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Cherokee history and tradition but never fails to celebrate the triumph of the modern Cherokee spirit over adversity.

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Seven Hands, Seven Hearts. By Elizabeth Woody. Portland, Oregon: The Eighth Mountain Press, 1994. 127 pages. \$13.95 paper.

Elizabeth Woody writes of living. The poems and prose she sets down for us in *Seven Hands, Seven Hearts* flow as deep and strong as the Columbia River that she and her people, the Yakama, Warm Springs, and Wasco of the Northwest, have sustained themselves upon for an estimated fourteen thousand years. She is a storyteller for these traditions, as well as for her Navajo heritage. Thus, she writes as a testament to this awesome legacy, and as an assertion of its continuity.

In this volume, Elizabeth Woody explores her relationships with the earth, with her family, and with the U.S., and what these relationships mean to her in her context as a tribal woman. These relationships are at once potent, intense, complex, and intricate as Woody delves into her own life's meaning to share that wisdom with her readers. At times her storytelling bubbles with easy mirth, as in "Buckskin," a tale of a family's modern-day war-horse, a "pop-together car" that had a spirit all its own (p. 24). In other moments a poem might convey the deep pain of irrevocable loss, such as that which occurred when the U.S. government built the Dalles Dam, destroying the sacred Celilo Falls where generations of Woody's people fished the waterways of the Columbia River. The sadness of this loss is captured in the lines "There is Celilo, dispossessed, the village of neglect and bad structure," from the poem "She-Who-Watches, the Names Are Prayer" (p. 76).

Woody's reverence for the salmon, the rivers, and Celilo Falls reverberates through *Seven Hands, Seven Hearts*. Yet other pieces of her work explore her anger and its power to sustain her being and her traditions, as in the final lines of "Our Reverence and Difficult Return": "Warmed, I fill with simple pearls. I will name all of my children after landscapes however they resemble and perpetuate this ache" (p. 122). All of the poems and stories in this work flow together into a tapestry that enriches our understand-

ing of the relationships that all of us continually weave with the world around us.

Woody brings many issues and meanings to the page, capturing in powerful language the future she will live through remembrance and renewal of the past. Her memory is strong and provocative, heartfelt and honest. In a very real sense, it sustains her. This is because her memory is rooted in the familial community of support and tradition. Elizabeth Woody shares with her readers intimate moments from her childhood and adulthood that shape her understanding of tradition. These remembrances often involve the cultural education she gathered from her maternal grandmother and grandfather Pitt. She was nurtured by her grandmother Pitt, and the strength of this relationship is clear in stories such as "Homecooking," where a grandmother and granddaughter share a meal and memories. Woody also writes about her mother, her father, and her aunt Lillian Pitt, a renowned ceramist. It is the sense of family and of community contained in her words that truly binds these stories together and gives them strength.

Seven Hands, Seven Hearts is Elizabeth Woody's third book. In addition to several new writings, it contains in its entirety her first book of poems entitled *Hand into Stone*, which was published by Contact II Publications in 1988 and received an American Book Award. It is well worth mentioning the visual component that accompanies both *Hand into Stone* and *Seven Hands, Seven Hearts*, for Jaune Quick-To-See Smith has created beautiful drawings to complement the text of both of these works. In addition, Woody recently published a second collection of poems, *Luminaries of the Humble*, released in 1994 by the University of Arizona Press. In this work, she builds her spiritual relationship to and with an artistic community that is not confined to others of her tribe. The spiritual dimensions of these poems are rich and provide rewarding exploratory work for any reader.

Other sources can be tapped for a deeper understanding of Elizabeth Woody's work, as well as that of other Native American writers from the Northwest. In particular, *Dancing on the Rim of the World: An Anthology of Contemporary Northwest Native American Writing*, is a valuable collection edited by Andrea Lerner and released in 1990 by Sun Tracks and the University of Arizona Press. Selections by Jim Barnes, Chrystos, and James Welch, among others, expose us to the diversity of tribal experiences based in the Northwest. This region is home to a vital literary and

artistic community that continues to blossom. Its traditions—contrary to the beliefs of some who regard native peoples as a dying race—are alive and well, as Elizabeth Woody and Gloria Bird poignantly express in their introduction to *Dancing on the Rim of the World*. Woody and Bird claim that “the light at the rim spreads from collectives and combinations of talent, that specific ‘injin-uity,’ to enrich our communities” (Andrea Lerner, ed., *Dancing on the Rim of the World*, 1990).

Another important contribution to our appreciation of Northwest traditions is Jarold Ramsey’s *Coyote Was Going There: Indian Literature of the Oregon Country*, published in 1977 by the University of Washington Press. This work can help us interpret Elizabeth Woody’s frequent references to Speelyay, or Coyote, taking us more deeply into Coyote’s world and explaining his impact on the cultures of the Northwest.

Elizabeth Woody is the first member of her tribe to be published. She fulfills this responsibility with prose and poetry that clearly articulate her personal experience and her relationship to her tribes’ worldviews. As she presents us with the gift of her life’s meaning, she simultaneously renews herself and her culture. Talented and wise, Woody captures the essential meaning of creating art in her introduction to *Seven Hands, Seven Hearts*: “It is this blessing of being able to make things to remember and give away that gives me the knowledge of how to restore myself” (p. 13). She restores not only herself and her culture, but us as well.

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Themes in Southwest Prehistory. Edited by George J. Gumerman. Santa Fe, New Mexico: School of American Research Press, 1994. 330 pages, \$22.50 paper.

Since the Pecos Conference in 1927, Southwestern archaeologists have been meeting periodically to discuss, debate, and sometimes argue about the region’s chronology and methods of analysis. Papers in this volume are from the second (1989) of three advanced seminars that examined the Southwest as a whole. Twenty-five leading archaeologists contributed to the eleven essays. The authors were to emphasize pan-Southwestern aspects rather than subregion variations, and to a very large extent the authors