

Amy Gore, *Book Anatomy: Body Politics and the Materiality of Indigenous Book History*. Amherst: University of Massachusetts Press, 2023. 316 pages. ISBN 978-1-82534-749-7. \$29.95 USD paperback.

Book Anatomy brings together the Book History insight that materiality shapes books' production, circulation, and interpretation and the Indigenous Studies insight that narratives are embedded in relationships to examine how the paratexts of Indigenous books make and represent embodied relations. Focusing on five Indigenous writers working between 1854-1936, Gore tracks the ways that their books' paratexts—title pages, cover art, dedications, copyright notices, blank space, footnotes, and even authenticating thumbprints—were sites of contestation over authorship, intellectual property, textual control and collaboration. Examining John Rollin Ridge's preface to his novel *Joaquin Murieta* critiquing plagiarized editions (1854), strategic use of blank space in Sarah Winnemucca's *Life Among the Paiutes* (1883) and S. Alice Callahan's *Wynema* (1891), a page bearing Pretty Shield's thumbprint in *Pretty-shield: Medicine Woman of the Crows* (1932), and footnotes and cover art in D'Arcy McNickle's *The Surrounded* (1936), Gore shows that Indigenous writers used paratextual elements to bear witness to colonialism and to insist on the presence of Indigenous peoples on and off the page. *Book Anatomy* follows, as Gore puts it, the "body politics that envelope [the] imaginary and material spaces of the book" (76), showing how racialized and gendered hierarchies were debated both in the content of the text and in its material forms.

Reading Indigenous books as bearing the "marks, traces, and scars of coloniality and survival within Indigenous literary history," Gore shows how these five Indigenous writers insisted on Indigenous presence in and agency over their books and, by extension, in the legal, diplomatic, and ethnographic discourses of their moments (3). One of the most stunning examples of this presence is the thumbprint reproduced on a blank page, which the Apsáalooke/Crow elder Pretty Shield used to mark her authority over her autobiography. In a fascinating reading that links Pretty Shield's thumbprint to the practice of signing treaties or enrollment papers with a thumbprint, Gore reads the thumbprint as the kind of signature that Scott Lyons calls an x-mark, one that signals "coercion but not...capitulation" (84). Gore argues that Pretty Shield's thumbprint functions as an unofficial copyright that insists on her physical presence and thus her authority over her narrative even in the midst of ethnographic pressure to tell certain stories of colonialism. One way that authority is present in the text is in the references Pretty Shield's collaborator Frank Linderman makes to the physical elements of her storytelling and her use of Plains Indian Sign Language. Later editions, published in the 1970s and 2000s, further the emphasis on Indigenous women's bodies as crucial to the autobiography, with cover art, prefaces, and textual illustrations that foreground Indigenous women's humanity and their importance to the literary marketplace.

One of the book's most important contributions lies in Gore's insights about the stakes of paratextual alterations across multiple editions. It is frequently the case for Indigenous books that subsequent editions are unauthorized, posthumous, or otherwise distanced from their author, and in many cases, those subsequent editions bear the marks of editorial or publisher interventions that

serve the desires of settler reading publics. Gore insists productively that there are other stories besides appropriation in these republications, and that a first edition's paratexts can continue to exert interpretive and material framing over subsequent editions. While grounding us in the decisions around a first edition—often, but not always, the one over which an Indigenous writer had the most input, Gore follows the material changes texts undergo as editors and publishers reshape them for newly imagined audiences. For John Rollin Ridge's *Joaquin Murieta*, these changes involved intellectual theft that Gore describes as a textual dismemberment—a severing of Ridge's authorship from his text in a second edition that so closely mirrors Ridge's wording as to constitute plagiarism—that mirrors the geographic dismemberment that the United States sought to enact on Indigenous lands. This dismemberment is strangely mirrored in twentieth and twenty-first century editions of the text, which combine paratextual materials from the plagiarized edition with Ridge's authorized editions to further displace the novel from Ridge and Indigenous literary history. For Sarah Winnemucca's *Life Among the Paiutes*, these paratextual changes entailed a newly designed cover for the 1969 edition that transforms the white blank space of the first edition into a red cover, symbolically making space for the “red” stories it holds. And for D'Arcy McNickle's *The Surrounded*, new cover art engages the modernist ethnographic gaze with which tourists and scientists alike sought to hold Indigenous peoples as objects of curiosity and study.

Gore's illuminating research will reshape how scholars teach and write about the particular texts under consideration in *Book Anatomy*. Moreover, her attention to multiple editions and paratexts is an important reminder to Indigenous Studies scholars to attend to the particular material contexts of the books we teach and read, to examine how bookish materiality is deeply connected to processes of racialization and embodiment, and to remember that Indigenous writers were as savvy about paratexts as they were about rhetorical decisions. In chapter two, for instance, on *Life Among the Paiutes* and *Wynema*, Gore brings to the fore Winnemucca's and Callahan's negotiation of blank space. She reads the blank, white space of the page as a tool these writers used to address white audiences' expectations for books by Indigenous women authors. Engaging conceptions of white femininity, sexuality, and domesticity, Winnemucca and Callahan strategically insert blank space at the end of paragraphs or sentences to highlight the difficulty of describing the lives of Indigenous women held to standards of white femininity while also made the objects of sexualized violence by white men. Likewise, they sometimes insert blank space to withhold information from the reader or to force a reader to linger over a sentence. Winnemucca and Callahan use the space of the page as they seek to negotiate whiteness and its generic and bibliographical expectations for women's writing. In a different register, in chapter four, Gore shows how McNickle savvily engaged the ethnographic gaze so often turned on Indigenous peoples in the early twentieth century with footnotes that highlighted the relations in which the novel was enmeshed—both relations to Salish peoples and to ethnographic expectations that made publishing the novel difficult. The footnotes are especially important for situating the Salish oral stories McNickle included in the novel, as they refuse to let readers decontextualize the stories from the places and peoples where they originated.

I am especially excited about bringing *Book Anatomy* into my classrooms, as its accessible definition of paratexts within Indigenous book history contexts and its well-selected case studies stand to help my students understand how to look *at* books, to see meaning in their materiality and their linguistic content. I can envision using *Book Anatomy* to teach my students how paratexts hail us readers and participants in meaning making and in the power dynamics of that meaning making. Gore demonstrates how crucial book historical methods are to illuminating Indigenous writers' interventions into colonialist systems of meaning making and embodiment.

Moreover, I anticipate that Gore's Conclusion will challenge my students to reconsider their reliance on digital editions. *Book Anatomy* concludes with a meditation on how digitization can obfuscate paratexts, whether by changing the materiality of the book—its feeling, heft, shape, smell, and so on—or by making one edition accessible and thus apparently representative. Gore notes that readers can lose a sense of a book's presence in the world and its history of embeddedness with humans when we access only a digitized text. There is also the issue of one digitized version standing in for other editions, perhaps because it is more accessible to scholars and students. We might lose, in that case, the sense of the struggles over meaning, intellectual property, and embodiment that, as Gore shows so carefully across each of the chapters, is part of the meaning and legacy of Indigenous books. As she writes, "Our first responsibility as scholars is not knowledge production but toward human and nonhuman beings in community" (133), and Gore observes that digitization can distance scholars from the humans, lands, and communities to which Indigenous books are tied. Indeed, as she shows, consulting paratexts across multiple editions is essential to understanding those communities and how Indigenous writers and their books participated in such communities. *Book Anatomy* makes the case for the importance of texts as material, embodied objects and for encountering them as such. No more, after *Book Anatomy*, should paratexts be the "neglected spaces of Indigenous literature" (2).

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