

debate, but Bolton clearly understood how historiography reflects the biases and assumptions of the historian two decades before Ward Goodenough invented the term “ethnocentrism.” Bolton demonstrates that critiques of the subjectivity of historiography are not novel criticisms.

Bolton’s history is also worth reading for its relation to the recent cultural critiques of ethnography. “Explorers first, then colonizers,” Bolton writes. This succinct statement has its multiple permutations within recent scholarship in literary criticism and cultural studies in which the enterprise of writing about culture is represented as a manifestation of colonialist ideology. Although these types of postcolonialist cultural critiques force the folklorist to reflect on the ethics of doing fieldwork and writing about fellow human beings, reading the actual descriptions of conquest and colonization demonstrates that the post-Marxist cultural critique of ethnography is little more than a series of specious arguments. When reading descriptions of how the French, Spanish, and English explorers slaughtered and enslaved American Indians, burned villages, and murdered children, the reader must seriously call into question the ethics of glibly comparing exploration, conquest, and colonization to ethnographic study. Bolton’s writing demonstrates that arguing that ethnography is colonialistic denigrates the terror of military conquest and the horror of slavery at the expense of a trendy trope that provides little more than therapy to assuage Euro-American guilt. In contrast to Bolton’s study, these types of postcolonialist cultural criticism are callous and ill-reasoned arguments. Although the contemporary reader will find *The Spanish Borderlands* dated, Bolton is well worth reading as commentary on current theories of cultural criticism.

Nils-Aslak Valkeapää. **Trekways of the Wind.** Harold Gaski, Ralph Salisbury, and Lars Nordstöröm, trans. Tucson: University of Arizona Press, 1994 [1985]. Pp. vii + 315, preface, notes, illustrations. \$20.00 cloth.

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“From these blue tundras / I hear the story of life / winds rivers forests / yoik” (280). Nils-Aslak Valkeapää’s *Trekways of the Wind* combines original poetry and illustrations in an artistic celebration of the Sámi, a people indigenous to the northern regions of Norway, Sweden, Finland, and the Kola peninsula of Russia. Nominated for the Nordic Council’s Award for Literature as *Ruoktu Váimmus* (1985), the original Sámi title, *Trekways of the Wind* offers English speaking audiences a chance to learn about and enjoy Sámi culture and artistic expression. Valkeapää, a leading Sámi artist, draws upon his own personal experience and the collective ethnic experience of the Sámi in order to present the Sámi within both social and political contexts.

Through the *yoik*, a traditional form of oral poetry, Valkeapää invites the reader into Sámi life, showing that it is not only filled with rich traditions, but also stigmatized by prejudice and undermined by assimilation. The *yoik* is one of numerous Sámi traditions that have been threatened over the past centuries by the diminishing numbers of Sámi speakers. However, as Valkeapää demonstrates in *Trekways of the Wind*, the *yoik* is being embraced again by many Sámi artists as a powerful mode of cultural and personal expression.

The publication is divided into three sections: "White Spring Nights" (*Giía ijat cuovgadat*); "Bluethroat, Twitter, Sing" (*Lávlo vizar bielločizač*) which includes a musical score by Pehr Henrik Nordgren; and "Streams' Silver Veins" (*Ádjaga silbasuonat*). Although previously published separately in Sámi in 1974, 1976, and 1981 respectively, each section complements the other two very nicely, and *Trekways of the Wind* reads as one complete work. Throughout the sections Valkeapää speaks of family, connection to the land and nature, growing up in Scandinavia, and the Sámi's cultural relationship to other indigenous peoples in Greenland and North America. He feels a kinship with peoples such as the Inuit and Blackfeet Indians, and he tells of his journeys to visit them: "*Lávvu* poles against the sky / and the moon peeping into the teepee / So familiar / so strange / this life / have I been here before / The drums beat with the rhythm of the heart / Towards the night the Indian *yoiks* sound / Even while dreaming I hear the *yoiking* / the drum beats / and all this / so familiar / have I been / here before" (239).

The translators of *Trekways of the Wind*, Harold Gaski, Ralph Salisbury, and Lars Nordström, include a preface about the author and book, as well as notes that give both translations of Sámi words used throughout the publication and brief explanations of the *yoik* and Sámi mythology. As the publication is an artistic work, the preface and notes help to give context to the poems and illustrations and, especially for readers who are unfamiliar with the Sámi, serve as a brief, but good, source of background information.

Trekways of the Wind is a cross-disciplinary publication and should be useful and enjoyable to scholars of indigenous and Arctic peoples from many different fields, such as Finno-Ugric Studies, Folklore, Anthropology, Literature, and Scandinavian Studies. Nils-Aslak Valkeapää's artistry proves that Sámi traditions are very much alive, and his poems and illustrations offer others the opportunity to see the Sámi through an insider's eye.