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current practices are seen as the latest step in an ongoing effort to accommodate Indian rights and values. But (just to cite one example) Bordewich has told earlier how the Sioux "surrendered" the Black Hills: The US "ignored existing treaties that required the signatures of a majority of Sioux males for any cession of land; when only a handful agreed to sign away the Hills, Congress annexed them anyway" (p. 229). Further, Bordewich asserts that genocide was never the official policy of the US government; for example, government officials always acted (legislatively, at least) to protect Indians from settlers. Yet he describes "the wholesale extermination of coastal tribes in the Pacific Northwest" (pp. 48-49) and states that during the1850s the federal government reimbursed California nearly $1 million for payments to Indian-killers (p. 50). It is a moot point whether genocide was official policy or not.

All this said, *Killing the White Man's Indian* is probably unique in presenting contemporary issues which question ingrained assumptions about Native peoples. And Bordewich is accurate in saying that the United States needs "a clear, nationally agreed-upon idea of what tribal sovereignty is really supposed to be" (p. 337). Hopefully, Indian peoples will have the principal voice in formulating the answer.

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Native American Writing in the Southeast: An Anthology, 1875 - 1935. By Daniel F. Littlefield, Jr., and James W. Parins, eds. Jackson: University Press of Mississippi, 1995. 248 pages. $16.95 paper.

Littlefield and Parins' volume is a well thought-out compilation of "conscious" authorship from a sampling of writers of Southeastern tribal origin. In their Introduction, they note the many constraints to which they subjected themselves in choosing these (relatively) few pieces as exemplary of a given time and common ground. Twenty-eight are thus included in this book, representative of five major tribes originally from the Southeast, but in the case of most, wholly or partly "removed" to Indian Territory/ Oklahoma.

Among these writers are Choctaw, Chickasaw, Yuchi (Euchee), Muscogee (sometimes referred to as "Creek"), and Cherokee

(both Eastern Band and Oklahoma), twenty-four men and four women. Given the time period covered, this is parity, as there were vastly more men of any ethnicity in print than there were women in the population as a whole. Several of these authors are widely known, a select few even to the general audience with little grasp of Native American literary tradition. Names such as Will Rogers and Rollie Lynn Riggs are familiar to many readers; Mabel Washbourne Anderson, Alexander L. Posey, John M. Oskison, Muriel H. Wright, and DeWitt Clinton Duncan are equally familiar to the scholar and the aficionado of Indian letters. Less well known, but clearly important to the overall texture of the work, are authors such as William McCombs, James Roane Gregory, Jesse J. McDermott, and Joseph Bruner, to name but four.

The rationale for limiting the time period covered is also insightful - these years span the beginning of the final divesting of the Indian estate in Indian Territory with the move towards allotment and assimilation to the early part of the Indian New Deal with the Collier Administration at the Bureau of Indian Affairs. These are years of great cultural turmoil, matched perhaps only by the previous era of "removals," the forced exile of Southeastern tribes which brought many of these writers (or their parents) to the West. It is an era during which the Native American population will reach its official numerical low (200,000 in 1900), and it strikes squarely that time when it has become tragically apparent that no honor will be pretended in dealing with the last dispossession of Natives in Indian Territory. Finally, it broaches the period in which some respect is accorded to Native cultures in the nascent Indian Reform Movement, albeit too little too late in many cases.

In this highly readable work, the writers showcased must have more in common though than their regional origin and their contemporaneality; they must write with an awareness of themselves as authors, a "conscious" or intentional bent towards a given audience with a clearly expressed central idea or argument. Within this style of intentional authorship, various forms are highlighted: poetry, speech texts, letters to local newspapers, written adaptations of traditional myths and folktales, and various types of short story/article.

Perhaps most interesting of all the styles given space in this volume are those which focus on Native American humor. While Natives and non-Native scholars are keenly aware of the falsity of the stereotyped "humorless Indian," many of these pieces give

evidence of the rich variety of forms which Indian humor takes. Ben D. Locke's (Choctaw) short story, "Meeting with Reptiles" (pp. 232-4), while couching its humor in the guise of a horror story-cum-folk legend, is plainly the sort of thing which displays the indigenous people's relish for a tale in which the supernatural realm assumes Trickster form to remind the living how closely we dwell with the dead. The "Fus Fixico Letters" of Alexander Lawrence Posey (Muscogee) and the "Too-Qua-Stee Letters" of DeWitt Clinton Duncan (Cherokee) are sterling examples of ethnic humor offered up in dialect, reminiscent of similar apocryphal characters in Yiddish humor. Although Fus and Too-Qua-Stee appear as provincial full-bloods, uncomfortable in English and unschooled in the culture of the ubiquitous "Whiteman" (here used almost as a personal name), their observations on the uneven dealings with Natives in Indian Territory show the plain common sense of the "Traditionals," who are sadly aware of the machinations against them.

This brings up another element of Littlefield and Parins' book which is refreshing. In noting that the authors included come from tribes most likely to value an educational level commensurate with, if not superior to the general American population, few of these authors speak of the unschooled "fullbloods" in their nations with anything less than the highest regard. It is true that in some of the polemics in favor or allotment and/or assimilation that the writers would prefer to put their ethnic traditions behind them, they speak fondly, if patronizingly, of "the old days" and those who choose to maintain the ways of their ancestors.

It is equally interesting to look at the way in which some of the writers herein refer to tribal enemies. In James Roane Gregory's (Yuchi) "Some Early History of the Creek Nation" (pp. 89-91), he tells of the early hostilities between his people (allied with the Muscogee) and the Pawnee and their allies (Kiowa, Caddo, and Comanche). While telling the expected tale of the valor of his own predecessors, his treatment of what he calls the "Pawnee Picts" is that of a hale enemy well met. Clearly, he shows that the Muscogee/Yuchi encroachment was a result of forced removal, yet he appreciates that this mattered little to the Pawnee who were thus displaced. Conversely, Mabel Washbourne Anderson and Rachel C. Eaton (both Cherokee), in "An Osage Niobe" (pp. 49-52) "The Legend of the Battle of Claremore Mound" (pp. 236-42), respectively, tell of a like situation between their people and their Osage "neighbors," showing little of the respect that Gregory offered.

Eaton's view of the Osage is less scathing than Anderson's, but both show a lack of sensitivity to those they displace. Drawing on their shared heritage's pride in its supposed hallmarks of civilization, their treatment of the Osage reminds us how divided Native peoples have often been, even in the face of a common threat.

The editors have thoughtfully provided the reader with a short biography of each writer at the beginning of their section. From these, we can glean some interesting elements that may play into the authors' work. Many of them had backgrounds in journalism, either just as writers, or sequentially as writer-editor-owner for various local Indian Territory newspapers and periodicals. Some had experience with the non-Indian press, but their pieces here do not indicate that they shifted their level of writing for their two audiences; rather, many show extraordinary oratory qualities in their writing, a modern version of the traditional Indian respect for those who speak well for themselves.

Several authors had professional experience as public and/or tribal officials. Some even worked with the dreaded "agents" or Dawes Commission offices, giving them an insider's view to the underhanded tactics used to alienate the Native from his/her land in the rush towards Oklahoma statehood. Best known of those few who had some relationship to the entertainment industry was, of course, Will Rogers. However, uncharacteristic of many editors, Littlefield and Parins have chosen to showcase his work that doesn't bear directly on Native Americans (with the exception of his comments on his Claremore, Oklahoma home). While some would argue that this isn't in keeping with the theme of the compilation, I appreciate its inclusion. It shows the universality of Rogers' humor; for the "intentional author," nothing is more proof of their skill than their ability to write on topics and themes that resonant with any audience.

A like treatment is given to Rollie Lynn Riggs, perhaps most widely known for his Oklahoma folktales, primarily "Green Grow the Lilacs." This story would go on to be made-over into the stageplay (and later the film) "Oklahoma!," a mainstay of American theatre. So closely is Riggs identified with "Green Grow the Lilacs/Oklahoma!" that Littlefield and Parins have wisely chosen to highlight his poetry, "Spring Morning - Santa Fe" (pg. 198), "Santo Domingo Corn Dance" (pp. 198-200), and "The Deer" (pg. 200). They also chose to include a segment of the stageplay "Knives from Syria" (pp. 200-212), representative of the folk themes of his Eastern Oklahoma homelands from which he drew

so much inspiration.

In summation, Littlefield and Parins' anthology, *Native American Writing in the Southeast,* is a variegated compendium of authors' short works written between 1875 and 1935. It is a boon to the scholar of Indian letters, as well as to the Indian social historian. Although it may be too esoteric to appeal to a more general readership, it should find an audience outside academe, with its variety and the accessibility of the content, especially its humor. It should be mandatory reading for teachers of American literature of its stated era, rich as it is in examples of the diverse talents of Native authors writing in a time of social and cultural crisis. It would be a welcome addition to any college or public library, where readers are often limited to the more recent past when seeking literature by American Indians.

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Paths of Life: American Indians of the Southwest and Northern Mexico. Edited by Thomas E. Sheridan and Nancy J. Parezo. Tucson: The University of Arizona Press, 1996. 298 pages. $45.00 cloth; $18.95 paper.

In *Paths of Life,* Nancy J. Parezo notes that Hopi's believe "all life is a journey, and each group of people have a path." (p. 237) It is the paths of ten Indian groups of Northern Mexico and Arizona that the authors of this fine book chronicle. The collection encompasses the ethnohistory of the Yoemem (Yaquis), O'odham (Pimas and Papagos), Rarámuri (Tarahumaras), the Comcáac (Seris), Indé (Western Apache), the Colorado River Yumans, Diné (Navajo), Ningwi (Southern Paiutes), Hopis, and the Upland Yumans (Havasupais, Hualapais, and Yavapais). Along the way, readers discover the amazing persistence and adaptability of the Native peoples of the Southwest and Northern Mexico.

The book derives from the Arizona State Museum exhibit "Paths of Life" celebrating the museum's hundredth anniversary in 1993. However, as the authors attest, the work is much more than an exhibit catalog. While the book contains wonderful color photographs of Indian material culture, it focuses primarily on words and images, particularly those of the Indians themselves. The central theme of both the exhibit and book is the persistence