographical materials (about 120 pages); description of Zūni life and beliefs (about 220 pages); and materials about the relation between Zūni and White America (much of the autobiographical section, a brief description of visits to the East by several Zūnis, most of the brief foreword by anthropologist Fred Eggan, and much of Green's more than 60 pages of introductions.) The volume is handsomely illustrated, with six photographs and over 60 drawings of aspects of Zūni and its life; it also has maps of Zūni and the Southwest and a selected bibliography which is evenly divided between works by or about Cushing and works about Zūni. Unhappily, it does not have an index.

Cushing's story is fascinating. A young man with little or no formal training who had educated himself about Indians, he was a member of the first ethnographical expedition of the new Bureau of American Ethnology, in 1879. Unlike the other members of the expedition, Cushing realized that he could hope to learn much about Zūni only by living there. He moved into the pueblo (without permission from its inhabitants), learned the language, and gradually got himself both involved with Zūni life and accepted by the Zūnis. Apparently, he eventually took an Apache scalp, was initiated into the Priesthood of the Bow, and took the Zūni side in conflicts with other native peoples and the White society. In fact, it was White pressure which forced his recall from Zūni, four and a half years after his arrival.

Although Green has included some selections from unpublished materials, the material about Zūni is well-known to anthropologists. Cushing never wrote the comprehensive work on Zūni which he had planned, but his work, although there is some controversy about it, remains among the best writing on this group of people. Green rightly points out that Cushing's familiarity with the language and deep absorption in the culture enabled him to see connections between different elements which others have missed and to posit a basic explanation of the structure of their culture. Cushing also was obviously doing his best to present his materials from a Zūni point of view. It is interesting to compare his studies and his translations of a few Zūni myths and tales with a volume of such translations prepared and published by the Zūnis themselves with the approval of the Governor of the Council. (Alvina Quam, translator, *The Zūnis: Self-Portrayals* (New York: New American Library, 1972.) The latter seem more episodic and less related to an overall structure.

An important point raised by the difference just noted and materials presented in Green's book is the extent to which representatives of one culture are entitled to penetrate and reveal the secrets of another culture. Clearly, Cushing's assumption that he had a right to do just this is not idiosyncratic; it is part of the uncritically accepted scientific conception of the world. Zūni and the other pueblos have survived for hundreds of years in spite of Spanish- and Anglo-American pressures in part because they have managed to avoid complete exposure of all of their secrets; they have managed to retain something of what might be called group privacy. Green's book does not discuss this issue as thoroughly as it should be discussed, but he notes it and provides much material for understanding it in this instance.

A related point is the extent to which one can change cultures. Even as he was becoming more and more a Zūni, Cushing clearly retained the important elements of his Anglo-American culture, including his assumption that he was learning about Zūni culture in order to tell non-Zūnis about it. It seems that his Zūni collaborators were not aware of the extent of this dual allegiance. When the Governor, who had adopted him, came visiting in the East in 1886,

years after Cushing had left Zūni, he reproached Cushing with having "neglected to sacrifice and pray to the gods" and asserted: "you are still a Zūni." (p. 416.) Cushing apparently felt strong conflicts over his return to a non-Zūni world; evidently, he was sometimes troubled by dreams "about returning to the true way and his true self." (Green's introduction, p. 9.)

In brief, the book is a fascinating introduction to the life of an interesting and proud people, to the biography of a most intriguing anthropologist, and to several fundamental issues about the relations between two cultures. While more can be said about the latter than this book attempts, it should be of value to many readers of this journal.

--Elmer R. Rusco
 Dept. of Political Science
 University of Nevada, Reno

JULIAN SAMORA, JOE BERNAL, ALBERT PEÑA. *GUNPOWDER JUSTICE: A REASSESSMENT OF THE TEXAS RANGERS*. Indiana: University of Notre Dame Press, 1979. 179 pp. \$10.95.

Gunpowder Justice: A Reassessment of the Texas Rangers is an undertaking which has long been overdue. However, in this volume by Julian Samora, Joe Bernal, and Albert Peña, the expectations outweigh the realities.

The theme of the book is that the Rangers have outlived their usefulness and seriously questions whether or not they were ever necessary.

The Rangers' history is reviewed, and their feet of clay exposed. However, little new information is brought to light. During the historical review of Ranger activity, Walter Prescott Webb's book, *The Texas Rangers*, is cited repeatedly as one, if not the most important, factor in creating the mythology which has sustained the Ranger image. Yet, while Webb is credited with creating the image of the Ranger as a "brave, fearless, just and gentle" lawman, Webb is also utilized to demonstrate that this image of the Ranger is unreal. One has the feeling that the writers are attacking Webb on the one hand, yet giving him every opportunity to defend himself, on the other.

In discussing the contemporary activities of the Texas Rangers, we learn that Mr. Bernal and Mr. Peña have both been involved in confrontations with the Rangers. This personal intrusion into the theme of the book gives the entire work a suspect quality, and one feels much the same as one does while reading the memoirs of former President Nixon. Salt anyone?