tightrope, his representation of literary nationalism as a rigidly dogmatic approach seems misplaced. Collaborative texts like Jace Weaver, Womack, and Warrior's *American Indian Literary Nationalism* (2005) and Womack and colleagues' *Reasoning Together: The Native Critics Collective* (2008) evidence the breadth of concerns and the diversity of opinions and approaches capable of being incorporated into nationalist discussions. In many ways, Sivils approaches Posey's writings through a Creek nationalist frame, as he makes it clear that being Creek is tied more to family, culture, community, and place than to formal education, artistic forms, or intellectual ideas. In this sense, the problem isn't so much literary nationalism as it is nationalist frames that conceive of Indian nationhood and national identity in overly reductive terms.

The real strength of *Lost Creeks* is less Sivils's understanding of literary nationalism than his offering of these archival resources for scholarly examination. The volume's personal confessions, details of daily life in the Creek Nation, poetic reflections on the natural landscape to which Posey was so powerfully drawn, and critical commentaries on social and political issues in the Creek Nation and abroad humanize Posey in ways that his poetry and political tracts can't. They give us a glimpse not only into the mind of a great Indian intellectual but also into the thoughts and feelings of a husband and father, devoted friend, savvy businessman, and man greatly committed to his homeland and his people. If, as one critic notes, Posey stands as "one of the great semi-secrets of American literature," *Lost Creeks* will undoubtedly go a long way in making that secret known.

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**Simon J. Ortiz: A Poetic Legacy of Indigenous Continuance.** Edited by Susan Berry Brill de Ramírez and Evelina Zuni Lucero. Albuquerque: University of New Mexico Press, 2009. 432 pages. $27.95 paper.

Susan Berry Brill de Ramírez and Evelina Zuni Lucero's sincere tribute to Simon Ortiz's literary legacy is a testament to Ortiz's storied poetics, indigenous persistence, and generous heart. The scope of *Simon J. Ortiz: A Poetic Legacy of Indigenous Continuance* is ambitious. Ortiz's work—prose fiction, nonfiction, poetry, edited collections, and children's literature—from the 1970s to the present is assessed from varied frames of reference. Most critical collections based upon a single author's work are comprised solely of critical essays such as *Leslie Marmon Silko: A Collection of Critical Essays* (2001), edited by Louise K. Barnett and James L. Thorson, or *Louise Erdrich's Love Medicine: A Casebook* (1999), edited by Hertha D. Sweet Wong, though Wong's work includes two short interviews with Erdrich and Michael Dorris. However, Brill de Ramírez and Lucero's *Simon J. Ortiz* has three sections: interviews with and personal essays by Ortiz, personal essays and poetry by Ortiz's friends and peers, and a selection of critical essays. Another distinction is that each section opens with a poem written specifically for Ortiz. The additions present new ways of thinking

about Ortiz's literary legacy and provide a deeper understanding and appreciation of his place in contemporary Native American literature.

Ralph Salisbury's poem, "For Simon Ortiz," opens part 1, "Essays by and Interviews with Ortiz." In the interviews and essays, Ortiz presents himself in a straightforward and clearly accessible manner. Employing English and Acoma languages, Ortiz makes it especially clear that his Acoma heritage—history, community, language, storytelling, geography, and spirituality—is his foundation. However, though Ortiz's bedrock is Acoma or, as he puts it, "sandstone" (and "basalt"), it is also clear that educational, professional, historical, political (national and international), and literary influences have transformed his Acoma sandstone into indigenous quartzite (119).

Ortiz's Acoma identity is the platform upon which he builds his indigenous stance. In "Song, Poetry, and Language," Ortiz relates how his father's carving a Buffalo Dancer and composing a hunting song are harmonic stratums of carving, singing, and dancing or singing, storytelling, and dancing, as simultaneously occurring relationships instead of separate actions. In Lucero's interview, "In His Own Words," it becomes apparent that the melding blend of relationships demonstrated in his father's carving and singing are transformed by Ortiz's experiences—on, near, and away from Acoma—into a vision of unity on a larger scale: indigenous peoples acting and thinking beyond the boundaries of their local communities. In particular, indigenous artists have to change the current ideology of "using" resources to one that speaks to a living and creative relationship with our environment (163). Interlocking blocks of education, work, travel, and politics built on an Acoma base are integral components of Ortiz's distinctive voice, which is heard beyond the boundaries of his homeland. In addition to showcasing Ortiz's "own words," Brill de Ramírez and Lucero include essays by Native women whose professional and artistic lives have been influenced significantly by Ortiz.

Part 2, "Short Creative Nonfiction Essays by Native Women Writers and Scholars," eloquently articulates Ortiz's influence and place in Native American letters and attests to Ortiz's feminism. He not only writes about women and their experiences but also mentors, collaborates with, and promotes women writers and scholars. Leslie Marmon Silko, Joy Harjo, and Laura Tohe, among a host of Native women authors, professors, and artists, pay Ortiz heartfelt homage. Kimberly Roppolo puts it in the first two lines of her poem, "Morning Star Song," which begins this section: "Simon, I want to thank you in this way / I want to honor you for what you have done for us" (170). Silko writes, "Simon is a generous teacher," to which Harjo adds, "Poetry was Simon's gift to me" (174, 184). Ortiz challenged Tohe to write indigenously and to think socially and politically. Tohe also concurs with Silko and Harjo that Ortiz is a generous mentor and adds, "editor," not only to her but also "to the present generation of Indigenous poets and writers" (191). Furthermore, according to the writers in this section, he has modeled starting points for expressions of connection to community, land, heritage, and indigenous identity just as his Acoma family and community did for him. In addition to offering support to his peers and up-and-coming artists, Ortiz has also provided a plethora of material for critical scholarship.

Part 3, "Critical Essays," presents almost four decades of criticism of Ortiz's work. "No Mistaking the Boundaries," a poem by Esther Belin, introduces this section. Among the excellent and informative criticism in this section, three stand out: "Reading Simon Ortiz and Black Diasporic Literature of the Americas" by Sophia Cantave, "They should look in the space that is in here" by Jeff Berglund, and "Ways of Telling an Historical Event" by Lawrence Evers. Cantave, who is of African American descent, tells how Ortiz's deep and abiding connection to his homeland "and righteous anger regarding loss of lands and a sacred river" in his poem, "More Than Just a River," maps the means for cultural safeguarding and resistance for all people "who had been taken from one world to another" in order to "redefine an alien landscape into a geography of belonging" (246–47). She utilizes "that spirit of Indigenous agency" to critique several Caribbean works, thus underscoring Ortiz's pluralistic effect (248). Berglund highlights the relevancy and depth of Ortiz's work, explaining that although a number of Ortiz's short stories seem deceptively simple and transparent, just as his essays and interviews appear, they can be read on multiple levels. According to Berglund, Ortiz's work resonates with readers with more privileged cultural knowledge, thus substantiating that "the storytelling continues generation to generation"; for those who lack this knowledge, Ortiz reveals a human connection, community, and history in his process of storytelling (270). In his interview with Brill de Ramírez, in part 1, Ortiz relates that "people teach *from Sand Creek* in history classes" (123). Evers's memorable critique of "The Killing of a State Cop" illuminates the richly detailed history contained in one of Ortiz's earlier works and invites further historical inquiries into Ortiz's work. Though only three essays are mentioned, the other essays in this section provide substantial criticism concerning Ortiz's poetry, fiction, and children's stories.

Brill de Ramírez and Lucero have not only provided a rich overview of Ortiz's work ethic during the last four decades; his genuine personal, historical, ecological, and indigenous vision; his ability to write in multiple genres; and his capacity to communicate across generations, cultures, and time, but also they have showcased Native poetry and Native scholarship. What would enhance this collection is separating the seventy-one-page, three-part introduction into separate introductions for each of the three sections. Begin each section with a poem and an introduction. Barring that, two-thirds of the introduction could be revised into two very strong essays, providing historical, cultural, and biographical background to be included in the third section. The vast territory covered in *Simon J. Ortiz* unmistakably manifests the need for more critical attention to Ortiz's work. Future critical work could concentrate solely on Ortiz's vision and voice or influence on Native American letters, or could critique just one decade, genre, or text. As Greg Cajete's foreword succinctly puts it, "Simon's work [is] a source of content and methodology for exploring the nuances of Indigenous community life and place" (xi).

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