

this assertion, she largely disassociates Hogue from cultural and intellectual history, even though she admits he was highly literate and an ardent student of geology, mathematics, science, philosophy, and religion. The reader is often left to guess how any of these disciplines, or the prominent thinkers connected to them, directly informed Hogue's work. For instance, there is little recognition of the critical literature on the Dust Bowl and ecology in her chapter on the *Erosion* series. Similarly, her chapter on his *Moon Shot* series is less interested in the science or politics of the Space Race than the cosmic implications she finds in the paintings. As she argues, "the *Moon Shot* series is simply a metaphor for our inner being. We dream of traveling through the universe—but isn't the universe within ourselves?"

Hogue may have intended his paintings to be read metaphorically as a spiritual investigation of nature, but Kalil's emphasis on that interpretation at the expense of other avenues of investigation misses an opportunity to explore Hogue's dynamic relationship with American culture, palpably evident in his paintings.

MARK WHITE

Fred Jones Jr. Museum of Art
University of Oklahoma

Indigenous Dance and Dancing Indian: Contested Representation in the Global Era. By Matthew Krystal. Boulder: University Press of Colorado, 2012. xxii + 315 pp. Photographs, notes, tables, references, index. \$70.00.

This is a thoughtful, helpful, somewhat unusually focused book that looks at K'iche Maya Traditional Dance in Guatemala, Native American Powwow (particularly in the Upper Midwest), Folkloric dance in the Chicago area, and at the University of Illinois's "Chief Illiniwek" dancing mascot from an anthropologically informed ethnographic perspective. The section on Maya dance comes from the author's dissertation research, while the

sections on Indigenous dance and "playing Indian" in the Midwest are from fieldwork he has undertaken, postdissertation, while teaching at North Central College in Illinois. Krystal brings these diverse performance practices into dialogue with each other by looking at them all through anthropological discourse around ritual and the enactment of identity, as well as through insightful considerations of how these practices relate to discussions of such topics as "authenticity" and "tradition."

The strength of this project lies not so much in its research—much of what is presented here is, as Krystal notes, drawn from others' published work on these topics—although Krystal does warmly narrate his own personal engagements as a witness-participant at these various performance events, with his young family in tow. Rather, it lies in Krystal's clear and helpful summary-analyses of the shared issues raised by these different performance situations, each involving Indigenous dance and identity in some way. I have earmarked several sections of the book to share with students, including his analysis of recent thinking on "authenticity," "folklore," and "tradition," and discussions of the problems and controversies of "representation."

Krystal's discussion of the Chief Illiniwek controversy is particularly helpful in laying out so clearly multiple political histories at play, as well as the force—and serious limits—that the stereotypical dancing "Chief" itself enacts as ritual. He argues compellingly for the way the Chief's performance manifests a profound misunderstanding of context and enacts an idea of political power "that diverges from Native American political practice"—even as he remarks how the passion the mascot's dancing has evoked testifies to "the power of representational dance to instill and perpetuate compelling notions of identity."

The book is accessibly written and makes complex ideas in cultural anthropology and cultural studies clear. Its analysis is incisive—and often quite pointed—yet its tone remains open and generous. Krystal's analysis of the actual dancing he discusses is somewhat thin,

however; in ways, his approach (i.e., "how images of Indians are used to create a sense of authenticity and become vehicles for indoctrination"), while politically astute and compelling, also reinscribes familiar anthropological approaches that look at dance predominantly through the lens of representation. It seems a missed opportunity for a book entitled *Indigenous Dance* not to attend more fully to actual dance movement and embodiment in enactments of Indigenous cultural and political identities, as so much recent scholarship in the field of dance studies (including Indigenous dance studies) has done. Yet all in all, while perhaps not particularly groundbreaking, the book brings diverse dance practices into dialogue with one another in a thoughtful and interesting way, and presents clear and compelling syntheses of important issues involving a multiplicity of contemporary Indigenous dance practices.

JACQUELINE SHEA MURPHY
Department of Dance
University of California, Riverside

The Catherian Cathedral: Gothic Cathedral Iconography in Willa Cather's Fiction. By Christine E. Kephart. Madison, NJ: Fairleigh Dickinson University Press, 2012. xiv + 152 pp. Notes, photographs, works cited, index. \$60.00.

Christine Kephart's book is published in a series dedicated to the late Merrill Maguire Skaggs, one of the leading Cather scholars. It honors Skaggs's memory with an original, sprightly, and captivating illumination of the motif of the cathedral throughout Cather's writing. We all know about *Death Comes to the Archbishop* and, to a lesser extent, *Shadows on the Rock* with their overt engagement of New World Catholicism and the presence within them of churches, cathedrals, and bishops. But Kephart looks for the cathedral motif *throughout* Cather's oeuvre, beginning with her failed first novel, *Alexander's Bridge*, where Kephart sees the gothic, curvilinear aspects of the

bridge (built, after all, in Québec) as presaging the architectural aspects of the cathedral. In other words, transmuting the bridge into the cathedral is a correlate for Cather's artistic maturation.

Kephart also finds cathedral imagery in *The Song of the Lark* and *One of Ours*, whose protagonists grow as they are brought into contact with Europe and the ecclesiastical heritage they find there. Kephart's book is very much about cathedrals as a form of architecture. Cathedrals possess a material specificity that makes Kephart's subject different from "Cather and religion." The symbolic resonances found in the cathedral and aligned images give a depth and a grounding to Cather's world, showing that culture is only built by the effort and dedication that goes into the building of a great architectural edifice.

There are, perhaps, even more cathedrals. On my first expedition to Cather country in 1996, I visited St. Fidelis Catholic Church in Victoria, Kansas, called "The Cathedral of the Plains." What more Catherian image could there have been, as Cather makes so clear that the vastness of the Plains makes them a kind of natural cathedral akin in the "height and effortlessness" possessed both by Gothic cathedrals and by the receding horizons of the prairies. Yet Cather's Plains novels such as *My Ántonia* and *Lucy Gayheart* receive scant mention. Also disturbing is the omission, in the works cited, of John H. Randall III's *Landscape and the Looking Glass* (1960), the first major critique to link animate and inanimate subjects in the imaging of Cather's fictional worlds. Overall, though, Kephart's book, the first to engage Cather's relation to architecture fully, is an innovative contribution to Cather studies.

NICHOLAS BIRNS
Literary Studies
Eugene Lang College, The New School