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medical anthropologist who seeks to understand healing practices outside of the classical bounds of time and space.

In a similar fashion, Lyon has taken the courageous step in this manuscript to systematically uphold healing practices that fall outside of the purview of the biomedical models that shape dominant understandings of healing practices throughout much of world today. In doing so, he aligns himself with many anthropologists who are committed to the identification, maintenance, and revitalization of indigenous knowledge practices steeped in both ancient and contemporary cultural practices. Today many of the ritual practices emphasized in this text are disappearing; such losses often appear to correspond to the attenuation of indigenous languages. In order to keep this field of inquiry thriving, it is critical to explore how contemporary ritual specialists and the communities in which they live can be supported. Likewise, more in-depth systematic ethnographic studies rooted in particular societies and cultural contexts would help to increase collective understandings of such healing practices.

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"That the People Might Live": Loss and Renewal in Native American Elegy. By Arnold Krupat. Ithaca, NY: Cornell University Press, 2012. 256 pages. $45.00 hardback.

Elegy, derived from the Greek *elegeia*, translates as lament in a poetic mournful address of death and loss. Observing a lack of scholarship in Native American literary studies addressing this practice, the accomplished scholar Arnold Krupat has given us this significant critical inquiry to fill the void. With a highly distinguished record, Krupat is among the first to note the importance of ethnic inflection within Native American criticism, and his 1992 *Ethnocriticism* remains a primary guide to addressing ethnicity in literature. However, when addressing N. Scott Momaday's notion of "memory in the blood" in his 1989 *Voices in the Margin*, Krupat suggested reference to an idea of "blood quanta" was "absurdly racist" (13–14, 177–187). To his credit, Krupat has largely pulled back from this essentialism and acknowledged a more figurative and poetic reading of such Native American expressions in oral traditions.

Indeed, as he opens "*That the People Might Live*," Krupat references Bruce Robbins's observation that "[western] genre categories impose an onerous and misleading set of expectations on national literatures that are not European. Non-European literatures are forced to compete in a marketplace whose values,

defined by established European genres, put newcomers at a systematic disadvantage" (1–2). In this regard, Krupat develops his theory and approach to Native elegy within a Boasian cultural relativity centered upon ethnocriticism while dutifully avoiding the paradox of western linear reasoning. However, he appears to underestimate the extent to which an oral paradigm influences indigenous reason.

Krupat rightly notes that traditional Native American elegiac performances were oral practices, codependent and interconnected with the ecosphere. It is, as he suggests, a ceremonial function designed to keep one worthy of living in place as a means of affirming a sacred covenant with nature. While acknowledging that writing rather than speaking makes a difference in indigenous values, Krupat concludes that writing does not make elegiac performances less Native American.

Oral performance rendered in written form, however, is not simply some poetic structuring of the word but something deeper in the epistemological imagination. In my judgment, the appropriation of writing generates profound changes upon indigenous oral epistemologies. An important explication of this problem is well articulated in David Abram's *Spell of the Sensuous* (1996) and the value-centered implications of literacy that tend to heighten abstraction at the expense of nature. These changes with the advent of literacy are not easily dismissed. In the Native American literature that Krupat reviews, the richness of value is often found in what Walter Ong calls in *Orality and the Word* "residual orality," in which the oral paradigmatic process remains somewhat vital within the initial literary prose. It is this residual orality, perhaps, that Momaday refers to as "memory in the blood."

Citing the late Vine Deloria, Krupat affirms that the real exile of Native America has occurred in the destruction of ceremonial life. This exile has its roots in the imposition of western literary-induced categorical imperatives and metanarratives such as the absolute universalism of a singular theology. Krupat rightly acknowledges that a nontheological oral paradigm active in traditional Native America focuses on creation and recreation of the world rather than on salvation in the next life; hence, he concludes there is an absence of a universal personal God in these Native American elegies.

Structured with the near-universal four-part cosmogony characteristic to Native America, the book is divided into four thematic chapters. In chapter 1, Krupat gives attention to oral performances, beginning with the condolence rites of the Iroquois with their re-quickening oratory, and then moving across the continent to study the Tlingit People's potlatch ceremony, designed to restore the vitality of the nation. Acknowledging loss in several different Native nations from Alaska, California, and the Great Basin, Krupat also explores the songs of religious resistance generated in the Ghost Dance movement.

Chapter 2 also considers what we might call post-literacy-based oral performance, within a genre that the author terms the "farewell" speech. Krupat attends to a variety of Chief Logan's farewell speeches, which Thomas Jefferson so admired; Black Hawk's surrender speech; Sealth's farewell; two speeches attributed to Cochise; and Chief Joseph's surrender.

Turning to autobiographies, chapter 3 examines Black Hawk's 1833 account and the near-apocryphal *Black Elk Speaks* (1932). Subsequently he turns to meditations of William Apess upon the destruction of the Pequot, which David Eng and David Kazanjian in *Loss: The Politics of Mourning* have deemed "rewriting the past" (4). Concluding this chapter, Krupat gives attention to the elegiac poetics of Ojibwe writer Jane Johnstone Schoolcraft and Cherokee author John Rollins Ridge.

In chapter 4, Krupat turns to the "Native American Renaissance" and after period. In the first case, he gives attention to N. Scott Momaday and Gerald Vizenor, while in the second case he discusses a wide range of Native American poets such as Sherman Alexie, Jim Barnes, Kimberly Blaeser, Jimmie Durham, Lee Francis, Lance Henson, Maurice Kenny, Adrian Louis, Simon Ortiz, Carter Revard, and Ralph Salisbury. Conspicuously absent is any notice of D'arcy McNickle and his poetics of sacred geography as crafted in his *Wind from an Enemy Sky*, where the meadowlark and plover fail to respond to a destroyed world that falls apart.

Despite some theorizing flaws specifically associated with oral tradition, Krupat's elegy is a rich and complex study supported with sound scholarship and interpretation that is worthy of its subject. We can be grateful to him for his valuable contribution to Native American literary criticism.

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The Poetry and Poetics of Gerald Vizenor. Edited by Deborah L. Madsen. Albuquerque: University of New Mexico Press, 2012. 253 pages. $50.00 cloth.

The Poetry and Poetics of Gerald Vizenor is the first book to concentrate solely on Vizenor's poetics. While previous studies have focused mainly on Vizenor's prolific prose, this collection looks at Vizenor's unique postmodern, "postindian" poetic aesthetic, which is drawn from various written traditions, most notably the haiku and Anishinaabe (Ojibway/Chippewa) oral tradition. The analysis illuminates Vizenor's verse from early in his career to his most recent publications and also examines the significant intratextual influence of his poetics on his prose.