

Henry Greenberg and Georgia Greenberg. *Carl Gorman's World*. (Albuquerque: University of New Mexico Press, 1984) 195 pp., \$45.00.

Henry and Georgia Greenberg weave an interesting fabric with the story of the life of Carl Gorman. The warp threads give insight into the history and background of Navajo culture while the weft threads that move between the warp tell us about Carl Gorman. The events of his life add color and texture to the warp. At times the weave is tight while at others quite loose, sometimes with holes or gaps that seem to contradict. Significant highlights add bright color or rough texture to the life of this man who is artist, educator, soldier, administrator, father, and husband.

Among the colorful highlights is an early rebellious act of speaking the forbidden Navajo language at the Reboth Mission School. He had been sent there rather than to a government school because his mother thought the latter would be too harsh for an eight year old. Punishment, at the Reboth School, for his act of speaking Navajo was to be chained in a dark basement and fed only bread and water for a week. Upon release, instead of conforming as expected, he escaped, taking his cousin and younger brother with him. The walk home from the school over snow-covered mountains took three days. The surprised parents listened to his story with horror. They allowed Carl to remain at home but made the other two return to school.

These two acts of rebellion: speaking Navajo when forbidden and escaping from the school when expected to conform, offer a basis for understanding Carl Gorman. The first sparked his life-long interest in Navajo culture and the second may have been the seed of creative development that led him to become an artist. His father once objected to him wasting time drawing pictures, but his mother encouraged him in his art and also introduced him to classical music. The father's support of his escape from school may have been related to "The Long Walk," an infamous period in Navajo history which had been told to him by his father, Carl's grandfather.

At the command of Kit Carson, 7000 Navajos were rounded up and marched from Ft. Defiance to Bosque Redondo, 300 miles away. Two thousand escaped but several hundred died enroute; 2000 died in the camp of dysentery, pneumonia, and malnutrition. Four years later, General Sherman met with the Indians and agreed to return them to their homeland. One part of this agreement required Indians between the ages of six and sixteen be sent to government or mission school. This is why Carl had been sent to Reboth and why he later went to the Santa Fe Indian School where his mother had gone. Here her interest in classical music had begun.

Carl's parents lived comfortably. His father had land, cattle, and two

trading posts. His mother, a weaver, supplied the Babbitt Trading Post with her rugs and those of women she trained to weave. Both of Carl's grandparents were leaders in the Navajo community; his mother's father was a noted jeweler in New Mexico.

Gorman was not a good student; his interest was in sports. Upon graduation from Santa Fe, he received a certification instead of a diploma. He returned to work on his father's ranch at the age of twenty. A year later he married Adelle Brown and the following year their son Rudy, to be known as R. C., was born. Carl predicted R. C. would become a great artist.

After working several jobs, Carl became an interpreter for the Government. Later Carl was fired, as were all Navajos, leaving only Anglos and bitter feelings among the Navajos. After being fired, Carl volunteered for the Marine Corps to get away from it all. This event became a bright color in his life fabric. He helped organize the Navajo Code Talkers. Their codes, which were never deciphered, helped turn the tide of war against Japan. He gained pride and self-respect through developing these codes using language for which he had been punished as a student.

An incident at Guadacanal made him more conscious of his cultural background. A friendly sergeant asked what was his religion; he answered, "Presbyterian." The sergeant called that a "white man's religion" and wanted to know about Indian religion, asking Carl, "Are you trying to be White Gorman?" Much of the book, *Carl Gorman's World*, is about Carl's search for a sense of self as a Navajo, an understanding of his cultural background, and a quest for knowledge about Navajo religion.

Following the war, with his marriage to Adelle dissolved, Carl enrolled in the Otis Art Institute in Los Angeles. He encountered other Navajos in Los Angeles and with them began the Navajo Club which consumed much of his time. He married an Anglo, whose father had at first befriended him but who bitterly opposed the marriage until the birth of their son. This son, Kee, grew to be a precocious youngster and was quite talented. He exhibited his paintings with his father and was destined for a bright future until an auto accident snuffed out his life. This was definitely a low spot in the life of Carl Gorman. Until this time he had been exhibiting and selling his work. After the death of Kee he stopped painting for a long time. His first son, R. C., had become well known as an artist and persuaded his father to return to painting. Together they held several shows. As he painted again, Carl became active as a teacher and arts administrator. He helped develop a program of Indian Studies at the University of California at Davis and became an important lecturer on Navajo Culture. He also served in a number of positions with the Navajo Tribe, initiating or becoming part of several research projects to preserve

much of the Navajo culture.

The story of Carl Gorman is the story of an artist whose life has been in search of self-dignity; of teaching young Navajo, as well as other Indians, the importance of their culture; and of promoting the importance of living in harmony with the natural environment.

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Susan Guyette. *Community-Based Research: A Handbook for Native Americans*. (Los Angeles: American Indian Studies Center, University of California, 1983) xvii, 358 pp., \$15.00 paper.

Community-Based Research has a clear sense of purpose: "This handbook is intended as a practical research guide for an era of self-determination in community development" (xvii). The author seeks to provide the means for research to be planned, designed, and implemented by community members with the research priorities set "by the community that lives the socio-economic conditions, rather than by an outsider who studies the community for informational purposes" (2).

Following a discussion of community development research purposes, the author provides clear but dull introductory chapters for beginners on doing applied social science. These include chapters on the nature of research, needs assessments, survey research, evaluation, social statistics, and cultural arts. The latter outlines the use of tape recordings of oral history and music and the use of still photography, film, and video for data collection and record keeping.

Concise, practical chapters describe familiar nondescript applied social science research with strong echoes of standard textbooks, such as Hubert Blalock's *Social Statistics* and Borg and Gall's *Educational Research*, which are cited as intermediate texts. Indeed, the author's major dilemma is matching the sophistication of the text with the abilities and the needs of the readers. A student of the social sciences will have used the intermediate texts in one of many courses on methods and theories in the social sciences or education during the third or fourth year of college. A genuinely unschooled, community-based researcher, without previous experience with formal, social science research techniques, will find this beginner's textbook rather challenging, albeit a worthwhile