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dowry of ceremonial robes), but also competition (escalation of quantity to heighten status construction). Teiwes also investigates the changing importance of weaving in the course of many women's lives, from learning the techniques as an adolescent (whether from a close relative or at a women's society initiation), to the increasing burden involved in marriage payback with its work parties offering assistance, to the years of lean weaving when a mother takes various jobs to support a growing family and culminating with a return to intensive weaving when the children are grown and a woman has the time to invest in producing the most elaborate, refined, and expensive baskets for sale and entrance into juried exhibitions, to teach and inspire by example a new generation of weavers.

Despite her experience making ethnographic photographs and documentaries, Helga Teiwes is not an academic and thus takes the approach of an aficionado and collector, observing rather than researching, and thereby producing a more narrowly focused and ahistorical text than those of Schlick or Bates and Lee, mentioned above. Unlike these authors, Teiwes does not begin with a museum collection that must be documented and explained, but instead isolates and concentrates on the field of production. On the one hand, this focus permits touristic primitivising of Hopi baskets, while on the other hand it facilitates narrations of exchange situations and the social relations in which they are implicated that are unparalleled in the basketry literature and should be read by any anthropologist or social historian concerned with symbolic production and exchange.

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Little. By David Treuer. Saint Paul: Graywolf Press, 1995/96. 248 pages. $22.95 cloth.

David Treuer's remarkable debut novel *Little* carries us to the small community of Poverty on a Chippewa/Ojibwa reservation in northern Minnesota in 1980. Little—a strange, almost mysterious, boy of about ten years who was born with deformed hands, his fingers fused into huge claws, and who never spoke a word except for "you"—has drowned in a water tower. Death, poverty, and decay are the first images evoked. But as the story unfolds, with each character of this small community taking up

the narrative chapter by chapter, we learn about the details and the complexity of this community solely through memories. By focusing on the characters' close relationship to each other and to their surrounding, it is not the grim image that stays in mind, but the care and heartiness of the people towards each other and, above all, their ability to endure and resist. Cultural memory and acts of remembering often serve as means to gain balance.

Poverty consists only of nine people. Duke and Ellis, twin brothers in their mid-seventies, built the first shack where Poverty is now located. Living in their old Catalina since they killed an Indian agent in the heat of the moment at the age of fifteen, Duke and Ellis now are the protectors of their small community. Jeanette, seventy-two, was once the lover of both men. She remembers her childhood and youth as filled with poverty, cold, starvation, and disease. At the age of ten, the Catholic church sent her to live with two elderly women in Iowa for four years. She ran their house and large garden, was beaten, was tutored by the Catholic priest at 5 a.m., and was made to "repeat in English what they said," which resulted in a partial loss of the Ojibwa language. Thus, the novel points to an experience Indian children were forced into even without boarding or mission schools: "We, Duke and Ellis and me, we all three were cut away from our parents, but we were cut loose from our words too. Though we were never boarding-schooled, never mission-educated, we were cut adrift and unmoored from our words ..." (p. 59). Eventually, Jeanette kills the drunken Catholic priest, Father Gundesohn, after he rapes her daughter Celia. Duke and Ellis know Celia's "secret" that Little is actually the result of this rape and not of her relationship with Stan. Through the character of Stan, who lost his best friend Pick as well as his right hand in the Vietnam jungle, David Treuer employs the theme of the returning Indian war veteran. Against all mathematical odds—Little was born only five months after his return from Vietnam—Sam still thinks he is Little's father. Donavan, who had been taken in as a quasi foster child by Celia after Duke and Ellis found him half frozen to death (without knowing that the boy is actually their grandson!), is Little's caretaker. Donavan is with Little when he drowns; six chapters are narrated from his perspective. Violet, Stan's younger sister, and her daughter Jackie complete the Poverty community.

Juxtaposed against the Indian community is Paul, the young priest who succeeds Father Gundesohn after his death. Whereas the Indian characters remain connected with each other and

their environment in spite of poverty, decay, and death, Paul is completely isolated, distanced, and detached. When he leaves the reservation for good, he knows "that the reason he was never allowed to be owned by the land or its people was that he was too aware of the broken-downness of things" (p. 130). He "couldn't connect because he had no idea, no clear vision ... of what he was expected to do" (p. 139), he "had no way to imagine" (p. 140). When winter comes, Paul does not notice the changes in the trees "because he had been raised on a farm where trees were to be worked around or, preferably, gotten out of the way. They were to be cut down, chopped up, burned, and then forgotten" (p. 209).

In opposition to Paul's attitude towards the land is the position of the reservation people. They are anchored to their land in a way Donavan describes after the drowning of Little two hundred feet above the ground: "As long as my feet are in the dirt or on the grass, I'm okay, but as soon as I'm separated, forget it. All of us skins are like that; close to the earth. Soon as we leave it though, we're on our own. Soon as we leave the reservation, there's nothing to stop anyone from picking us up off the ground" (p. 228). The people of Poverty still have the ability to imagine, to remember, and thus have something to draw from. It is interesting to note here that Treuer seems to turn around the old paradigm in American Indian fiction, predominantly established through writers like Momaday, Welch, and Silko, that initial alienation yields to a reconnection with the land and the tribal past. In *Little*, this rootedness has never been disconnected.

A theme that runs through the novel is the resistance against the Catholic church, which is depicted as an authoritarian institution completely detached from and indifferent towards the problems and needs of the Native people. Since her early childhood, Jeanette remembers the Catholic priests who took the children from their parents and put them into mission schools or "foster families," like the one she went to. After she had barely survived the winter of her first pregnancy on the food supplied by the church, the priest and Indian agent came to take her child because "That's the deal.... The baby's going to be Christian" (p. 29). While struggling over the baby with the priest, the clergyman held Jeannette's arms, causing the deadly fall of the two-week-old boy. But the church also supplies things of which the Indian community makes use. For example, Jeanette and her mother went to church only in the winter, "for the same reason we walked from the bush and lived in town; for food, warmth, and com-

pany" (p. 49). It is also in church, in the coatroom, that is, where Jeanette meets Duke and Ellis for the first time, "rummaging pockets for change and food" (p. 53). Thus, from the very beginning, Jeanette's reminiscences portray the church also as a "source" to be used, albeit in a way that undermines the original purpose of this institution.

Another important element of the novel is the aspect of cultural memory and, linked with that, the act of remembering. Technically, Treuer puts this into literary practice by having his characters recount their memories. Thus, the novel as such is a coming to terms with personal and communal memories. On a cultural level "re-membering" serves as a connection to the tribal past, a rootedness in the land and a belonging to a tribal community. Walking home on the highway from the old-age home, where she stayed for a few years, to her reservation, Jeanette remembers the old path running under the broken asphalt: "This wasn't a river path. It was a woods one, a quiet one, and we remembered each other as I placed my foot on the shoulder of the highway. We recognized one another, and that is the secret of what carried me home to Poverty" (p. 69). This act of remembering connects Jeanette not only with her tribal ancestors, but also with her present tribal community—Duke, Ellis, and her pregnant daughter Celia—from which she had been temporarily separated. In another sequence, using an old path to a dam to go fishing at the Mississippi River, Donavan recounts: "So our journey down the trail at the river's edge was marked by silence on our part, and the careful feet of Jeanette remembering over the twisted roots and over the dips and bends.... She pushed through gently, gently remembering through" (p. 100).

In spite of being confronted with Little's death and in spite of any signs of improvement of the economic situation of Poverty, the novel ends on a life-affirming tone, with Stan and Donavan silently observing the hatching fish eggs in the hatchery. This corresponds with Donavan's trying to come to terms with Little's death: "Doesn't it make sense that the water supply was the best way for him to be in everything? Touching, filling, completing everything with holes in it. Now every person that got city water would be with him" (p. 231).

With *Little,* Treuer has written a convincing first novel. Unlike Sherman Alexie, another prolific young writer, Treuer follows the conventions of American Indian fiction as established by writers such as Scott Momaday, Leslie Silko, James Welch, and Louise Erdrich in his recent novels and short stories.

It is a well-balanced novel that most readers, either familiar or unfamiliar with American Indian literature, will appreciate. Readers, however, who are exclusively interested in the playfulness of words, experimental writing, or tricksterism might not find what they are looking for.

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Lushootseed Reader with Introductory Grammar. Volume 1. Four Stories from Edward Sam. By Thom Hess. University of Montana Occasional Papers in Linguistics, no. 11. Missoula: University of Montana, 1995. 202 pages. $20 paper with accompanying cassette.

Lushootseed (dx^{w}ləšucid), a language of the Salishan family, is spoken in northwest Washington state in the Puget Sound area. Like many of its twenty-two sister languages, it is on the verge of extinction. Currently, sixty or fewer people speak Lushootseed; thus, research and publication on this language is urgent, and the production of materials that address educational needs is particularly important. Thom Hess, a linguist at the University of Victoria who has been studying the language since the 1960s, together with his co-researcher, Lushootseed elder Vi Hilbert, has produced a body of work on the language that is impressive for its quality as well as its quantity. This book, which comprises three units of grammar, a unit of answers, four texts, a glossary, and an appendix introducing the sound system, is a nice addition to the information available on Lushootseed.

In the three grammar units, Hess presents the verb complex from the inside out. The eight lessons in unit one focus on the identification of semantic roles. After introducing the terms *agent* and *patient*, the subject pronominal clitics, and the question particle, Hess presents the various valence-marking suffixes that commonly occur on Lushootseed verb roots. These include the transitive suffixes, the middle voice suffix, and the applicative suffixes. Hess shows the correlation of verb morphology and noun marking in various active and passive clauses. Unit two turns to the next layer of morphology, the inflectional affixes. Here Hess exemplifies personal suffixes—object markers, reflexive, and reciprocal—and affixes and clitics marking tense, aspect, and mode. A summary of the twenty-two inflectional