

been outlawed or banned. Here is where Professor Bucko's analysis would benefit from incorporating cultural domination theory and discussion of secreted ceremonies as forms of resistance. These processes, occurring over the last century, also contributed to countervailing and contemporary understandings of "tradition" as well as what could or should be shared with non-Indian outsiders. Jesuit priests represent these "dialectical" processes well, being among the best early ethnographers, especially with language and custom, while also acting as the vanguard of religious oppression and socio-political conquest.

Professor Raymond Bucko has made a valuable contribution toward understanding sweat lodges and their place in a larger social system greatly influenced by adaptations and assimilation toward mainstream American life. Ethnic Studies needs to take this to the next level, and view changes occurring in the re-appearance of Lakota ceremonial life as indicative of less repressive American social systems and re-appropriation in addition to survival of religious ritual and deep spirituality.

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Ramsay Burt. *Alien Bodies: Representations of Modernity, 'Race', and Nation in Early Modern Dance.* (London and New York: Routledge, 1998). 222 pp., \$22.99 paper.

In *Alien Bodies*, Burt uses interdisciplinary methods to consider the issues of modernity and modernism in relation to the work of several makers of early modern dance. In nine chapters, he carefully examines the social constructions of nation, race, class, and gender as they were inscribed upon the dancing body. The Atlantic is the space and the period between the two great wars the time of this book's focus.

Overall, Burt makes many cogent and important points, not the least of which are his reflections on the figure of Josephine Baker, his analysis of the mass dance movement in Leni Riefenstahl's film *Olympia*, and his chapter comparing the

use or misuse of indigenous peoples' intellectual/religious material in specific works of Katherine Dunham, Mary Wigman, and Martha Graham. However, it is within these very pieces that he often makes statements which lessen the power of his argument.

In *Savage Dancer: Tout Paris Goes To See Josephine Baker*, Burt's lucid comments on the problem of essentializing the black female body are very helpful. This chapter's power comes from the tension created through the author's juxtapositioning of the thinking of those who were contemporaneous, be they critics or producers, and Baker's own critical reflections on her star persona and her art. Burt cautions us against seeing Baker's art as genius, because it lifts her out and above the ranks of other black women and makes her a token white. In the midst of his very careful language, he seems to equate genius with whiteness.

Burt's movement analysis of sequence from the film *Olympia* argues against "the generic fascist body" of Nazi Germany put forth by Susan Sontag in the chapter, "Totalitarianism and the Mass Ornament." His use of Michel Foucault as a source to think about power as desire in the construction of docile disciplined bodies within the fascist ideology is strong, as is his use of Siegfried Kracauer's conception of the mass ornament which underpins both this chapter and the previous one. One of his points is that Sontag's critique of Leni Riefenstahl's film is informed by Judaeo-Christian dualistic notions of the body. Which part of the Judaeo-Christian lineage is he talking about? Even the *Bible* has the Song of Songs, that richly erotic paean to embodiment.

Burt is not a theologian nor a scholar of religious studies; however, more precision would strengthen this line of thinking. Ramsay Burt is working diligently at the intersection of performance, race, class, and gender. For this reason, *Alien Bodies* is most useful for students of Dance and Performance Studies, Women's Studies, and Ethnic Studies.

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