

Explanations of why most Oneidas decided to remove west while very few of the remaining New York Iroquois (the Senecas, Tuscaroras, Cayugas, Onondagas) across central New York State chose to leave in the early nineteenth century seem convincing, focusing on the role of Eleazar Williams and others. However, one gets the feeling that this topic has not yet been exhausted. More discussion of the Menominee and Winnebago land cessions and of cultural differences between the three groups would have enhanced the book.

One must come to *The Oneida Indian Journey* with a background knowledge of Iroquois culture and history. A number of terms and references to cultural elements are not explained as they should be for a general audience, and although there are several maps, many place names mentioned in the text do not appear on any of the maps. The editors' introductions, to the entire book and to the three parts, provide context, but some semantic carelessness, such as the mention by Hauptman and McLester of "the wilderness of eastern Wisconsin" (11), seems particularly jarring given the discussion in chapter 8 (Francis Jennings's "Doing Oneida Indian History") of the problematic writings of the "conquest map" (149).

In general, *The Oneida Indian Journey* provides a useful model for collaboration and connection-seeking among other Native histories; many midwestern tribal groups and related academics could profitably emulate what the contributors to this volume have achieved. In Iowa, the Meskwaki community and its geographic proximity to academic centers would be a logical ground from which to start a respectful dialogue, conferences, and possible collaborative publication projects to disseminate and encourage new research on these people who came west from the area of Wisconsin (Fox River) that the Oneidas now inhabit.

Indian Nation: Native American Literature and Nineteenth-Century Nationalisms, by Cheryl Walker. Durham, NC: Duke University Press, 1997. xvii, 256 pp. Illustrations, appendix, notes, bibliography, index. \$49.95 cloth, \$16.95 paper.

REVIEWED BY THOMAS K. DEAN, IOWA PLACE EDUCATION INITIATIVE

Cheryl Walker's *Indian Nation* fills a gap in Native American literary criticism. While most scholars of Native American literature explore contemporary writers such as Louise Erdrich, N. Scott Momaday, and Leslie Marmon Silko, earlier Native American writers get short shrift,

no doubt because Native writing prior to World War II presents troublesome questions of textuality and authenticity.

Walker has made a valiant effort to grapple with such texts, exploring knotty issues and neglected texts in depth. At the same time, much of what she does is a thankless task, as she recognizes. In the nineteenth century, most Native Americans were illiterate, and the "texts" they did produce were usually transcribed by whites. The few literate Native Americans tended to be so as a result of white education, suggesting that their texts are "tainted" by white culture. To avoid that trap Walker focuses on the texts as literary productions by persons caught in a tangled web of ethnic and political discourses. Consequently, her book offers an original perspective: nineteenth-century Native American writing as not simply records of victimization and resistance, but rather as complex texts that are part of a contentious conversation about the meaning of "nationhood." She recognizes that Native Americans "participated in this cultural process, sometimes in order to distinguish themselves from the invaders but sometimes in the interests of revising notions of America to include the tribes themselves" (7).

The texts Walker explores—those by William Apess, Black Hawk, George Copway, John Rollin Ridge, and Sarah Winnemucca—argue for Native status in American nationhood either through asserting Native equality to Euro-Americans or by insisting on cultural difference, sometimes both. Such assertions, according to Walker, are embodied in two rhetorical paradigms: "transpositional" and "subjugated" discourses. Transpositional discourse argues for equality by mirroring one's person, group, or political unit as occupying the space of its opposite (a utopian view). Subjugated discourse "calls attention to differences, especially those of power, prestige, and purpose" (17), challenging hegemony's unfairness more directly. Some of the texts that Walker discusses tend more toward one than the other, but none are "pure"—all use the modes in a mixed way. The concept of transpositional discourse is helpful. The idea of subjugated discourse is appropriate to these texts and perhaps a necessary evil in the current critical climate, but the postmodern analysis under that rubric becomes somewhat tiresome. Nonetheless, the other analyses in the book provide insightful perspective that moves beyond it.

Of most interest to scholars of midwestern history and literature is the chapter on Black Hawk, the figure who, for Walker, represents the clearest example of transpositional discourse. Black Hawk's staunch argument for the equality and integrity of his people is well analyzed in its historical context. At the same time, Black Hawk's "text" is

among the most troublesome, as it is a dictated autobiography. Walker's analysis is weakest when she confronts these perhaps insoluble textual problems. The works of Apess and Copway, which are more characteristically subjugated or mixed discourse, lend themselves to the uncertainties of authorial voice by their very nature, but a figure such as Black Hawk, who posits the differentness of his people, speaks remotely from the text. Walker asserts that in this context perhaps all she can do is call "Black Hawk" a "voice." Unfortunately that undermines the transpositional strategy Black Hawk supposedly employed. Walker runs into similar trouble in her analysis of Sarah Winnemucca, but the problems are less pronounced, partly because Walker seems more comfortable with the specific historical and gender issues related to that author. Nonetheless, the entire book somewhat confounds itself by, on the one hand, focusing on the authors in question as "voice" and rhetoric, as literary abstractions, yet on the other hand grounding much of that discourse in the historical and biographical realities of the persons behind the voices.

Although many of the textual and philosophical conundrums are left unresolved by the end of the book, Walker skillfully illustrates that they are at the heart of the complexities of cultural groups vying, at cross purposes, for a place within the emerging phenomenon of "American culture." Despite white America's attempts to turn Indians into "vanishing Americans" in the nineteenth century, Walker shows us that figures such as Black Hawk and Sarah Winnemucca staunchly opposed such hegemony, and even the apparent dissembling of "assimilationists" such as Apess and Copway argued, in their own way, for a continued presence in the formation of the American nation.

Dream's End: Two Iowa Brothers in the Civil War, by Orr Kelly and Mary Davies Kelly. New York: Kodansha America, 1998. xxiv, 275 pp. Illustrations, maps, notes, index. \$25.00 cloth.

REVIEWED BY M. PHILIP LUCAS, CORNELL COLLEGE

This well-written, fast-paced history originated in the authors' desire to trace two ancestors who fought for the Union in the Civil War. Because the two brothers, Andrew and Barney Brayman, were not famous, the search yielded few details about their military careers, so the Kellys cleverly used their findings to write a book of broader significance.

Knowing that Andrew fought in the 36th Iowa Volunteer Infantry and Barney in the 8th Iowa Volunteer Cavalry, the authors track their ancestors' lives by following the campaigns of those regiments. The

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