

Phyllis S. Morgan. *N. Scott Momaday: Remembering Ancestors, Earth, and Traditions: An Annotated Bio-Bibliography.* Norman: University of Oklahoma Press, 2010. 396p. alk. paper, \$39 (ISBN 9780806140544). LC2009-030036.

The enormous contributions made by N. Scott Momaday (b. 1934) to Native American culture and modern literature are on brilliant exhibit in this bio-bibliography from the University of Oklahoma's celebrated American Indian Literature and Critical Studies series. While the bio-bibliography format is a departure for this series, which is otherwise populated with novels, anthologies, and critical essays, the quality of Phyllis S. Morgan's work lends this book the authority and gravity required to match the Press' reputation in the field of Native American Studies. Morgan's portrait of the acclaimed Kiowa writer is divided into three parts, a biography and chronology, a thoroughly collected and classified annotated bibliography of Momaday's works, and an equally thorough account of works about Momaday and his writing. Together these sections animate for the student and researcher of both Native American literature and literature in general the work of one of the world's great writers. For the casual lover of poetry and fiction, Morgan's composition of a life entwined in stories and letters is also a portrait of the social life of the arts and a reminder that the craft of literature, in its highest form, draws from and amplifies the experience, place, and spirit of the artist.

The volume is set in motion by Kenneth Lincoln's evocative introduction. Here the Pulitzer Prize-winning Momaday is placed in the nested contexts of Kiowa traditions, the culture of mid-century New Mexico, the Native American Renaissance, and the wider world of letters. By liberally quoting Momaday's poems in his introduction, Lincoln prepares the reader for the bio-bibliographic tour that follows. In fact, the clarity and strength of Momaday's voice are allowed to echo throughout the volume.

Morgan's biographic essay, "A Life in a Rich and Exotic World," maps Momaday's life by marking transitions that coincide with his travels. The reader is furnished with a map to chart the episodes her biography unfolds. Ample space is devoted to chronicling Momaday's formative years, his childhood in New Mexico, his family, and his education and college years. Morgan then describes each of Momaday's residences in higher education as a professor of literature and as an accomplished author. She sketches his associations and his collaborations, but she also captures the structure of feeling that he develops as he endeavors to take each place he inhabits into his identity and work. The chronology that follows further underscores a theme made so apparent in this book, that a writer's world, even his or her imaginary worlds, take their form in time and place, in concert with social worlds, made up of people, nature, and things. The situated character of Morgan's biographical portrait of Momaday is all the more important given that so much of his writing is devoted to heightening an expansive awareness of the present.

Part two contains an authoritative annotated bibliography of Momaday's output. The primary organization in this section is by format. Morgan first lists Momaday's published books and private printings. Then comes a list of his essays and excerpts, which were published in the works of others. These lists are followed by Momaday's contributions to introductions and prefaces, and his literary criticism. Morgan then lists Momaday's poems, his plays and dialogues, his paintings and drawings, his interviews in print and in audio and video formats, and even a couple of musical scores. The word "renaissance" in the term Native American Renaissance is not misused. These impressive lists are followed by a key to the locations of special collections and archival material important for the study of Momaday's work. The secondary mode of organization beneath each of these headers is by year, allowing the

researcher to see how each work develops from the last. Each entry is also given an accession number, enabling multiple means of navigation.

Most bibliographies are not page turners. They often present themselves simply as functional tools, as a means to locate a citation or a list of suggested referrals. While this volume will successfully serve those purposes, equipped as it is with an analytic table of contents and a carefully constructed index, it also exhibits cursory flow. It carries the voice and presence of its subject, as well as the voice of the bibliographer. Morgan infuses her checklists with opinions on each item's place within Momaday's oeuvre. Alongside details of the contents, form, and quality of each printing and information about each work's subsequent iteration in the world of reprints and anthologies, Morgan briefly positions the way Momaday's work has been received, and, where applicable, she relays Momaday's own contextualization.

The third section, an annotated bibliography to works about Momaday, is similarly impressive and similarly organized. It covers book-length treatments, scholarly criticism in journals, coverage in magazines, the multimedia press, the coverage of Momaday in reference sources, and a list of dissertations and theses. The value of these online and print references is found in Morgan's annotations. Her descriptions evaluate each reference in terms of its authority and usefulness to scholars of Momaday's writing. This section also illustrates the

broad appeal generated by Momaday's work. For some Native Americans, he is a tremendous source of pride. Some scholars of literature find his work to be marked by radical innovation. Others see in his work the emergence of a collective voice, one that pierces everyday noise and distractions.

All in all, there are over 1,870 sources covered; the majority of these are annotated, making the information here indispensable for the enthusiast and scholar of Native American literature. This book is also recommended for college libraries and large public libraries because it serves as an excellent introduction to Momaday's widely dispersed work. In addition, librarians and other scholars may see something else in Phyllis S. Morgan's project: an example of the persistent power of bibliographies, the best of which not only aid research on their subject, but bring together, in virtual form, the vibrant public in which a subject takes shape.—*David Michalski, University of California, Davis.*

The Thread That Binds: Interviews with Private Practice Bookbinders. Comp. Pamela Train Leutz. New Castle, Del.: Oak Knoll Press, 2010. 335p. alk. paper, \$34.95 (ISBN 978-1584562740). LC2009-047868.

In *The Thread That Binds: Interviews with Private Practice Bookbinders*, Pamela Train Leutz interviews 21 "independent bookbinders in private practice: general bookbinders, book conservators, book restorers, book artists, designer bookbinders, edition bookbinders, and box-makers," exploring their training and their work. Preeminent representatives of the field include Catherine Burkhard, Jim Croft, Tim Ely, Gabrielle Fox, Peter Geraty, Don Glaister, Karen Hanmer, Craig Jensen, Scott Kellar, Daniel Kelm, Monique Lallier, Frank Lehmann, William Minter, Tini Miura, Eleanore Ramsey, Don Rash, Sol Rebora, Jan Sobota, Priscilla Spitler, and Cris Clair Takacs, with a special interview with internationally recognized conser-

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