

among workers makes local unions, where they exist, less effective in combating low pay and poor working conditions. Less obvious but also driving this recruitment is the fact that the brutal and injurious pace of work in the new-style packing plants usually uses up the local rural labor force within a short span of time.

Fink's analysis of the history of racial and ethnic hostility among rural Iowa workers is a bit overstated, primarily because, as she points out, the population of rural Iowa has been even more white than that of the state as a whole. While the very few blacks in Perry's history were obviously slighted and ignored by the town's overwhelmingly white majority, the 1990s "explosion of ethnic diversity" (136) in rural Iowa is virtually unprecedented. Only the racial diversity in a few small coal-mining communities such as Buxton at the turn of the twentieth century is comparable.

Much more compelling is Fink's focus on the history of class divisions among rural Iowans. She is especially perceptive in describing how rural workers have failed to understand how their interests coincide with other workers'. From the end of World War II through the 1960s, Iowa's AFL-CIO unions consistently pitched solidarity to rural workers with mixed results in terms of gaining new union members or changing their political loyalties. While Perry's workers have exercised a more concerted political and economic voice since the 1960s, they and other rural workers across the state have not influenced the recent course of economic development. State government and corporate-led development rarely considers rural workers' concerns about dignity and control.

Cutting into the Meatpacking Line is a powerful contribution to our understanding of the rural working class. Anyone concerned about the economic and social conditions of rural America should pay close attention to this book.

Always a People: Oral Histories of Contemporary Woodland Indians, edited by Rita Kohn and W. Lynwood Montell with an introduction by R. David Edmunds. Bloomington: Indiana University Press, 1997. xix, 297 pp. Portraits, index. \$35.00 cloth.

REVIEWED BY S. CAROL BERG, COLLEGE OF ST. BENEDICT

Thanks to Hollywood and television westerns, generations of Americans are familiar with the Plains Indians, but until quite recently Woodland People have not received the attention they deserve, given their rich cultures and persistence in the eastern United States. *Always*

a People helps to rectify that omission. The collection of thirty-eight oral histories—with the bonus of color portraits—gives readers personal, detailed perspectives on Woodland people's history, culture, and tradition.

The narrators share stories of removal from, retention of, and return to traditional homelands and tribal practices. *Always a People* "deals with uncovering and making public the vibrancy of the Woodland People as a distinctive, related, cohesive, Native American culture" (xvi). The Great Lakes–Riverine region group of the Woodland people are the focus of this book. An introduction by R. David Edmunds places them in their respective locales, providing some background for their stories. We meet Chippewa, Delaware, Fox, Miami, Oneida, Ottawa, Peoria, Potawatomi, Sauk, Shawnee, and Winnebago peoples who speak intimately and powerfully of their love of the land and their families and their pride in their heritage.

Many of the narratives are set in Indiana, Illinois, Michigan, and Wisconsin, but Iowa readers will also be able to identify with them, since the removal of many eastern tribes in the eighteenth and nineteenth centuries forced them into Iowa, Kansas, Nebraska, and, ultimately, Oklahoma. Fleeing rival tribes, the U.S. Army, and state militia, some Sauk and Fox bands settled in eastern Iowa during the mid-eighteenth century. Narrator Grace Thorpe, of Sauk-Fox heritage and daughter of the great athlete Jim Thorpe, gives some background for the Black Hawk War (1832) and the loss of much Sauk-Fox territory in Illinois and Iowa. Another narrator, David Lee Smith, Winnebago, tells of his experiences while attending Morningside College in Sioux City.

Recurring topics include origin tales, clan rituals and ceremonies, education, language, and interactions between tribes and the federal government. Frustration and regret come through occasionally, but almost all of the narrators express belief and hope not only in the survival of their cultures but also in a flowering of them in the near future. Such survival and flowering is closely tied to revival of the native language. Don Greenfeather, Shawnee, speaks for many: "when the language is gone a lot of the heritage is gone. I don't speak our Native tongue, but our tribe is working on the language" (122). He is echoed by Patricia A. Hrabik, Chippewa, who notes, "People who speak the Native tongue seem to have a better feeling about themselves. They take the best from two worlds and seem to feel good when talking with others in the old way. Not to practice cultural traditions is losing your identity somehow" (128).

Narrator Raymond O. White Jr., late principal chief of the Miami Nation of Indians of the state of Indiana, reminds us of how educators

—local historians in particular—can assist Woodland people in their struggle to retain or regain their heritage. He writes, “There’s a lot of information available, but we need help. You are talking about a minimum of twenty-five to thirty tribes that people should have the privilege of being able to study and learn more about who inhabited the eastern part of the United States, the people we call the Great Lakes tribes” (277). Introducing the general public and especially students to *Always a People* can go a long way toward meeting that goal.

Indians and Anthropologists: Vine Deloria Jr. and the Critique of Anthropology, edited by Thomas Biolsi and Larry J. Zimmerman. Tucson: University of Arizona Press, 1997. x, 226 pp. Notes, index. \$45.00 cloth, \$17.95 paper.

REVIEWED BY CHRISTINA M. TAYLOR, UNIVERSITY OF IOWA

In 1969, in his book, *Custer Died for your Sins*, Vine Deloria Jr. delivered a scathing critique of the discipline of anthropology. In the ensuing decades, anthropologists have been forced both to acknowledge and to discuss his critique and to seriously examine our motives, intentions, and results when working with American Indian populations. Biolsi and Zimmerman’s edited volume, *Indians and Anthropologists*, includes essays written for a “sort of roast” of Deloria on the twentieth anniversary of his 1969 critique. This excellent collection features an impressive array of scholars, all of whom have clearly taken Deloria’s critique to heart. While each of the essays included in the volume is excellent in its own right, the entire book speaks with rare finesse to both Deloria’s specific critique and to the critique by other American Indian groups. Zimmerman and Biolsi have managed to be sensitive to and inclusive of many strains of contemporary anthropological thought as well as to the voice of American Indian writers who speak eloquently from the traditionally “Othered” standpoint.

The book is broken into three distinct sets of essays. Part one, “Deloria Writes Back,” includes essays by anthropologists who “cut their teeth” on Deloria’s groundbreaking critique. Each of the three articles candidly discusses Deloria’s impact on the authors’ choices of both research and writing. Part two, “Archaeology and American Indians,” includes two essays that critically discuss the ever-present issue in North American archeology in the 1990s—the Native American Graves Protection and Repatriation Act (NAGPRA). Who gets to dig, where digging is done, and what is to be done with the artifacts, especially the human remains, is a contentious subject between and among

Copyright of Annals of Iowa is the property of State of Iowa, by & through the State Historical Society of Iowa and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.