German gloss. Also included in the volume is a microprint facsimile of all 378 manuscript pages. Several pages with problematic interpretations have been reproduced in full-size facsimile.

An introduction provides background material on the Mahican, the missions, the life of Schmick, the manuscript, and a pronunciation key. Mahican sentences that were too long to be listed in the dictionary entries are provided separately. Loan words are identified, where possible; European loans are listed under *l* in the dictionary, Delaware loans under *d*. Place names are grouped under *p*.

An important addition to the volume is a description of the historical phonology of Mahican by David Pentland. This sketch, probably most interesting to Algonquian linguists, traces the fate of Proto-Algonquian consonants, consonant clusters, and vowels in Mahican and in Mahican loans from European languages. Mahican is an *n* language; that is, the Proto-Algonquian sounds reconstructed as **q* and **l* appear in Mahican as *n*.

This Mahican dictionary is an important contribution to the field. It makes available more documentation of the language than ever before. It will surely serve as a useful resource for the reconstruction of Mahican grammar, for the reconstruction of many aspects of Proto-Algonquian, and for anyone interested in the Mahican people.

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Sending My Heart Back Across the Years: Tradition and Innovation in Native American Autobiography. By Hertha D. Wong. New York: Oxford University Press, 1992. 246 pages. $35.00 cloth.

Some of the most engaging Indian "autobiographies" are of the as-told-to variety—so just about everyone who begins reading American Indian autobiography quickly gives up the literal definition of the term. We all want to think of *Black Elk Speaks* and *Pretty Shield* and *Two Leggings* as autobiographies; the books do, after all, embody, in some measure, the point of view of the Indians themselves. And we all like to think of Mathews's *Talking to the Moon*, Momaday's *Way to Rainy Mountain*, and Silko's *Storyteller* as part of a tradition that includes *Black Hawk, Black Elk Speaks, Yellow Wolf, The Autobiography of a Winnebago Indian, Mountain Wolf Woman,*

and *Sun Chief.* Some scholars, however, want at least to retain a sense of chronology. Thus there are two fairly distinct lines of thinking about the order in which the history of Indian autobiography ought to be told. Some scholars begin with the early (let's be frank) dry-as-dust conversion narratives, for these were the first Indian autobiographies to be published. Other scholars cheerfully abuse the term in order to begin where the stories of Indian lives really begin—with preliterate autobiography.

Wong is of this second persuasion. Her book takes us over the now-familiar ground of autobiographical tradition among the preliterate Indians: the coup tales, for example, and the accounts of the acquisitions of power. But she also—and this is the special virtue of her book—writes about pictographs and Indian naming practices in relation to Indian autobiography.

The Indians used pictographs in many ways. Many of the Plains tribes, for example, used pictographs as mnemonics in their pictographic histories, or "winter counts": one pictograph, one image, would stand to recall the events of a whole year. In James Mooney's *Calendar Histories of the Kiowa Indians* (1898, 1979), we find a pictograph of a face covered with red dots, to recall the year of a smallpox epidemic; a pictograph of an antelope recalls the year of a certain great antelope drive. But pictographs were also used for recording personal histories. White Bull's is perhaps the best known of these (James H. Howard, ed., *The Warrior Who Killed Custer: The Personal Narrative of Chief Joseph White Bull,* 1968). Here White Bull drew pictographs to represent his coups. The book is particularly interesting because White Bull included with each pictograph an account of the same coup—written in the Sioux syllabary.

Wong is able to introduce us to a surprisingly wide range of these autobiographic pictographs—*autobiopictographies,* shall we call them? These range from the prereservation pictographs to postconquest pictographs drawn for sale to white collectors. I know of no other book that describes so wide a range of pictographs in relation to Indian autobiography. The book includes photo-reproductions of pictographs that have never before been published, some of which are altogether surprising. Wong shows us images from a series of pictographs that recounted a certain courtship. We see, for example, the courting couple "standing in a blanket": among the Cheyenne, it seems, lovers wrapped themselves in a blanket "in order to converse in privacy, usually within range of a chaperon" (p. 83). These pictographs were part of a

Cheyenne autopictography drawn shortly after 1877 (now in the collections of the Southwest Museum, Los Angeles).

Wong also provides a sensible introduction to the iconography of the pictographs, the ways the pictographs worked in particular societies. She even sketches a brief history of the technology of pictographic art, from prereservation buffalo hides and natural dyes to watercolors, colored pencils, and ledger books. Even these materials themselves have the power to move us: Wong shows us autopictographies drawn on used envelopes and other scraps of paper, all carefully bound together by hand with cross-stitches. She writes also of the social conditions of the art, the ways in which pictographic art was produced in the prisons to which many of the warriors were sent after their defeat.

Several scholars have made suggestions about the ways in which pictographs might be related to some of the autobiographies. Wong now has laid some real groundwork, and her survey of this material is certain to send more than a few literature scholars scurrying off to study pictographs.

Wong's survey of Indian naming practices (largely confined to Plains tribes) is also quite helpful. Again, she includes photoreproductions of pictographs and other drawings previously unpublished. The most interesting of these, I think, is a drawing of "A Class of Indians in Fort Marion with Their Teacher, Mrs. Gibbs," by Zo-Tom, a Kiowa, in 1877. The drawing shows Mrs. Gibbs standing to the left of a row of students who are sitting on a bench, each holding up a book (or slate?) showing that they are engaged in an English language lesson. It is one of the best images I have seen of cultural change among the Indians: The drawing makes use of perspective (as the traditional pictographs did not); the students have short hair and wear uniforms; the students are learning English; Zo-Tom writes in the names of two of the students, Zo-Tom and Making Medicine, and he does so by writing each name, then tying it to the person by a vertical line, in just the way the traditional pictographs tie, with a vertical line, a drawing of a head to a drawing of a black elk to represent the name Black Elk.

Wong provides introductions to some of the best known Indian autobiographers: Black Elk, Charles Eastman, Plenty Coups, Pretty Shield, Sam Blowsnake, Mountain Wolf Woman, N. Scott Momaday, and Leslie Silko. In the case of the as-told-to autobiographies, Wong discusses the nature of the collaborations with the editors and amanuenses. But she is mainly interested in the Indians' own

traditions and concerns. She does not forget, then, that most of those who read the autobiographies are doing so because of their interest in the Indians.

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Snowbird Cherokees: People of Persistence. By Sharlotte Neely. Athens, GA: University of Georgia Press, 1991. 178 pages. $30.00 cloth.

How and why ethnic culture persists are common questions in anthropology. The specific field setting of Sharlotte Neely's newly published study, however, may not be so familiar. Neely's work with the Snowbird Cherokee of North Carolina is the first since Smithsonian ethnographer James Mooney recognized the need for such a study over a century ago. Such long neglect seems inexplicable, because, as Neely explains, Snowbird is the ideal subject for an examination of adaptive strategies in practice. The community is unique, not simply because it is the most traditional of the Eastern Cherokee groups but because it has remained so even though it is geographically removed from the main body of the Eastern Cherokee and is scattered among the non-Indian communities of Graham County, North Carolina. How, then, have the people of Snowbird managed to maintain their traditional culture yet adapt enough to secure their position in such a difficult environment?

In answer to this question, Neely offers her analysis of two events. In the first, an internal political battle, she emphasizes the role of ethnicity among the Snowbird Cherokees and follows the adaptive process as they try to preserve their political power. Neely balances the divisive atmosphere of the first example with the unity and celebration of the second, the annual Trail of Tears Singing.

In addition to the community's geographical isolation from other Cherokee, Neely explains, the Eastern Cherokee tend to "type each person (they meet) somewhere along a red-white continuum" (p. 97). Given these realities, one might expect Neely to focus on relations between Indians and non-Indians in the Snowbird region. However, Neely contends that non-Indians are not a threat to the Snowbird community, because they cannot legally interfere