

furnished with an almost too balanced view on the interplay between tribal leadership and the Bureau of Indian Affairs through the decades. That the Jicarilla Apaches' ultimate survival as a social and cultural entity and their startling economical success since the 1950s is a lesson both of hard-headed endurance and flexibility becomes evident throughout the richly documented book.

One would only have wished for a more detailed last chapter. "The Era of Growth: 1960-1970." Unfortunately, footnotes numbers 45 through 57 of Chapter Two are missing in the otherwise well-printed volume.

Tiller by now runs her own firm in Washington, D.C., and is specializing in research on Indian history. If her publishing house puts out publications of a caliber comparable to this work, any scholar in the field of American Indian Studies should make a note of it.

— Wolfgang Binder
University of Erlangen

Fred W. Voget. *The Shoshoni-Crow Sun Dance*. (Norman: University Oklahoma Press, 1984) 348 pp., \$19.95.

The University of Oklahoma Press has long led the way in publications about the American West, and more particularly about Native American experience in that sometimes limitless region. In keeping with that tradition, *The Shoshoni-Crow Sun Dance* is volume 170 in the University of Oklahoma Press's Civilization of the American Indian Series—a series distinctive in its purpose if not always in its result. Professor of anthropology emeritus at Southern Illinois University at Edwardsville, Fred W. Voget—as author of this comprehensive study—adds yet another title to his list of ethnological studies about American Indians, and in the process adds to our overall knowledge about the diversity of Native American cultures.

As any reader of fiction knows, particularly from works like Frank Waters's *The Man Who Killed the Deer*, academic anthropologists do not always enjoy an ideal image as a result of their field work, be it for accuracy or for attitude. Professor Voget's work both disproves and supports such stereotypes about anthropological method and ends.

Certainly Voget has worked long and hard, and most sincerely, in recounting and explaining the evolution and occurrence of the Shoshoni-Crow sun dance. And certainly the reader "knows" much more about the ritual and the people who perform it when this book is finished. And yet,

as is so often the case with the kinds of analysis and quantification which social science seems to demand, much of the mystery and majesty of the sun dance is reduced to the merely prosaic. Maps, photographs, tables, and the like only serve as ironic commentary on a remnant ceremony, a living ritual now an inked relic. In large part this is not so much attributable to the inadequacies of anthropological method as to the static quality of an excessively objectified prose style, and in the final analysis to the medium of print, of books. If the best book is one which allows us to transcend it, into living history, then *The Shoshoni-Crow Sun Dance* is ultimately frustrating and disappointing.

It is another irony, in this respect, that Voget sees his book as a testimony to a people who, in adapting the past to the present, have in a sense transcended their own "doomed" history. In a sense, the mere codification of that noble process, however, underscores its futility.

Professor Voget is, admittedly, thorough in his tracing of how the Crow peoples adapted the Wind River Shoshoni sun dance. In seven no-nonsense chapters, Voget explains his understanding of Crow history, culture, and society; zooms in on the traditional Crow sun dance; comments on how Shoshoni leaders like Pablo Juan Truhajo were responsible for the assimilation of Crow culture; and offers an exposition on the details and symbolism of the combined Shoshoni-Crow sun dance.

It is all very informative and in its way interesting. It is also lifeless. And most readers will probably yearn to actually see the sun dance, to imagine this dramatization of a culture's courageous, almost desperate attempt to avoid deicide, to see and wonder, rather than to read and "know." To jarringly but perhaps appropriately paraphrase Hamlet, there is more, much more to Shoshoni-Crow culture and ceremony than can be dreamed of or explained in such printed philosophies.

—Robert Gish
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Daniel Walden, ed. *Twentieth-Century American-Jewish Fiction Writers*. Dictionary of Literary Biography, Vol. 28. (Detroit: Gale Research Company, 1984) xv, 367 pp., \$80.00.

During the last several years, the rapidly appearing volumes of the Dictionary of Literary Biography, particularly such specialized volumes as *American Writers in Paris, 1920-1929* and *American Realists and Naturalists*, have become an important tool of my college library's