An historian and American studies scholar, Ganteaume organizes her book chronologically as a series of forty-six discrete essays documenting how European settlers thought of themselves and forged their diverse ethnic heritage into a coherent whole as an image of a democratic society. She documents how symbolic renditions of actual and generalized American Indians were used through time to depict various sociopolitical contentions, ranging from Indians as an image of a universalized evolutionary phase destined to be displaced, to ideas about primitivism and peoples who have natural freedom, to those who fight unceasingly for democracy. Gauteaume argues that actual symbolic representations were selective choices made by governments to reflect the goals of European settlers and later American citizens. Their use met a functional need: the US government had to make itself distinctive from European nation-states and citizens needed to rally around a collective goal—they were a single people. *Officially Indian* is not a study of colonialism or its effects, but of how symbol makers built and retained social coherence and the debates such use has engendered. It is a study of why images of Native Americans are crucial for understanding continuing national debates over what it means to be an American citizen.

Ganteaume's portrayal of American identity formation, which accompanies an exhibit at NMAI on how American citizens have interacted with real and idealized Indians, is richly illustrated. It begins during the age of European exploration and imperialism, followed by several essays on the colonial period, concentrating on the revolutionary war. This is followed by the constitutional period and the use of symbols to stand for the new nation. Gauteaume continues with illustrative vignettes during the nineteenth and twentieth centuries. While some of her thematic evidence is well known, Gauteaume expands existing scholarship by broadening the representational scope the United States had officially and unofficially used. My favorite sections are those that address the post-World War II and contemporary periods, ones that other scholars rarely mention. By concentrating on this period, Gauteaume demonstrates that symbolic formation is not simply something that happened in the past but continues today as the country tries to keep its core value as a democratic republic.

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The Power of the Steel-Tipped Pen: Reconstructing Native Hawaiian Intellectual Sovereignty. By Noenoe K. Silva. Durham: Duke University Press, 2017. 288 pages. $99.95 cloth; $25.95 paper and electronic.

Noenoe Silva's newest book traces the Hawaiian-language writings of Joseph Hoʻonaʻauao Kānepuʻu and Joseph Moku ʻōhai Poepoe, which were written from the 1850s to the 1910s and appeared mostly in newspapers. These writings prove these two public figures to have been deeply concerned with cultural and language preservation, and thus they inevitably battled with the unprecedented transformations of Hawaiian lands and waters and Kanaka society. Despite its trappings as an archival

and recovery project, this book is not just an intellectual history, but also very clearly offers an intellectual and embodied path forward.

At its core, this book is tackling a simple but profound question that is also at the heart of indigenous studies work and indigeneity globally. While considering the practices needed for sustaining our cultures and identities, Silva asks in the latter part of the book, "How do we keep becoming our lāhui?" (204). The author answers this question throughout with the concept of *moʻokūʻauhau* (genealogical) consciousness. *Moʻokūʻauhau* consciousness refers to a Kanaka model for cultural and historical knowledge and practice which relies on "genealogy" together with the related duties embedded in indigenous relationships to the nonhuman world. It also references the cultural and political responsibilities for continually transmitting knowledge and practice to future generations.

In asking this question, Silva is drawing attention to indigenous possibilities and futurities, especially when looking back to archives. Here she refers most directly to serious engagement with *mele* (song or chant) and *moʻolelo* (stories). Unpacking this perhaps seemingly simple question about becoming, however, nicely opens a window into the broader methodologies she utilizes in her analysis of these authors' writings. The term *lāhui*, for example is glossed as loosely (and here contextually) translating to "nation, race, tribe, people, nationality," all of which signal the Kanaka people. Yet, as the text also demonstrates, such a translation must include a broader sense of Kanaka relations, such that it can move between and across the intertwined categories of contemporary humans, their ancestors, and the various nonhuman that are central to most indigenous identities, epistemologies, and ontologies.

Silva provides a solid model for doing this kind of work as she carefully presents pieces of the stories, songs, and genealogies Kānepuʻu and Poepoe intentionally created and left behind for the archives. Taking up the gifts of their foresight, she generously outlines some of the traditional knowledges and practices described within their texts, all along the way offering her own reminders to see such labor as a responsibility integral to enriched Kanaka futures. Perhaps more vitally, she maps out the dialogues and intellectual exchanges clearly happening within and beyond the newspapers (and legal texts). As she says, "In our own actualizing of moʻokūʻauhau consciousness, it seems to me that it is our kuleana [duty] to learn to read and think this way, and we must teach this to the younger generations of Kanaka" (204).

This is an approach she notes is on increasing display in recent book scholarship as Kanaka-focused texts proliferate. Silva points to Lilikalā Kameʻeleihiwa's *He Moʻolelo Kaʻao o Kamapuaʻa* (1996), kuʻualoha hoʻomanawanui's *Voices of Fire* (2014), Katrina Ann Oliveira's *Ancestral Places* (2014), and Pualani Kanakaʻole Kanahele's *Ka Honua Ola* (2011). She also places her work in relation to Robert Warrior's *Tribal Secrets* (1994), Taiaiake Alfred's *Wasáse* (2005), and Vine Deloria's *The World We Used to Live In* (2006). While Silva situates her work in relation to those works in American Indian studies, it should be noted that she only frames those linkages within the introduction. Any convergences and possible divergences are left for further analysis elsewhere. Yet there is no doubt the book's structure and intent mirrors Warrior's classic text treating the writings of two generations of intellectuals in Vine Deloria Jr. and John Joseph Mathews in order to similarly reclaim intellectual mobility.

Silva's treatment of Hawaiian language sources, however, deepens the kind of engagement required and suggests a vast store of unexamined and/or untranslated archival materials in need of study. Like many of Alfred's writings (as well as the overall guidance long provided by Deloria), Silva's book bravely and joyfully dives deep into the intellectual ethics of indigeneity. I would just suggest two additional comparisons. This work sits comfortably alongside Leanne Betasamosake Simpson's *What We Have Always Done* (2017) and Robin Kimmerer's *Braiding Sweetgrass* (2014). As with these authors, Silva seamlessly infuses research engagements with methodologies rooted in traditional indigenous knowledge and knowledge production in order to foster intellectual recovery and to embody modes of reempowerment. More of such bold and culturally directed scholarship is always a welcome development in indigenous studies.

While *The Power of the Steel-Tipped Pen* stays admirably focused on Kānepuʻu and Poepoe and the principle of putting past Kanaka intellectuals in conversation, Silva also generously creates some openings for other scholarship in need of attention. She observes, as one example, how early 1900s Hawaiian-language newspapers actively addressed and even printed protests against anti-Hawaiian racism in politics (141). How the community publicly discussed and strategized around issues like racism and women's suffrage remain enticing topics, and supply precisely the kind of encouragement intended to extend study of Hawaiian intellectual histories and use of Hawaiian language sources. Her brief but exciting attention to how Kānepuʻu's and Poepoe's writings engaged with indigenous geographies should likewise generate new scholarship on Kanaka space and attention to current and past spatial reclamation projects.

Lastly, it appears that this text implicitly requests that all its audiences slow down. Those less familiar with Hawaiian history, culture, and language will find that the text's advanced knowledge base and extensive terminology slows down reader's engagement out of a need for effective comprehension. Move too quickly and one can easily lose the nuance and power of this analysis. Yet those with greater familiarity and knowledge are also asked to slow down, in this case, in order to more deeply engage with the layered content and vocabulary that Silva signals and can only partially explain (in the embedded *koana*/hidden meanings, for example). In either case, any reader with an interest in indigenous studies will find this text offering several valuable methodological lessons as well as a wonderful example of a community-centered scholarship of practice.

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Prairie Rising: Indigenous Youth, Decolonization, and the Politics of Intervention. By Jaskiran Dhillon. Toronto: University of Toronto Press, 2017. 320 pages. $80.00 cloth; $34.95 paper.

Multicultural scholars have vigorously argued for inclusion of marginalized knowledges and cultures into education. Likewise, non-governmental organizations and academics are increasingly turning toward indigenous knowledge, arguing that it offers