grief at the death of her son, Jesse, is Jigonsaseh, the "Mother of Nations." Moreover, Jesse drowned in a river while playing a flute; in the tradition the Peacemaker is at risk of drowning, more than once, with Tadadaho even throwing waves at him in the end. The need to balance river-water-blood (grief/Jesse) and hair-breath (Kateri/flute) is another Twinship allusion, although Kelsey does not note this.

The final chapter is ultimately about Indian self-genocide through acceptance of settler quantum-counting. Although Kelsey cites only the Canadian Indian Law of 1876 as robbing women and their children of Indian identities, the United States Dawes Act of 1887 and contingent legislation accomplished the same theft. Disgorging Canadian and US "status" laws is well overdue, for the eugenics tests imposed by imperial invaders constitute documentary genocide, and their exclusionary purpose is to diminish the official headcount of Indians owed governmental benefits. As such, settler status-laws have no place in rematriated cultures of inclusion. *Reading the Wampum* offers a rewarding step in the process of cultural rematriation. I recommend it to readers.

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Return to the Land of the Head Hunters: Edward S. Curtis, the Kwakwa̱ka̱'wakw, and the Making of Modern Cinema. Edited by Brad Evans and Aaron Glass. Seattle: University of Washington Press, 2014. 464 pages. $50.00 cloth.

In the considerable body of works on Edward S. Curtis, this edited volume on the 1914 Curtis film *In the Land of the Head Hunters* is a breath of fresh air that revitalizes a mostly stagnant field of study. Curtis is arguably the world's most-discussed photographer. A search in the world's largest library catalog, World Cat, brings up almost 15,000 items. Even given that some listings are duplicative, this is five times more than the search results on other well-known photographers. With essays contributed by both Indian and American writers, *Return to the Land of the Headhunters: Edward S. Curtis, the Kwakwa̱ka̱'wakw, and the Making of Modern Cinema* is a detailed and thoughtful book that brings together scholars, artists, and Kwakwa̱ka̱'wakw community members in a wide-ranging discourse on the film, which was carefully reconstructed and presented to the public in 2008. The essays present a new focus for Curtis scholarship by showing that the reconstruction of the film to its original state also reveals the story of the participation and contributions of the Kwakwa̱ka̱'wakw in its creation. As the editors explain in the introduction, "The arguments that coalesce in this volume respond to what we have often felt to be a dead end in the academic and popular understanding of Curtis's entire body of work—an understanding that rarely seems to have room for consideration of the Native American subject's place in its production, or, for that matter, in its reception" (7).

Return to the Land of the Head Hunters describes its reconstruction project as returning Curtis's film to what people in 1914 would have experienced and rethinking

its place in cinema and cultural history. "This entailed restoring to the film its original title, intertitles, missing scenes, musical score, color tinting, and advertising ephemera, in all their romantic sensationalism, spectacular framing, and promotional overstatement" (30). Jere Guldin's essay, "In the Land of the Head Hunters: Reconstruction, not Restoration," narrates the complex and complicated process of researching and reassembling the extant footage to recreate Curtis's original version. The editors assert that what is revealed is the "complexity of cross-cultural encounter exemplified by the film and by the history of its reception. . . . [which] offers a remarkable model for understanding both the tenacity of cultural heritage and its compatibility with the modern world—a model, in other words for thinking about indigenous people and the motion-picture medium within a shared rather than exclusionary experience of modernity" (xxi).

Some Curtis scholarship is notable, such as Mick Gidley's well-researched and detailed *Edward S. Curtis and the North American Indian, Incorporated* (1998). Utilizing historical documentation from Curtis and other participants in the project, including Native informants and assistants, Gidley examines the North American Indian photographic project as a whole and the key economic, artistic, and cultural forces affecting it. Unfortunately, much discourse on Curtis comes from a limited understanding of the context of his work and often falls into one of two camps—adulation or repudiation and debunking. The first camp depicts Native people as a timeless spiritual culture. In the 1960s and 1970s, Curtis's emotional portraits depicting an ancient and spiritual people resonated with a generation turning away from 1950s American conservatism and touched those who felt that American culture lacked a spiritual center. As Curtis's work became enormously popular, those who resented the "mythic" themes turned to critiques repudiating and debunking Curtis's work. The best known of these is Christopher Lyman's *The Vanishing Race and Other Illusions: Photographs of Indians by Edward Curtis* (1982), which examines some of the ways Curtis manipulated his photographs. The Lyman book has served as the basis for many others' criticism of Curtis's work. Problematically, this topic of criticism often portrays Indians as passive victims of the aggressor photographer.

The editors divided the book into three themes they felt have been overlooked in Curtis scholarship. In the first section, "Mediating Indians/Complicating Curtis," they address the "recognition of indigenous agency," arguing that Curtis's images "should be treated as complex documents of an encounter to which both photographer and photographic subject brought particular interests, resources, and agendas, whether those proved to be commensurate or conflicting" (10). The essays in this section establish some of the broader cultural contexts for the production and consumption of Curtis's images by Native and non-Native alike, such as Gidley's "Edward Curtis and *In the Land of the Head Hunters*," which documents Curtis as a photographer, the background work leading up to the film project, and the active collaboration with the Kwakwa̱ka̱'wakw in its creation. In "Images of Time: Portraiture in *The North American Indian*," Shamoon Zamir reexamines Christopher Lyman's arguments and proposes that we look at Curtis's work in context as an "integrated combination of the visual and the written." About the much-discussed *In a Piegan Lodge*, in which Curtis

removed a clock, Zamir says, "Curtis's erasure of the clock does not expose his wanton disregard for the intentions and attitudes of his Native American sitters; it merely suggests that he may have been a better photographic artist . . . able to honour the meanings these men brought to the making of the picture while also developing these meanings in independent though complementary ways" (80).

The second section, "Head Hunters across Two Centuries," addresses the historical and theoretical issues that arise when a film is circulated and changed over time. Among these essays, in "Unmasking the Documentary" Colin Browne discusses the film as spectacle in the manner of contemporary Hollywood movies and their audiences, pointing out that Native people were also consumers of moving images. Klisala Harrison ("Musical Intertextuality in Indigenous Film") examines how the intertextual pairing of the traditional Kwakwa̲ka̲'wakw music with the silent ritual dance over time has been a means of asserting cultural authority.

The third theme, "Reimagining Curtis Today," covers tensions between tradition and modernity, with essays that recount the challenges of reconstructing the film, reviving the original score, and matching it to the reconstructed film. Several essays, including "What the Creator Gave to Us," an interview with William Wasden Jr., the creative director of the Gwa'wina Dancers, chronicle the experience of creating dances and touring with the film to share their culture with audiences. In one of the two photo-essays in the book, titled "At the Kitchen Table with Edward Curtis," Iroquois photographer Jeff Thomas constructs a fascinating "conversation" with his subject, in which Thomas asks questions and Curtis "replies" with quotations taken from his writings. This Iroquois photographer working in the early twenty-first century and white photographer working in the early twentieth century have much to say to each other.

In "Afterword: Twentieth Century Fox," Paul Chaat Smith (Comanche), associate curator of the Smithsonian National Museum of the American Indian, ends the book with a perceptive note on how much Curtis's work defined the way both American and Native cultures see American Indians. Most people imagine a timeless nineteenth-century-style Indian: they don't realize that Curtis drove to his locations in a car and that the people he photographed were part of the modern world. Smith points out that for Indians in the 1970s, including himself, the Curtis Indians "weren't familiar; they were exotic. They were generic old-school Indians, and old-school Indians were all the rage. We always looked good in Curtis photographs, and who doesn't want to look good?" (359).

While the book is excellent, some of the writings are marred by two inaccurately employed terms. The first is use of *sepia photographs*. Old photographs are not "sepia" photographs; rather, sepia is a brown toner mostly used on modern (1950s on) photographic papers, normally brilliant white with blue-black tones, in order to emulate the cream-colored white paper with brownish-black tones characteristic of nineteenth- and early-twentieth-century photographic papers. The well-known Curtis photographs are photogravures, a complicated printmaking process in which the image is etched onto a plate and printed with inks. Moreover, when what is being discussed is the meeting of two cultures—indigenous and American/Canadian—using the term *Euro-American/North American/Canadian* is both inaccurate and exclusionary.

Euro-American is a racial term that includes only people of European descent and ignores those members of the American/Canadian culture who were not, such as the Japanese-American photographer Frank Matsura, who, as the only photographer in Okanagon, Washington in the early twentieth century, photographed members of the local Native communities.

Showing how the film was molded by both Curtis and the Kwakwa̲ka̲'wakw, *Return to the Land of the Head Hunters* successfully redirects Curtis scholarship. As Smith summarizes in his afterword, "Behind every still image and every moving frame is the story of a complex negotiation. . . . and as we begin to understand the backstory to *Head Hunters*, we can see for the first time just how nuanced and complex these artificially frozen moments actually were, and how much they can teach us" (362).

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Settler Common Sense: Queerness and Everyday Colonialism in the American Renaissance. By Mark Rifkin. Minneapolis: University of Minnesota Press, 2014. 320 pages. $75.00 cloth; $25.00 paper; $112.50 electronic.

Exploring the ways in which everyday life is shaped by and through settler colonialism, Mark Rifkin's *Settler Common Sense: Queerness and Everyday Colonialism in the American Renaissance* provides an opportunity to question how attachments to settler colonialism and the erasure of Native peoples and sovereignties in the Americas shape the everyday experiences of non-Native selfhood and inhabitance. The volume also examines what kinds of (queer) imaginings are possible when settlerhood remains so deeply naturalized within everyday life. Long overdue, Rifkin's work makes significant scholarly contributions to the fields of American studies, settler colonial studies, critical indigenous studies, literary studies, and queer studies by providing avenues to consider how settler colonialism—involving the processes through which Native peoples and lands become violently erased and assimilated—continues to shape the everyday life of non-Natives.

Rifkin critically reads literary works such as Nathaniel Hawthorne's *House of The Seven Gables*, David Thoreau's *Walden*, and Herman Melville's *Pierre* to illustrate the everyday attachments non-Natives (individually and collectively) have to "place, personhood, and belonging," and shows how these are redeployed through scripts that naturalize settler sovereignty and belonging (15). These literary works act as cultural texts of their (queer) time insofar as they provide "*queer* critiques of the state," which act to naturalize "state-sanctioned projects of speculation, consumption, and exploitation" (xviii). As a result, these texts become the primary means for Rifkin to uncover how settler colonialism continues to shape historical and contemporary imaginations, in that the violence of settler sovereignty and the everyday power of settler colonialism work to become unquestioned norms, especially within queer critiques of heteronormativity and kinship. Instead of reading these texts to determine how Native peoples