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Celebration: Tlingit, Haida, Tsimshian—Dancing on the Land. By Rosita Worl.

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development in “American Indian terms . . . is a function of history and not simply an essentialized revitalization of historic cultural values” (210). Therefore, when we consider tribal economic development projects—like Pte Hca Ka—we must do much more than just consider the financial success and failure. Braun has done just that in his well-thought-out and well-argued book, which is an excellent addition to our understanding of tribal economic development.

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Celebration: Tlingit, Haida, Tsimshian—Dancing on the Land. By Rosita Worl with a foreword by Byron I. Mallott, essays by Maria Williams and Robert Davidson, and photographs by Bill Hess. Edited by Kathy Dye. Juneau, AK, and Seattle: Sealaska Heritage Institute and University of Washington Press, 2008. 152 pages. \$40.00 cloth.

This book is a compilation of essays and photographs capturing the early stages of Sealaska Corporation’s attempt to “educate the youth about their culture” (16). Worl explains that the newly formed Sealaska Heritage Institute (SHI) began a small regionwide gathering of clans in order to showcase its region’s cultures and treasured clan objects known as *at’óow*. The SHI elders soon started to see this event as being similar to a traditional ceremonial *ku.éex’*, or invite. Thus, what began as a celebration of cultures through song and dance would ultimately become a venue to revitalize local interest in the ancestral cultures and languages. With the first three-day event drawing a little more than two hundred attendees, it now boasts more than forty clans and two thousand people from all over Alaska, Washington, Oregon, California, Hawaii, and Canada, and with invited guests from New Zealand, participating in a five-day international celebration.

The foreword, preface, and acknowledgments confirm the power of honoring ancestors for their lives. The commonalties among each serve to recognize the power of preserving traditions and history despite the atrocities encountered through the colonial and current governmental reigns. Singing and dancing serve as foundational elements to the tribes along the Alaska southeast coast and are keys to understanding some of the complex inter- and intratribal expressions of their existence. This book documents some of those who have contributed to the celebration by their presence, pride in their culture, and efforts to maintain cultural continuity and affirm their unending sovereignty.

There are some surprises in this book, and though most of the content—112 pages of 152—is photographs, the accompanying text reveals much about honoring ancestors, coastal tribal art and products, cultural survival and adaptation, masks, and the significance of celebrations. As a historical collection of photographs about the celebration, its significance is evident in the pride manifested in each picture from the very genesis of the event

to its most recent moments. Bill Hess's camera vividly captures the elaborate pageantry of the dances and art throughout the celebration. Worl notes that identifying participants becomes difficult when the number of attendees and participants gradually and consistently increase, and some people remained unidentified, but with this publication, there is a hint or hope that others will see those pictures and identify the participants for a later edition (11). As such, some of the pictures only convey basic information about the dance, mask, or regalia. The effort to identify the tribal affiliation also revealed only basic information at times.

The text prepares the reader for the photographs that exemplify the topic. Concerning art and *at'óow*, the discussion presents the intricate history behind each artifact: its ownership and the right of a clan or an individual to display that item. Worl explains that the commissioning of an art object by an individual, family, or clan sets the parameters of ownership and display of that object. The Tlingit word *at'óow* signifies an "owned or purchased object." The object contains natural and supernatural significance and can represent human and nonhuman entities that pertain to tribal geographical consequence. This process of commissioning and then claiming ownership is part of the legacy of each family or clan that, by rights of ownership, brings forth its *at'óow* for public display and alone has ownership and rights to pass the *at'óow* on to its relations.

Williams's chapter on survival and adaptation is specific to the Tlingit Nation, but the content is certainly applicable to all the region's tribes and all the indigenous populations worldwide. The question of how music and dance have adapted to the current geopolitical world receives a multilayered answer. Although a variety of songs and their occasions is acknowledged, it is also noted that songs could be given to other tribes to be adopted as gifts. Traditionally, songs are quite narrow in their ownership, and the venue for their occasion changes as the pattern of habitation changes. These songs are situated in a clan-house setting, but that changes when the clan houses were abandoned in the twentieth century. Thus, the pattern of a single-clan celebration yields to the gathered-clan celebration.

Although the historical precedent of identification and justification of song ownership resided with the celebrating clan, current singers fail to identify whose clan the songs belong to during their performances or fail to follow previously accepted protocols for song identification and ownership. One protocol is particularly apropos to hats, which in some villages have specific songs associated with their creation and ownership. Performing some songs thus becomes contentious and stirs up strife between generations because the elders expect traditional protocol for acknowledging rights and ownership, but the younger generation is often unaware of such protocol and is simply trying to maintain a connection to its culture by dancing and singing. The younger generation often does not know the song's familial or clan significance, history, and, at times, meaning and translation. Williams concludes that new songs and dances must be part of the effort to revitalize the cultures, just as the acceptance of new regalia is also a part of survival and adaption.

The next two chapters about masks contain some insightful vignettes about the coastal songs and dances and the role that a mask has in the performance. Wearing a mask is not simply a concealment of one's identity, but also a complex instantiation of the character portrayed. Worl explains that there is a threefold purpose for the masks—transformation, clan dramatization, and conflict resolution—though conflict resolution no longer occurs (104). Davidson asserts that masks can display one's crests, illustrate a myth, reveal personal or clan history, invoke supernatural beings and their power, and allow transformational capacities (114). He also claims that the power of the mask is such that the artist becomes the mask, becomes that character in the dance or song, and begins to manifest personality qualities that are easily identifiable with the topic of the mask. Although the photographs contain some of the beauty and detail of various masks, they cannot capture the sequence of subtle dance movements that identify and distinguish certain characters, such as Raven on the beach eating oolichans.

The final chapter contains vignettes and photographs about the different celebrations: the parade, Native artist market, juried art show and competition, language and cultural workshops, black seaweed contest, canoe races, and baby regalia review. Notably, the Native artist market is carefully monitored to ensure indigenous authenticity and accuracy. The art show had to break into two categories because the elders staunchly regard traditional art and its design, though it is not necessarily regarded as such by the younger generation. The controversy to maintain strict adherence to traditional forms led to the formation of the contemporary art category, which allows a greater exploration and expression of new and older forms, ostensibly pleasing the elders who strongly preserve traditional forms and the younger artists who want to be innovative. With the role of language in songs and narratives in dances, the language and culture workshops are a natural outcome capturing a need for documentation and revitalization.

Although reading this book is quite easy and fast, its content will require concerted endeavors to appreciate the text and accompanying photographs. The text and pictures will certainly bring greater appreciation for the complexity of Northwest Coast art, culture, and language to the point that the reader will yearn to participate in the next celebration.

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Fire Light: The Life of Angel De Cora, Winnebago Artist. By Linda M. Waggoner. Norman: University of Oklahoma Press, 2008. 355 pages. \$34.95 cloth.

Angel De Cora (1869–1919), of Winnebago and Métis ancestry, had a brilliant career as a painter, graphic artist, educator, lecturer, and pioneer in the arts and crafts movement in the late 1800s and early twentieth century; a period in American history when only a few women of any race had professional careers. Linda Waggoner's biography of De Cora does more than merely