Ultimately, *The Archaeology of Native-Lived Colonialism* takes direct aim at revisionist histories that treat indigenous histories and lived experiences as indigenous peoples' failure to become civilized. This trend emerges from the insidious and duplicitous means of "creeping colonization" by which indigenous communities were manufactured into forced enclaves (170). Dominant acculturation narratives emerge from this same bedrock of Eurocentric history in which the efforts of acquiring a fixed settlement are championed as being the foundation of progress. Ferris offers numerous examples that overturn the dominant acculturation narrative while revealing indigenous histories in which past traditions and livelihoods were not necessarily opposed to colonial realities, and both realities were negotiated quite successfully. The story that emerges from *The Archaeology of Native-Lived Colonialism* is foundational to understanding colonial and industrial dominion in southwestern Ontario in the late-nineteenth and twentieth centuries.

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At Standing Rock and Wounded Knee: The Journals and Papers of Father Francis M. Craft, 1888–1890. Edited and annotated by Thomas W. Foley. Norman: University of Oklahoma Press, 2009. 344 pages. $45.00 cloth.

Reverend Francis M. Craft, of some Mohawk but mostly Irish descent, was a colorful, controversial Catholic missionary among the Sioux in the 1880s and 1890s. His career deserves the attention of American Indian studies for three main reasons. First, having been inducted into the Omaha Society—a former warriors' organization acquired by the Sioux in the 1860s—he attempted to modify its virtues and structure into a Catholic sodality, the St. Joseph's Society, which functioned as a step toward full conversion into Catholic life.

Second, Reverend Craft had ambitions for his Native converts. He wanted them to achieve positions of leadership in their Catholic Indian communities and condemned Catholic "race prejudice" for resisting Native religious vocations. He designed an order for Sioux women, the Congregation of American Sisters, which focused upon the person of Josephine Crowfeather, daughter of a Hunkpapa chief and reputedly the incarnation of White Buffalo Calf Woman, the Sioux culture heroine. Sister Mary Josephine (or Mother Catherine, as she was known) became the prioress of the new order before her death in 1893, but the small community—no larger than a dozen—served as teachers and nurses at the Fort Berthold Reservation for a while. Under the shadow of unproven but repeated charges of immorality—his bishop called him a "freak" but "moral"—Craft uprooted his four remaining female followers for nursing service in Cuba during the Spanish-American War. One died; the other three quit the order by 1903. Craft's debacle soured Catholic authorities for several decades on the notion of American Indian nuns. Craft abandoned the Indian ministry but not the priesthood. He tended a parish in Pennsylvania for eighteen uneventful years before his death.

Third, Craft's presence at Wounded Knee in 1890—he failed to convince Big Foot's band of Sioux Ghost dancers that the American soldiers surrounding them and confiscating their weapons were their "friends"—led to Craft's penning of several eyewitness accounts of the bloody encounter. A knife-wielding Indian and a US cavalry gunshot wounded Craft in the fracas.

Thomas W. Foley inherited Craft's papers. With them in hand he has produced two books: a biography of Craft and a study of the Indian sisters. Now he has edited and annotated the priest's papers (1888–90), including the Wounded Knee observations. Surely, "this is Father Craft's opportunity to be heard," as Foley says on the frontispiece, and it is also Foley's chance to weigh in on "Indian obstinacy toward civilization"; the "intransigent" Hunkpapa leader, Sitting Bull; the "fanatical" Ghost dancers, bent upon "the annihilation of the white man from the face of the earth"; the Indian responsibility for the "battle at Wounded Knee"; and the morally relativist concept of "alternate massacres" between American Indians and Euro-American "settlers" during the more than four hundred years of history before Wounded Knee (19, 292, 296, 319, 318).

Most of the words in this volume are Craft's, and his persona is vituperative throughout. A man of intense purpose, loyalty, and resentment, he aimed to become "a savage among savages, to win the savages to Christ." In his mind, he "conquered the Protestants & the Government" in order to direct religious change among "my Indians," the Sioux: "cattle they are: stampedes, charges of mad bulls, . . . wheeling, plunging & bellowing demons around me" (36, 307, 40). "I have the blood of a fighting race in me," he declared; no wonder "the superstitious savages call me often the 'storm spirit'" (44, 48). A man of odd habits—swallowing an Indian's tubercular vomit, and the pus and mucous of a child sick with measles—he was a "very odd fish," even a "'crank,'" and a "loose cannon missionary" to many who knew him (49, 266). His journals reveal more than a trace of paranoia (Foley calls him arrogant, 285). Beset by "bad whites & false brethren, . . . not a soul in sympathy with my efforts," Craft aimed his enmity toward fellow priests, bishops, church bureaucrats, reservation agents, and Jews (56). Indians, he said, "are not to be trusted—even the best" (68). His goal? "They will obey me" (70). In the meantime, he regarded their women as "ungrateful, treacherous squaws," and in general he felt that "the Indians are the most abject cowards that men & angels out of sheer contempt ever permitted to live, as being not worth the trouble it would take to kill them, & sure to rot in their own corruption if left to themselves" (72–73). As the Allotment Act loomed over the Sioux in the late 1880s, Craft did all he could to implement the policy among the Sioux and to undermine Sitting Bull's authority, so that "these dogs" might take "a step toward civilization" (87–88). Throughout the text we find Craft organizing the St. Joseph Society (and its companion, the St. Mary Society, for Sioux women). His concern for "my little pet sister," Crowfeather, is ever present, even obsessive (141). He gives her sweets, holy cards, cigarettes, and other gifts; had the two of them photographed together; and acquired a lock of her hair. They made a pact: whichever one died first would communicate with the other from the afterworld. "I promised to take Crowfeather's

sufferings in Purgatory on myself if necessary to release her" to her heavenly reward (121). He wrote of an Indian man: "If he ever insulted a girl whom I claimed as a relative (meaning especially my sister Josephine) I would send a pair of bullets through his brain" (132). His desire for her sisterhood grew so great that he prayed, "that she may die rather than lose her vocation or fail" (202). We see him developing his ideas of a Native sisterhood, in competition with other plans favored by the Bureau of Catholic Indian Missions, but his eye was riveted on Crowfeather, whom he compared to Kateri Tekakwitha, the seventeenth-century Lily of the Mohawks. Craft avowed, "I shall trust in God to save Josie & me, & will make no terms with God's enemies & those who aid them" (226).

No one would confuse these journal entries with literature, with their quotidian details and truncated sentences. One wonders if it would have been better to keep the manuscripts in Foley's archive, available for scholars looking for data, for example, regarding the types of diseases among the Sioux, weather patterns in the Dakotas, cost of prayer cards, attendance at masses, and cult of the Sacred Heart. But if readers tire of Craft's embattled daily musings, they may take interest in his observations at Wounded Knee in December 1890.

As the Ghost Dance spread, and US officials tried to curtail it, Craft sided with the army against the bureaucrats, charging that the underlying conditions of poverty and despair "could never had [*sic*] happened" under military rule (293). When the US cavalry apprehended Big Foot's band, Craft called the Ghost dancers "the worst element of their Agency" (299). Col. James W. Forsyth, he said, spoke "kindly & pleasantly" to the surrounded Sioux at Wounded Knee, telling them "they were now perfectly safe in the hands of their old friends the soldiers" (300). Still, the men would not give up their weapons. Some raised their rifles. An Indian discharged a shot. Others followed. Soldiers responded with their own fire, including volleys of Hotchkiss machine shells. In the melee some two hundred Sioux were killed, including women and children tracked down for several miles and shot by their "friends" in the US cavalry, while Craft was being treated for his wounds. Twenty-seven soldiers were killed and thirty-four were wounded, many by friendly fire. In Craft's view, "If women & children were killed in the shelling of this camp, the Indians who caused it are alone to blame" (302).

This is Craft's judgment, an assessment Foley apparently shares. Craft has had his say, now in book form, but it is unlikely to be the last word on the character of the deadly engagement—a massacre to most historians—at Wounded Knee.

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