during World War II. Nevertheless, there are disturbing signs that these five nationalist critics have not understood that the linguistic, literary, and cultural theory that informs their writings is quite similar to that which informs the thought of conservative literary and historical scholars who not only reject high theory but also reject cultural studies of all sorts.

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Bear Island: The War at Sugar Point. By Gerald Vizenor with foreword by Jace Weaver. Minneapolis: University of Minnesota Press, 2006. 112 pages. $19.95 cloth.

On a visit to Indianapolis a few years ago, I came across a glass memorial wall along the White River that evokes the Vietnam Memorial in Washington, DC. Panels of glass, which are beautiful when illuminated at night, wind along the river. Etched in the glass are the names of all the recipients awarded the Medal of Honor since 1861. I was fascinated to see this memorial, and I looked for the Indian names, just as I do when I go to the Vietnam Memorial. I immediately located the name of one famous Indian soldier from World War II, Ernest Childers, who had received a citation for risking his life in 1943 in Italy. To my dismay, I remembered that I would be able to locate Medal of Honor winners who were in service during the Indian Wars. The longer I gazed, the more the glass wall resembled a map of Indian Country—San Carlos, Arizona, the Platte River in Nebraska, White Clay Creek in South Dakota, all still important Indian landscapes. I counted the names of twenty men who had received the Medal of Honor for military action during the massacre at Wounded Knee Creek in South Dakota in December 1890, in which several hundred Lakota men, women, and children died. The place and name that stood out for me, as an Ojibwe person, was Leech Lake, Minnesota, and Oscar Burkard. His citation on 5 October 1898 was "for distinguished bravery in action against hostile Indians," a reference to the Ojibwe of Leech Lake. Burkard's was the final Medal of Honor awarded for participation in an Indian campaign in the United States.

The short-lived War at Sugar Point is the subject of Gerald Vizenor's new book, which is a masterful ninety-three-page epic poem about the people and events of 1898. The War at Sugar Point, dismissed by most writers as a footnote in the history of the Indian Wars, took place near Bear Island on the Leech Lake Reservation eight long years after Wounded Knee. As Vizenor points out, in an ironic twist, the Ojibwe fighters were outnumbered but still won the three-day war. The longer war in northern Minnesota, to protect Ojibwe lands and wild rice from new dams constructed at the headwaters of the Mississippi and from predatory timber companies, was less successful. The War at Sugar Point took place during an era of graft, greed, and terrible corruption in Indian affairs in Minnesota. Vizenor's language in *Bear Island* is striking but spare, describing in very few words the complexity of issues behind the War

at Sugar Point. The book is a meditation on the horrors of war, as Vizenor also remembers the midwestern working-class soldiers at Sugar Point who lost their lives and others who "survived their wounds but were forever crippled mind and body by military conceit."

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The Columbia Guide to American Indian Literatures of the United States since 1945. Edited by Eric Cheyfitz. New York: Columbia University Press, 2006. 448 pages. $57.50 cloth.

Despite its ungainly title, this latest volume in Columbia University Press's critical series *The Columbia Guides to Literature since 1945* deftly delivers a useful, relatively comprehensive overview of American Indian writing in the United States during this period. Editor Eric Cheyfitz brings together a talented cadre of scholars to produce a solidly researched, informative resource that can aid beginner and veteran alike. Billing itself as one of the first works to examine Native literatures in a postcolonial context, *The Columbia Guide to American Indian Literatures of the United States since 1945* seeks to provide the political, social, and historical backdrop often overlooked in Native American literary criticism and enrich our understanding of literary arts over the last half century.

Section 1 consists of a single article by Cheyfitz who, following critics such as Elizabeth Cook-Lynn, maintains that a working knowledge of US federal Indian law is essential to an understanding and appreciation of Native American studies. His long (120 pages), densely written piece is a valuable tool for practitioners in the field, distilling several centuries of Indian law and policy and sketching the connections between legal foundations and literary responses. His choice is particularly apt; not only is this knowledge crucial to a full understanding of the literature, but also the popularity and quantity of Native American literature seems to have followed trends in policy. Literary output increases during times when the US government pursues policies perceived as friendlier toward Native sovereignty. Conversely, fewer works find their way into print during those periods when the government has attempted to "break up the tribal mass" and force assimilation. Thus, the end of allotment and the rise of the Indian New Deal witnessed a "boomlet" in Native literature, from the plays of Lynn Riggs to the novels of D'Arcy McNickle and John Joseph Mathews. The post–World War II era of termination and relocation saw major publications dry up.

This last observation points out a problem with the periodization imposed by the Columbia series. The rich, prewar legacy mentioned above came too soon for inclusion in this volume. For the first twenty-three years of the period covered, there was a drought in published literature by American indigenes, although poetry fared somewhat better than its generic counterparts. It was not until the 1968 publication of *House Made of Dawn* by N. Scott Momaday,