"That the People May Live": Loss and Renewal in Native American Elegy by Arnold Krupat (review)

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tion is the principle of self-determination, a sticking point that was weakened in the final version. Nonetheless, it was finally passed by the UN in 2007 and accepted by the United States in 2010. This serves as the legal background for the concept of survivance. The document is printed here as the last chapter.

A book of interviews is only as good as the interviewer, and in this Joëlle Rostkowski excels. She has developed personal relationships with each individual interviewed, has a keen sense of what to ask each of them, and draws them out skillfully. Five of the interviewees are from the Great Plains: N. Scott Momaday (Kiowa), poet, novelist, and painter; Suzan Harjo (Choctaw/Cheyenne), policy advocate, journalist, essayist, and poet; Richard West (Cheyenne), lawyer and founding director of the National Museum of the American Indian (NMAI); Emil Her Many Horses (Lakota), curator, NMAI; and Jill Momaday (Kiowa/Cherokee), actress, model, and former chief of protocol, state of New Mexico.

Among the highlights for me is the conversation with N. Scott Momaday, who was appointed a UNESCO Artist for Peace. He speaks candidly of his work as a writer. "I believe in the power of words," he says, and the eloquence of his speech confirms that belief. For all his literary success, his focus is on preparing future generations. "I have always enjoyed teaching. Teaching and writing strengthen each other. Exchanges with the students have kept my mind alive." As other examples, Richard West describes the development of the NMAI and its revolutionary approach to telling stories about Native cultures using objects. Emil Her Many Horses discusses the florescence of women's art in the late reservation period as a sample of survivance; using women's dresses as an example, he developed a beautiful and insightful exhibit for the museum.

This is an engaging and informative volume that offers personal glimpses into the lives of important Native Americans, each of whom has contributed to the processes of renewal and survivance that have helped to shape the direction Native American peoples have taken in the last forty years.

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"That the People May Live": Loss and Renewal in Native American Elegy.
By Arnold Krupat. Ithaca NY: Cornell University Press, 2012. xii + 242 pp. Photographs, notes, references, index. $45.00.

Lest the reader pull up short, wondering either how and why Native American orators and authors would turn to the western genre of elegy, or how in so doing those orators and authors would be able to avoid the tired figure of the doomed *indian*, to invoke White Earth Anishinaabe Gerald Vizenor's apt phrasing of the stereotype created by Europeans and Euro-Americans, so beloved by the dominant society—lest the reader be asking just what is Arnold Krupat thinking, you should know that Krupat wondered the same things. To his credit, and to our good fortune, Krupat opted to resist the temptation to hold that there was no such thing as Native American elegy, and, critically, he opted to recognize crucial differences between elegies first spoken and later written by Native Americans and those penned by European and Euro-American writers. In four chapters covering oral literatures in the elegiac mode from the Haudenosaunee to the Tlingit, from speeches purportedly from Native orators and statesmen such

as Sauk Black Hawk, Suquamish Chief Sealth, and Nez Perce Chief Joseph, from written texts such as *Black Elk Speaks* and William Apess's *Eulogy for King Philip*, and from the works of N. Scott Momaday and the Native American Renaissance to contemporary Native American elegiac poetry, Krupat makes a convincing case for the role elegy and the elegiac mode play in *survivance* for the peoples of Native North America.

Krupat links Vizenor's notion of *survivance*, Vine Deloria Jr.'s underappreciated idea of the exile suffered by all Natives and their tribal nations due to the "disruption in the enabling conditions of [their] ongoing ceremonial and ritual life," and the thinking of Freud and others on mourning and melancholia in order to show how Native texts in the elegiac mode, be they spoken or written, are offered not merely in recognition of a loss, a passing, but rather in order, to use the phrase that Krupat borrows from Cherokee scholar Jace Weaver, "that the People may live." Whether Arapaho Ghost Dance songs or Black Hawk's lament, whether the Iroquois condolence rites mourning the death of one of the fifty high chiefs of the Confederacy or what Krupat sees in *Dead Voices* as Vizenor's "commitment to preserving the oral tradition in writing," Native American elegies engage in "melancholic mourning" that "will not quite release the past so that it may be included in a possible future."

Readers of *Great Plains Quarterly* will especially appreciate Krupat's attention to texts from Great Plains nations. Beyond the texts, orators, and writers referred to above, Krupat offers readings of works by Cheyenne poet Lance Henson, Osage poet Carter Revard, and others. Readers in general will recognize that Krupat, a scholar who has devoted his academic life to the study of Native American literatures, has produced a book both careful and caring, a book that will reward thoughtful attention.

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Garland in His Own Time: A Biographical Chronicle of His Life, Drawn from Recollections, Interviews, and Memoirs by Family, Friends, and Associates.
Edited by Keith Newlin. Iowa City: University of Iowa Press, 2013. xxxviii + 250 pp. Photographs, illustrations, notes, references, index. $45.00 paper.

In the late nineteenth century, despite being an overwhelmingly agrarian nation up to that point, the United States did not have a strong tradition of rural or farm literature. As Willa Cather once said, for American writing the "drawing room" remained the "proper setting." Perhaps more than any other person, Hamlin Garland, who grew up on farms in Iowa and South Dakota, changed this. He added the phrase "Middle Border," a clever description for the movement of agricultural settlement across the American Midwest, to the literary lexicon. Garland, as Vernon Parrington noted, saw that the "Middle Border had no spokesman at the court of letters," and so he stepped in to fill the void.

Keith Newlin offered a vivid account of Garland's personal story in *Hamlin Garland: A Life* (2008). Now, in *Garland in His Own Time*, he offers a thorough book of commentaries about Garland written by Garland's contemporaries. The importance of Garland's career and Newlin's great accomplishments in chronicling his life are not to be underestimated. Although he is largely forgotten today, Garland was at