

made quite different choices, followed the earth's example. From this apparently self-evident truth emerges Moore's vaguely defined metanarrative *ground theory*—a means for “listening in specific ways to voices of the earth that cross Americans’ ideological borders” (5). Rather than reckoning with the political or economic conflicts inherent in the five themes, *This Dream* offers a hopeful meditation on how each can be a basis for reconciliation: a newly and more deeply democratic America that breaks down its imaginary boundaries. It is not that the book does not acknowledge the conflicts, but it sets them aside to create a dialogic, pluralistic outlook that gives little considerations to the limits or pitfalls of this position.

If *That Dream Shall Have a Name: Native Americans Rewriting America* has shortcomings, it also has much to offer. Whether a professor about to teach the works of these authors, a student needing an overview of the field, or a community member interested in a particular theme, all would do well to read Moore's engagingly written analysis of these five key Native authors, whose writing challenges United States self-conceptions and self-deceptions from the 1830s to the present.

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**That Guy Wolf Dancing.** By Elizabeth Cook-Lynn. East Lansing: Michigan State University Press, 2014. 134 pages. \$18.95 paper; \$15.95 electronic.

For a novella that is primarily about confronting acts of violence and trauma in both the past and the present, *That Guy Wolf Dancing* tells a surprisingly quiet, understated story. The narrator is Philip Big Pipe, a young Dakotah man who has recently moved from the Crow Creek Indian Reservation to a small border town, where he works as a nurse's aide. As the story begins, Philip is struggling to cope with the aftermath of a family member's traumatic death, and his hesitancy to directly confront that death is one of the primary reasons why the tone of the story feels so strangely muted. Because Philip spends most of his time in his head and often fails to establish connections with other people, readers share his sense of isolation and removal from the world.

It is not surprising that Philip feels isolated at the hospital where he works, but his isolation from his family and community on the reservation is more complicated. He comes from a traditional Dakotah family that has struggled to adapt to the upheaval of the last century. Cook-Lynn refers directly to familiar issues such as land loss and the encroachment of the Bureau of Indian Affairs, but she also acknowledges a more fundamental problem, perhaps philosophical, which Philip sees most clearly embodied in his mother. He explains that “there was no place for people like her anymore, women who just wanted to have a family and make dried deer-meat delicacies and have lots of dogs and horses and feed everybody” (37). In this observation, Philip sums up an entire way of life that is no longer feasible, despite the fact that his mother is only middle-aged. Philip is left to observe his friends' and relatives' failure to adapt to other kinds of lives: his best friend, who was once in the military, now refuses to look

for work and sleeps all day; an uncle disappeared after taking part in the occupation at Wounded Knee; his mother has little education and no job, and she often comes home “hung over and shrill and mean” (39). Philip does not blame his relatives for the situation in which they find themselves, but he also struggles to imagine a more fulfilling life for himself. He wants to go to college, but he does not have a high school diploma. He wants to become involved in tribal politics, but he is unable to persuade anyone—including himself—that his anger and protests will make a difference.

Although a story like this one could easily fall into the familiar trope of reservation life as poverty-stricken and hopeless, Cook-Lynn crafts a more complex and challenging story. Instead of escaping a sense of hopelessness by leaving the reservation, Philip’s relocation forces him to confront the historical traumas at the root of the situation. In fact, he also realizes his people’s unhappiness is shared by the residents of the “lily-white” border town (7). As he struggles to find a place for himself in a world where “there have never been many great options,” *That Guy Wolf Dancing* redirects the blame from individuals to colonialism, a system that continues to impact both Native and non-Native peoples (126). Ultimately, the novella illustrates the importance of repatriation and suggests that a return to traditional ceremonies can still empower the Dakotah people and help them discover their place in the world.

As Philip sifts through the facts of his life, Cook-Lynn presents a thoughtful, balanced critique of his situation, clearly implicating the institution of colonialism while depicting individual Euro-American characters sympathetically. The conditions that Philip faces are clearly not his fault, but neither does he resort to dividing the world into black or white categories, a system that might easily dehumanize both the colonizers and the colonized. Instead, when Philip interacts with his Euro-American coworkers at the hospital, Cook-Lynn presents them as complex characters who are occasionally sympathetic and rarely downright cruel. For instance, although Philip still struggles with the aftereffects of a mission-school education, he is able to acknowledge that the Catholic hospital where he works “seemed to be one of those places that wants to be of help to those who need it” (16). And, while he is critical of the way that some of his coworkers patronize and exoticize him, he “didn’t allow [him]self to dislike” them (7). Instead, Cook-Lynn makes it clear that the main fault of these characters is ignorance, and, importantly, she does not place the burden of their education on Philip.

Even the dying, drug-addicted rich white woman who is one of Philip’s patients at the hospital is portrayed sympathetically; although her addiction has left her less-than-human, and she refers to Philip as simply “the Indian,” he refuses to join his coworkers in complaining about her. Instead, he pities the woman and hesitantly befriends her grieving husband, which leads him to contemplate the kind of woman his patient had once been. Most remarkably, Philip is able to maintain this sympathetic perspective even when the woman forces him to confront the legacy of colonialism that connects his family’s history to hers. Apparently hoping that he will absolve them of her ancestors’ crimes against the Dakotah people, the woman and her husband reach out to Philip as the only “Indian” they know. In a book that maintains its reserve and distance even when describing these crimes, Philip grapples with the question of how to access and respond to a history that is so clearly traumatic but also oddly incomplete. With only a few

details available to him, he can only imagine the specifics of what the woman's family has done. What Philip does know is that he must turn to his grandfather, whose knowledge of traditional Dakota ceremonies offers the only real possibility of reconciliation.

Ultimately, it is this return to the land and the community that allows Philip to move forward. Unlike the friends and relatives who seem to have lost their place in the world, and unlike the white residents of the border town who seem trapped by their own bureaucratic systems and haunted by their ancestors' actions, Philip seeks to strike a balance between the two cultures. Importantly, this does not mean that Cook-Lynn advocates for hybridity. Instead, she shows Philip renewing his appreciation for the land and the people by participating in a ceremony with his grandfather, but simultaneously, he also asks the nuns at the hospital to help him obtain a college scholarship. By returning to the reservation and grounding himself in Dakota culture, Philip is finally able to confront the history of violence that underlies both his own life and the history of his people. By going to college, he will be able to study that history and confront the traumas that have left both the colonizer and the colonized haunted and broken. Although he must leave his home and family again, Philip will negotiate a place for himself that is very much rooted in Dakota history and tradition. As Cook-Lynn describes it, he will "find that dancing road . . . through history and difficult times" (127). This nuanced negotiation of the problems of colonization is, ultimately, what makes *That Guy Wolf Dancing* such a remarkable novella. It will be especially useful in a Native studies or literature classroom, where it will challenge students to confront some of the ugliest facts of colonization, while simultaneously reinforcing the importance of Dakota traditions and suggesting new strategies for survival.

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**To Win the Indian Heart: Music at Chemawa Indian School.** By Melissa D. Parkhurst. Corvallis: Oregon State University Press, 2014. 256 pages. \$22.95 paper.

In *To Win the Indian Heart: Music at Chemawa Indian School*, Melissa Parkhurst adds to the growing scholarship on the experience of Native American students who attended off-reservation boarding schools beginning in the late nineteenth century. She joins other scholars who have produced in-depth accounts of single institutions, such as K. Tsianina Lomawaima, Devon A. Mihesuah, and Matthew Sakiestewa Gilbert, as well as more general scholarship on the goals, methods, and student responses to assimilationist educational programs by David Wallace Adams, Brenda Childs, and Margaret Connell Szasz. The author contends that a study of Chemawa Indian School offers new insights to our collective understanding of the boarding school experience because the institution relied more on voluntary enrollment, had close ties to neighboring tribes, and continues to function in the present as a high school for Native students.

Expanding our understanding of the influence of boarding schools' extracurricular activities beyond their athletic programs, Parkhurst's focus on musical instruction and