inscribed by Native consultants in the Great Lakes Syllabary—what the Meskwaki call the *pa pe pi po*—at the turn of the century. Using a text written by Alfred Kiyana, one of the most prolific of the early Meskwaki writers, Dahlstrom advocates segmenting the extent script, which does not indicate word breaks, into stylistic sections that expose rhetorical structures formerly obscured by the syllabary's denseness. In this way, Kiyana's unbroken pages of syllables become rhythmic performances of cultural importance. For her part, Thomason examines Bill Leaf's syllabary writings to demonstrate how putative "errors" in the author's grammar, diction, and syntax actually reflect a rhetorically informed deployment of archaism and formal idioms no longer used in present-day Meskwaki communities. Again, the philological method opens a text to modern usage and recovers long-forgotten linguistic and rhetorical practices.

Overall, *New Voices for Old Words* is remarkably accessible. With the exception of complex linguistic discussions of obviation and the devoicing of vowels, much of the book achieves its authors' goal of offering useful strategies for language revitalization in Native communities. Although it is focused on Algonquin dialects, the principles employed in the several case studies are applicable to any indigenous language with some kind of paper trail. Even non-linguists can benefit from the conclusions the authors submit, perhaps gaining some insight into the social practices that inform "Native American literature" and broader questions surrounding tradition and innovation in Native American studies as a whole.

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The Queerness of Native American Literature. By Lisa Tatonetti. Minneapolis: University of Minnesota Press, 2014. 296 pages. $75.00 cloth; $25.00 paper.

In the conclusion to *The Queerness of Native American Literature*, Lisa Tatonetti claims "Native American literature was always already queer" (174). Much of this ambitious and superiorly researched book builds toward this claim. Tatonetti introduces this specific study as partaking in three practices: "undertaking recovery, forwarding textual analysis, [and] defining Indigenous methodology" (ix). As a precursor to these three practices, she first notes that the publication of early queer indigenous texts takes place at nearly the same time as the rise of Native literature as a scholarly field. In this way, Tatonetti argues that thinking about the relationship between indigenous texts and sexuality, a consideration that has been precluded until relatively recently, must become a part of scholarship precisely because of the attendant rise of Native literary studies and publication of queer indigenous texts. It is upon this imperative that the rest of her argument builds.

Tatonetti first offers "A Genealogy of Queer Native Literatures," wherein she catalogues queer indigenous literatures by genre or mode of publication—anthologies, drama, fiction, poetry, and criticism—in order to show a "genealogy of expansion and explosion" predicated on a web of relationships (27). Beginning with a genealogy allows

Tatonetti to point out the gaps in scholarship on specific Native writers engaging with ideas of queerness. Thus, the genealogy sets up her first central practice, which she spends the next two chapters applying, that of "undertaking recovery."

The project of recovery manifests in two ways in *The Queerness of Native American Literature*. First, in chapter 2, Tatonetti rediscovers poems and their original contexts in the work of Native poet Maurice Kenney. Working with poetry originally published in 1970s periodicals, mainly *Fag Rag*, Tatonetti analyzes the ways Kenney's activity at this time "allow[s] a recovery of a heroic past in which Indigeneity and queerness coalesce." This approach then refutes the "heterosexist and heteronormative Native 1970s" as embodied in discourse surrounding the Red Power movement and the so-called Native American literary renaissance. Second, in chapter 3, Tatonetti focuses on one of the most well-known and widely read Native authors, Louise Erdrich. Rather than recovering contexts or works, Tatonetti here is recovering Erdrich's depictions of queer and two-spirit characters that have been so neglected by recent scholarship. Working through a wide array of Erdrich's novels—*The Beet Queen, Tales of Burning Love, The Antelope Wife, Last Report on the Miracles at Little No Horse, The Master Butchers Singing Club*, and *The Plague of Doves*—Tatonetti is able to explore non-Native queer characters, two-spirit characters, and characters questioning and struggling with their sexuality because of a lack of indigenous models of queer desire. Recovering these depictions, for Tatonetti, means solidifying the claim that "Native American literature was always already queer," because of the multitude of queer identities available in Erdrich's work even from the beginning of her career.

In the chapters on Kenney and Erdrich, while the central practice is one of recovery, the ability to recover and argue for the queerness of Native American literature required Tatonetti to also engage in her second project, "forwarding textual analysis." For both of these chapters, the textual analysis highlights the reason why the recovery is so essential. However, in chapter 4 Tatonetti focuses primarily on this textual analysis in order to investigate queerness and indigeneity in film. In her reading of *Big Eden, Johnny Greyeyes*, and *The Business of Fancydancing*, she notes that either the focus remains on Anglo queerness rather than indigenous queerness (as in *Big Eden*), or characters who are "forced to choose" between their sexuality, which is often relegated to off-reservation spaces, or their indigeneity, which is unequivocally tied with heteronormativity (as in *Johnny Greyeyes* and *The Business of Fancydancing*, though not in the same way).

All of this work leads to the final chapter, wherein Tatonetti undertakes her third and most ambitious practice, "defining Indigenous methodology," while also recovering the work of understudied writer Janice Gould. Using the work of Gould, Tatonetti defines what she calls "Indigenous assemblage" as an indigenous critical methodology. This assemblage can be seen in Gould's work where she "presents a palimpsest of pasts and presents that fluidly intersect, overlap, and rearrange through the *felt* experience of history and memory" (146). As opposed to intersectional understanding of identity, "Gould's relational assemblages present a more fluid sense of sexuality and Indigeneity" (177). Furthermore, to address the affective qualities of assemblage, Tatonetti employs David L. Eng's notion of "queer diasporas" to describe spaces outside the nation-state

and to index lost or forgotten desires to work toward knowing the unknowable. As Tatonetti's conclusion argues, these notions together provide a queer indigenous methodology with which we can begin to see within and beyond specific American Indian and Aboriginal communities to "transnational contexts present *within* the coastlines of the land we now call North America" (178).

While I do maintain the necessity of Tatonetti's work, her central argument, that "Native American literature was always already queer," relies on the founding of Native American literature as sometime in the late 1960s (with the one, briefly alluded-to exception of Lynn Riggs). Writing prior to the time period of the so-called Native American literary renaissance is remarkably absent, which only becomes a problem in the face of that possibly over-generalizing central claim. Though the projects are notably different, this absence becomes even more significant given the 2011 release of Mark Rifkin's *When Did Indians Become Straight?*, to which Tatonetti alludes multiple times. Rifkin's broad scope includes Native writers from the early-twentieth century in his conversations about heteronormativity and queerness.

Had Tatonetti alluded to any of these authors more frequently, working with their relationships to queerness in a project quite distinct from that of Rifkin, the claim that "Native American literature was always already queer" might not appear so overly general. However, even in the face of what seems to be a slightly too-narrow selection of content, *The Queerness of Native American Literature* is a book that is unlike any other, and one that is quite necessary in the field of Native American and indigenous literary studies now. The ambition of the premise must be lauded. The combination of recovery work, textual analysis, and defining an indigenous methodology makes this an example of astutely organized, researched, and argued scholarly work that is necessary reading for any student or scholar in Native American and indigenous literary studies.

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Red Skin, White Masks: Rejecting the Colonial Politics of Recognition. By Glen Sean Coulthard. Minneapolis: University of Minnesota Press, 2014. 256 pages. $67.50 cloth; $22.50 paper; $67.50 electronic.

Native and aboriginal peoples in western-settler states, such as the United States, Canada, Australia, and New Zealand, are routinely made subject to insidious federal recognition policies that are ostensibly designed to extend collective rights to such groups, but too often threaten their self-determination. Either through blood-quantum laws that control access to federal services, or through land title rights rooted in treaty pacts, the politics of indigenous recognition tends to wrest control over the official criteria for identity inclusion, authenticity, and legitimacy away from indigenous peoples themselves.

In *Red Skin, White Masks*, Glen Coulthard challenges the "increasingly commonplace idea that the colonial relationship between Indigenous peoples and the . . . state