

Actually in the economic depression of the 1930s, no one, Nimiipuu or Sooyáapoo, were well on the way to economic recovery, in the United States or anywhere else.

In the same paragraph on page 255 there is another misstatement in a very brief remark about the rejection of the Indian Reorganization Act of 1934 (IRA). The Nez Perce Tribe voted on the IRA on November 17, 1934. Two hundred fifty-four were against acceptance, 214 were for acceptance, and 142 abstained. In his 1936 article Archie Phinney identified a list of objections to the IRA that was circulated, which claimed that if the Nez Perce were to vote for any of the changes toward a strong tribal government, then there would be taxation of land, removal of BIA supervision, and loss of private property. The list also claimed the greater the efforts the tribe undertook to govern itself, the fewer obligations the BIA would have to fulfill. Phinney was, of course, much closer to these events than any one living now; the objections to the IRA that he identifies contradict the authors' statements on page 255.

The first fifteen chapters are comfortable presentations in an easy-flowing, conversational style that mingles Nimiipuu elders' recollections and the journals of the corpsmen. The bibliographies are sufficient without being Alexandrian in scope. In regard to the last summary chapter, actually it would probably have taken sixteen more chapters to cover everything that occurred after 1806; perhaps the authors will expand it into another book. The first fifteen chapters, the maps, and the endnotes are excellent, and enough to make this book worthwhile.

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Masculindians: Conversations about Indigenous Manhood. Edited by Sam McKegney. Winnipeg: University of Manitoba Press, 2014. 224 pages. \$29.95 paper; \$84.00 electronic.

Accessible to a broad audience, Sam McKegney's edited volume *Masculindians* is a rich and animated collection of interviews with indigenous artists, critics, activists, and elders that offers insights into indigenous masculinities. Many readers will be drawn to its coffee-table book size, its marginal pop-outs in place of endnotes, and its compelling cover: Dana Claxton's "Daddy's Got a New Ride" from the *Mustang Suite*. The book's content is a treasure trove of commentary on masculine indigeneity for students and scholars of indigenous studies, anthropology, sociology, literature, gender studies, and art. The interview subjects comprise a "who's who" in indigenous Canadian literature and art, all working to answer McKegney's question, "What does it mean to be an indigenous man today?" The great value of the book lies in its diversity: McKegney has chosen to shape the conversation not through a limited, narrow view of masculinity but rather through the full range of expressions of masculinity that his subjects reveal.

McKegney describes the term *masculindian* as being "built from a collision between the floating signifiers of 'masculine' and 'Indian'" in an effort to "draw attention to the settler North American appetite for depictions of indigenous men that rehearse

hypermasculine stereotypes of the noble savage and the bloodthirsty warrior” (2) and tells his readers that the book “is offered in the spirit of generating dialogue” (11). Surely he has succeeded. Despite its national focus, American and transnational indigenous scholars and students should not shy away from the book; because the text references the shared experience of colonization and coerced assimilation throughout, the commentary on indigenous masculinities will also resonate with readers from the United States, Australia, and New Zealand. McKegney begins by contextualizing his project and ends by sharing a thoughtful conversation with Anishinaabe professor and activist Niigaanwewidam James Sinclair. With the subtitle “Wisdom, Knowledge, Imagination,” the rest of the book is divided into three sections, each of which emphasizes one of these themes: section 1 centers on “culture and history and worldview” and their impact on masculinity. Section 2 considers theories of gender; and section 3 addresses “artistic interventions” in the conversation about and the production of Indian masculinity (10).

The book represents a wide range of tribes, professions, and, most importantly, points of view. Notable names include author Tomson Highway (Cree); author, professor, and performance artist Lee Maracle (Stó:lō); professor and author Daniel Heath Justice (Cherokee); author, visual artist, and comedian Neal McLeod (Cree/Swedish); and author Richard Van Camp (Tlicho Dene). While all of McKegney’s subjects recognize the importance of communities and cultural participation in indigenous masculinity, they differ on the role women can play in shaping men, what men need to do to become warriors, and what it means to be an indigenous man in contemporary society. Thus the book offers something for everyone in terms of reflecting viewpoints, but also challenging them in a thoughtful, constructive way in order to expand the conversation about indigenous masculinity. Readers unfamiliar with Canadian history and Indian policy may be a bit stumped by the lack of notes to explain the Indian Act, the Sixties Scoop, and the Truth and Reconciliation hearings, but such references will not impede their understanding of the conversations.

I most enjoyed the interviews with Richard Van Camp, Basil H. Johnston, and Brendan Hokowhitu, which focus on my teaching and research interests. Van Camp’s realization that *The Lesser Blessed* was written “out of a wish” for what his cousin Larry’s life could have been offers me a new understanding of the new novel and new strategies for teaching the text (191). Johnston’s outstanding work on Anishinaabe culture I have relied on since graduate school; it was nice to hear in a more casual and personal voice subjects that he usually discusses in academic prose. Hokowhitu’s commentary on sports and pop culture meshed nicely with my own interests, but his cogent analysis of the risks and rewards of education captured my attention the most: “For indigenous peoples, higher education can help achieve mimicry or it can offer a critical lens to review their histories so that we are more cognizant of what has transpired and hopefully can be more aware of the antecedent of social issues and neo-colonial tactics” (101).

Masculindians—as a whole or excerpted—would be appropriate for undergraduate and graduate courses in indigenous studies, anthropology, sociology, literature, gender studies, and art. While McKegney has done an admirable job constructing the book

so that readers have a strong sense of progression and connective tissue among the interviews, each piece can also stand on its own. This structure makes it easy for scholars to read a chapter by a particular author whose work they are analyzing or for professors to find a chapter or two that fits into a syllabus. Teachers of visual art or creative writing will find interviews that will illuminate indigenous art practices and indigenous artists' understanding of the role that art can play in strengthening communities. Those working in gender and sexuality studies will undoubtedly appreciate *Masculindians'* success in expanding the field's discourse to include non-white masculinity while anyone teaching or researching the dominant culture's influence in shaping our understanding of indigenous masculinity will find a wealth of commentary on how film and television have represented warrior figures. And I sincerely hope that high school teachers who work with Native students will make this book part of their own reading and that they will share it in their classrooms.

Not everyone will appreciate the viewpoints some subjects express, perhaps for religious or cultural reasons, and non-academics in particular may have difficulty with the second section, "Knowledge," that focuses on theorizing gender. But because McKegney's subjects offer such a range of experiences and worldviews, all readers will find pieces that speak to them. Indeed, the best thing about this book is that there is something for everyone—visual artists, authors, theorists, literary scholars, and young indigenous people who need to hear an elder's voice telling them how to grow into their roles as men and women.

In many ways, this book neither looks nor reads like a typical academic book and thus it might be difficult for it to find a home. Nonetheless, scholars should make room for *Masculindians* both on their syllabi and their bookshelves. And while some of the material is heavily theoretical and could be difficult for a general reader, I found myself wanting to recommend numerous chapters to particular students. Representing a new and emerging conversation in indigenous studies and gender studies, this book is equally as valuable for a fifteen-year-old boy on Rosebud Reservation who is making choices about how to be a man, as it is for students and professors who are working to better understand the history of indigenous masculinities and to find the way forward.

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Mind's Eye: Stories from Whapmagoostui. Compiled and edited by Susan Marshall and Emily Masty. Oujé-Bougoumou, Canada: Aanischaaukamikw Cree Cultural Institute, 2013. 488 pages. \$34.95 paper.

Mind's Eye is a collection of riveting tales of suffering, grief, and survival told by eighteen elders of Cree, Inuit, and non-Native backgrounds. Spanning from precontact to postcolonial times, their stories include events they have experienced as well as those told to them. Many of these amazing stories were transcribed from the oral tradition. Those interested in learning more about the tenacity of the Cree and Inuit