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Again, Cook-Lynn creates a tapestry of stories and events, all leading back to Aurelia, the keeper of the stories. As storyteller, her role is to witness and to remember, however painful and burdensome this role might be, throughout the tragedies, the ups and downs of life with Jason Big Pipe, and the events that surround and make up the fabric of their lives.

Aurelia plays the traditional role of the Dakota woman. She is companion to her husband, bears his children, and is left home to care for his family when he leaves to join the AIM movement. This marks a shift in their already changing relationship and Aurelia leaves him upon his return.

*In the Presence of River Gods* is the final story in Cook-Lynn's trilogy. She explains this section as being, and indeed all the stories in the trilogy as being, a witnessing of events. This last section focuses on two events: the Supreme Court case to determine whether the Black Hills were taken illegally from the Sioux and the murder and rape of a young Sioux woman by two white men. Aurelia witnesses these two events that will shape her community forever. Justice comes full circle in this last story. The murdered woman's killers are caught many years later, and Aurelia as an old woman witnesses the trial and final justice.

*Aurelia* is a novel of incredible strength and perseverance not only of the main character but also of her tribe and family. It is a testament to the strength of Indian women and their conflicted role in Dakota society. The work both portrays the harsh realities of reservation life and demonstrates how the stabilizing force of family and love can sustain a woman and a community through their darkest hours.

*Cheryl Bennett*

**Blood Narrative: Indigenous Identity in American Indian and Maori Literary and Activist Texts.** By Chadwick Allen. Durham and London: Duke University Press, 2002. 308 pages. $59.95 cloth; $19.95 paper.

This book exemplifies some of the better scholarship in contemporary American studies in its analysis of discursive practices across a wide range of texts. Allen maps out a tripartite paradigm of indigeneity through a comparative analysis of key American Indian and Maori texts. His analysis focuses primarily on treaties, policy declarations, and fiction, with occasional glances at famous photographs, museum arrangements, and architecture. One useful aspect of the book is the appendix, a year-by-year "integrated time line" of American Indian and Maori texts from World War II through 1980.

The blood/land/memory complex of "primary and interrelated tropes or emblematic figures" (p. 15) that Allen constructs as representative of an emerging Fourth World indigenous consciousness is not startlingly innovative—it merely articulates in terms of narrative theory what many people might understand intuitively or from reading N. Scott Momaday, whom Allen acknowledges as one of his key influences. The value of the book lies in its methodical discussion of both well known and obscure American Indian texts from the period in question, and perhaps even more in its introduction to Maori literature and culture for American readers. Maori political activism in New Zealand appears to have had some remarkable chronological parallels to American Indian activism in the 1960s and 1970s, although the book does not explore the reasons for this as fully as a work by a historian might have.

The main body of the book consists of two sections. The first addresses Maori and then American Indian texts from 1945 through the early sixties, while the second follows the same order of comparison for texts of the "renaissance" period of the mid-1960s through 1980.

The Maori chapter in part one primarily addresses the publication of a government-sponsored Maori journal *Te Ao Hou/The New World*. Central to the chapter is the original editor's concept of the journal as a "*marae* on paper." A *marae* is the communal space belonging to a tribe, primarily consisting of a carved meeting house considered to be the embodiment of the ancestors (the *whare tipuna*), a community dining hall, and in rural areas, a cemetery. Despite an initial John Collier-type paternalistic approach from the original editor, the journal evolved into a body of work that pursued its own political objectives.

The chapter on American Indian texts opens with a discussion of a memorial pamphlet *Indians in the War* published by the Office of Indian Affairs and a *Reader's Digest* piece entitled "Set the Indians Free," both published in 1945. Next is an interpretation of a 1946 poem by William A. Reigert (Chippewa), "What Are We, the American Indian, Fighting For?" More extensive discussions follow of the work of Ruth Muskrat Bronson, Ella Deloria, John Jacob Mathews, and D'Arcy McNickle. The chapter closes with a document drafted in 1961 at the American Indian Chicago Conference, *The Voice of the American Indian: Declaration of Indian Purpose*. Allen cites the influence of the NCAI (National Council of American Indians) with its "pro-government timidity" and "friends of the Indian" alignment, specifically in its approval of the 1934 Indian Reorganization Act and nod to anti-communist sentiment; however, he points out that rejection of termination policies and assertion of rights to land and self-determination mark the principles of the American Indian renaissance yet to come.

The outlines of the blood/land/memory paradigm take more definitive shape in the Maori chapter in part two, as seen throughout a variety of texts in the themes of the grandparent/grandchild bond, the return of *taonga* (prized possessions), and the rebuilding of the *whare tipuna* (ancestral house). The Maori authors receiving the most attention in this chapter are Witi Ihimaera, Patricia Grace, and Keri Hulme, with additional discussion of Harry Dansey, Bruce Stewart, and Apirana Taylor. Other texts central to Allen's analysis include a famous photograph of an elder with her grandchild leading the 1975 Land March down the length of the North Island to the Parliament buildings in Wellington; the film documentary image of the forced removal of protestors and bulldozing of the *whare* constructed by activists during the 1977–78 occupation of Bastion Point; and the 1984 *Te Maori* traveling art exhibit.

The complementary chapter on American Indian narrative of the sixties and seventies opens with an analysis of the sophisticated redeployment of treaty discourse in the Alcatraz Proclamation (1969). Following this is a reading of Dallas Chief Eagle's novel *Winter Count* and its fictional variation on pictographic texts, interpreted in conjunction with *A Pictographic History of the Sioux* by Wesley Bad Heart Bull; both were published in 1967. N. Scott Momaday's work, primarily *House Made of Dawn* (1968) and *The Way to Rainy Mountain* (1969), is explored in depth, along with James Welch's *Fools Crow* (1974), Leslie Marmon Silko's *Ceremony* (1977), and Gerald Vizenor's *Darkness in St. Louis Bearheart* (1977). Forays into the 1980s and 1990s appear in following particular aspects of the blood/land/memory complex in Joy Harjo's poem "She Had Some Horses" (1983), Welch's *Winter in the Blood* (1986), and Vizenor's republication of the *Bearheart* novel in 1990 along with *The Heirs of Columbus* (1991).

In his 1972 tribute to Richard Oakes in *Alcatraz: Indian Land Forever,* Peter Blue Cloud asks, "When's the last treaty being written? It is ten seconds to America, 1976" (p. 132). This book's conclusion offers one answer, focusing on the assertion of indigenous rights in the International Indian Treaty Council's 1974 *Declaration of Continuing Independence* and the "Solemn Declaration" of the World Council of Indigenous Peoples drafted in 1975. The main critical underpinnings of this chapter come from George Manuel's *The Fourth World: An Indian Reality* (1974), with a nod to Jack Forbes, Elizabeth Cook-Lynn, and Vizenor.

Although the introduction to the second part of the book recounts the major American Indian protest actions subsequent to the Alcatraz occupation, given the book's objective of analyzing discursive practices of identity formation within a broad rather than a narrow definition of "text," one might have hoped for more detailed analysis of the discursive practices of post-Alcatraz actions in the United States. As a literary critic, Allen is well schooled in postmodern, as well as postcolonial, theory, and thus Gerald Vizenor's work holds great fascination for him. Vizenor wrote disparagingly of Dennis Banks in an early account of an American Indian Movement meeting at the Leech Lake reservation in 1972, and perhaps Vizenor's attitude influenced Allen's comparative neglect of the performative practices of AIM during the seventies. In the context of similar Maori actions in the seventies, Allen describes such cultural performance or "ethno-drama" (p. 11) as the "politics of embarrassment" (p. 114). Did such confrontational performances work as well in the United States? Did the "blood as memory" trope work in similar ways? Vizenor ridiculed Banks for having trouble getting a pistol out of a rope holster. Despite such apparent ineptitude in what was, in retrospect, a rehearsal for later AIM events that got more media coverage than probably any of the other texts Allen discusses, the gun and the rope holster are images worthy of narrative analysis. The weapon embodies the significant role of Indian World War II and Vietnam veterans during the period in question, while the rope holster harkens beyond this identity to their warrior ancestors. As the metaphorical grandchild in that particular microdrama, Banks was both learning and refashioning indigenous identity for a new era. Or so a more sympathetic reading than Vizenor's would go.

There are several areas in which Allen might have carried his narrative analysis further. The resurgence of the sweat lodge in the 1970s parallels the reconstruction of ancestral houses Allen recounts in Maori fiction and cultural performance. Struggles over the retention and return of grave goods parallel the "prized possession" motif in the Maori texts. The recuperation of not only land, but also collective memory, as the touchstone for indigenous identity in the Wounded Knee occupation offers a logical extension of Allen's central argument. An interesting three-way comparison could be developed among AIM standards of indigenous identity at Wounded Knee, the "mixed blood" versus "full blood" dispute in Pine Ridge politics during that period, and the federally defined standards for enrollment, blood quantum and otherwise.

Though perhaps beyond the scope of this book, an even more compelling area of analysis would seem to be the counternarratives deployed against indigenous struggles in the 1970s. Why does Allen's book close with international declarations from 1974 and 1975 when the book's parameters are 1945 through 1980? Perhaps because such strategies suffered major setbacks in the following years, the dominant culture seemed to be speaking with a bulldozer in New Zealand in 1978. But some of the narratives being deployed in the United States were more Machiavellian and ultimately far more destructive, particularly the FBI strategies centering around circulation of the apocryphal "Dog Soldier" teletypes just prior to the 1976 bicentennial.

Allen shows convincingly that "re-membering" the language of treaties in order to recuperate indigenous identity and rights is an important strategy for indigenous survival. But whether construed as self-directed ritual reenactment or as confrontational politics directed at a dominant culture, the significance of this strategy transcends identity politics. As John Trudell stated in a "Radio Free Alcatraz" broadcast, "What we have done by this declaration, we have done for Indians, but to those whites who desire that their government be a government of law, justice, and morality, we say we have done it also for you. Signed Indians of All Tribes" (*Alcatraz*, p. 132).

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**Circle of Goods: Women, Work, and Welfare in a Reservation Community.** By Tressa Berman. Albany: State University of New York Press, 2003. 154 pages. $65.50 cloth; $21.95 paper.

At its heart, *Circle of Goods: Women, Work, and Welfare in a Reservation Community* is a critique of federal Indian policy, articulated through the voices of Native American women of the Fort Berthold Reservation in North Dakota and through Berman's astute development and application of social theory. Berman's contributions are twofold. First, she develops a group of conceptual tools that help us theorize about the relationship between the ceremonial and the political in reservation economies. Second, she artfully employs testimonies collected over many years of fieldwork, offering a kind of ethnographic montage possible only after long-term familiarity with a community. These two contributions are, of course, interdependent: the testimonies