

outside of Hawai'i, which amounts to approximately half of the population. Since many Native Hawaiians have become displaced from their *āina* through United States colonial occupation, how can they also be included in rebuilding the Hawaiian nation? While Native Hawaiians may have differing opinions regarding sovereignty, *A Nation Rising* compels readers to actively engage Native Hawaiians' quest for *ea*.

Kēhaulani Vaughn

University of California, Riverside

Reading the Wampum: Essays on Hodinöhsö:ni' Visual Code and Epistemological Recovery. By Penelope Myrtle Kelsey. New York: Syracuse University Press, 2014. 200 pages. \$29.95 cloth.

Western mythology long insisted that Turtle Islanders lacked any form of written communication, although the briefest look at the primary sources clearly indicates that Woodlands cultures used wampum to keep records of treaties and minutes, to authorize holders as speakers, to keep lineage names and office titles, and to encode such systems as the *Gayanashagowa*, or Iroquoian Great Law, and Sganyadaiyoh's *Gaiwiiyo*, or Code of Handsome Lake. Moreover, wampum symbols had set meanings, for as the eighteenth-century missionary John Heckewelder noted in 1876, wampum readers could "point out the exact place" on a belt that conveyed specific facts (*History, Manners, and Customs*, 108). Unfortunately, the last Iroquoian birth-readers of wampum characters died in the early-twentieth century. Worse, until quite recently, Indians could not access their wampum: that which was not deliberately smashed by governmental officials, or broken apart by traders to resell individual beads, was held by settler museums or private collectors. Now that some belts are being rematriated, modern Iroquois are reclaiming wampum-reading as best they can.

As part of that effort, in *Reading the Wampum* Penelope Kelsey undertakes to reconstitute the meaning of wampum belts, using as her launching points modern Iroquoian writers, artists, and filmmakers. In the first of the four chapters, Kelsey considers Mohawk poet James Thomas Stevens's source of inspiration in the crucial *Guswhenta*, or Two-Row Wampum, which records a 1613 treaty between the Dutch and the Haudenosaunee guaranteeing mutual noninterference. The second chapter examines how the work of Onondaga artist and author Eric Gansworth reflects the Canadaigua Belt, which inscribes the treaty with George Washington ensuring Iroquoian sovereignty. The third chapter looks at the creation of the League in 1142 in terms of the Women's Nomination belt, particularly through the story of the Jigonsaseh—the all-too-often ignored female chief who was at least as important as Ayonwantha to the process—in the work of Mohawk (Turtle Clan) filmmaker Shelley Niro. Finally, Kelsey's last chapter examines the Adoption Belt in terms of Mohawk documentarian Tracey Deer's focus on traditional inclusiveness, as opposed to the endless trouble wrought by what Ohio Indians call "federal wreckognition." (In the

interests of full disclosure, I note that Kelsey cites and quotes from my work several times in the text and endnotes.)

Together with a mini-biography of the artist she is focusing on, Kelsey begins each chapter with a brief, yet solid, traditional history of the wampum in question, including some good photographs. Using traditional precepts as touchstones, she then leaps into literary and film criticism. This method leads to some insightful interpretations of Gansworth's intricate artwork in chapter 2, especially surrounding the *Dyonjeigo* (Three Sisters) in their interdependent planting complex. In Iroquoian lore, the number three is as important as the number two. The sacred Twinship (blood/water/earth–breath/air/sky) permeates not just Iroquoian, but almost every Turtle Island culture, but the triad is not necessarily widespread. Three is the “pay-attention” number. Under the Twinship, it could be “blood” (as in new life) drawn forth from the planting mounds, or it might be the shared process of policy decisions between the twinned halves of councils that are balanced by the powers of the mediating fire-keepers (breath) to accept, table, or reject those decisions. However, I was a bit lost when Kelsey interpreted “turning the belt” as Gansworth signaling that an “agreement” was “not being honored” (51). Traditionally, two speakers (one from each clan half) read a belt, so when the first had finished reading, the belt was turned in order to yield the belt to the second reader to read the other side. I had never heard of belt-turning as signaling difficulty, for difficulty is rust on the shining chain that needs to be cleaned. Perhaps Kelsey knows a tradition that I do not.

Stevens's exceptionally poignant and well-constructed poetry, particularly as twinned-out in faux rows that replicate the Two-Row Wampum, is simply stunning. The selections Kelsey quotes could not have been better chosen to whet the reader's appetite, but the opening framework of Kelsey's interpretation was dismaying. Although Stevens himself rejects the pop-culture misappropriation of genuine two-spirit traditions to mean the LGBTQ2 community, Kelsey uses the LGBTQ2 arrogation of Twinship to mean exactly that (9). I was especially baffled because at least two of the texts cited in the bibliography, Tom Porter's *And Grandma Said. . .* (218–226) and my *Iroquoian Women* (327–333) go into the traditional meaning of the two spirits. Everyone is born with two spirits, one of breath/sky and one of blood/earth. These two are mediated by the particular spirit of any given life, which I have heard some Indians call “the name.” Perhaps Porter's presentation of the resultant braid of “three souls” led her astray (218), but those who understand the Two Spirits know that they twine around the personality gluing together the particular life they inhabit. This, and not sexual orientation, is the meaning of the Two Spirits.

The interpretive twist the author gives to *Kissed by Lightning*, an allegory of the Great Law, was particularly intriguing. As Kelsey sees it, filmmaker Niro takes the story that is typically assigned to Adodaroh/Tadadaho, the male-obstructionist chief in the tradition of the Great Law, and gives it to the Mohawk convert Kateri Tekakwitha (1656–1680), whose 2012 canonization by the Catholic Church was heatedly repudiated by many modern Iroquois. The movie's Kateri wears oversized hair-rollers, mimicking the snakes in Tadadaho's hair. A major theme in the tradition of the League is grief-quelling as war-quelling; hence Niro's character Mavis, locked in

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.

Barbara Alice Mann
University of Toledo

Return to the Land of the Head Hunters: Edward S. Curtis, the Kwakwaka'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 Kwakwaka'wakw, and the Making of Modern Cinema* is a detailed and thoughtful book that brings together scholars, artists, and Kwakwaka'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 Kwakwaka'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