

REVIEWS



Being and Becoming Ute: The Story of an American Indian People. By Sondra G. Jones. Salt Lake City: University of Utah Press, 2019. 573 pages. \$70.00 cloth; \$29.95 paper; \$29.95 electronic.

In *Being and Becoming Ute: The Story of an American Indian People*, Sondra G. Jones chronicles the history of three bands, from their desert origins to modern life, in two locations—the Ute Mountain reservation in southern Colorado, and, more than three hundred miles north, the Uintah and Ouray Reservation in Utah. Keeping the theme of establishing identity in a changing world at the center of her study, the author writes that defining what it means to be “traditional” is a journey. In eighteen chapters, she ably turns a scholar’s eye to government documents, Indian agency and military records, diaries, travel accounts, and the journals and letters of ordinary citizens to be found at the Smithsonian, Mormon and Catholic archives, and various state and local historical societies in New Mexico, Colorado, and Utah. In addition, Jones is quite upfront about her personal experiences with the Utes, including the fact that her anthropologist husband has participated in the Sun Dance a number of times. I was reminded favorably of another scholar who seamlessly blended personal knowledge with a detailed and well-rounded tribal history: Stewart Rafert, the author of *The Miami Indians of Indiana: A Persistent People, 1654–1994* (1996). Like that one, this is a deeply researched and well-written account.

The first two-thirds of the book chronicles competition and trade between the Utes and various European and American groups through the end of the nineteenth century. In the later chapters, Jones turns to the way “codified and enumerated tribal entities” handled federal policies and resources (6). In the opening chapters, Jones describes a people who migrated, interacted with others, and changed long before Europeans arrived. Hunting and trade with more sedentary people increased after the Spanish introduced horses to the Great Plains, but horses and guns meant more violence as well, including the taking of captives and conflict with both Spanish military forces and other Plains tribes. In the early nineteenth century, fur-trading Americans arrived, and they “expanded animal and Indian trails into rough commercial thoroughfares that were used by subsequent waves of American emigrants . . . and trading forts that became the nuclei of future Euro-American settlements” (49). Jones dives deeply into first-person accounts for an excellent chapter on these trade routes.

With a chapter entitled “Colonization: Utah Territory,” the first of two that focuses on the relationship between the Utes and Mormons before the Civil War, the narrative shifts from trade to treaty-making and -breaking. Chapters that follow also effectively characterize settlers in the territories of Kansas and Colorado as colonizers who expected Native Americans to give up their wide-ranging hunting grounds, become farmers, and allow Americans to take over the balance of the land for themselves. Jones

does an excellent job of showing the tension and conflict that resulted when a people who organized their society around bands had to negotiate with government officials looking for a “Confederated Ute” position that did not exist. Government authorities who expected all peoples they labeled “Utes” to abide by treaties negotiated with a few tribal leaders were replicating strategies used two hundred years earlier in the East. Jones also focuses on issues of conciliation, containment, and removal that ended by the last decades of the nineteenth century with the establishment of the two reservations.

The author has chosen to begin discussion of the evolution of Ute identity in their new homes—during the twentieth century and beyond—with religion. The Sun Dance drew upon old symbols and sayings that can be traced back to the Utes’ first days in the desert, and newer tribal events like rodeos and powwows as people traveled back and forth between the two reservations “echoed a bygone Ute nomadism of summer and fall social gatherings” (249). Both the religious and the secular gatherings reinforced the Ute community and Jones’s continuing the narrative through the 1990s effectively highlights changing strategies in regard to identity. Subsequent chapters analyze the story in a more traditional fashion. As federal policy cycled from the Indian New Deal in the 1930s, to termination in the 1950s, and back to self-determination in the 1970s, Jones chronicles tension between full-blood and mixed-blood Utes as they adapted to each swing of the pendulum. The epilogue provides an excellent overview of the tribe’s evolution and describes the Utes as a people who “shared an easygoing acceptance of life” (419). They worked hard and played hard, too, and despite living in two states and hundreds of miles apart, continued to cherish and share a strong ethnic identity and common history.

In an earlier study, *Violence Over the Land: Indians and Empires in the Early American West* (2006), Ned Blackhawk ably applied the theme of colonialism to Native American history in the Great Basin, and his epilogue on the Shoshone of Nevada remains one of the best things I’ve read on the topic. While *Violence Over the Land* largely focuses on the Utes as well, *Being and Becoming Ute* spans a greater period of time and covers a wider range of topics, making it a perfect follow-up to the earlier work. In addition, the alternating chapters on Utah and Colorado provide an interesting comparison of Ute strategies for dealing with Mormons and non-Mormons.

Being and Becoming Ute is also a powerful story of the semi-arid American West in terms of competition for resources, be they furs, land, and silver in the nineteenth century or natural gas, government funding, and tourist dollars in the twentieth. Nothing feels compartmentalized in this book—Jones does an excellent job of explaining the links between economic, political, and cultural change over the centuries. Photographs and maps are used to good effect, and Jones tells an in-depth story well without ever becoming bogged down in too many details. *Being and Becoming Ute* is at once a tribal history and a regional history, well-grounded in both primary and secondary source research, and written in an accessible style. Sondra Jones’ work will be of interest to scholars and general readers alike, and I highly recommend it.

Kim M. Gruenwald
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Blurring the Lines of Race & Freedom: Mulattoes & Mixed Bloods in English Colonial America. By A. B. Wilkinson. Chapel Hill: University of North Carolina Press, 2020. 320 pages. \$95.00 cloth; \$34.95 paper; \$26.99 electronic.

With a focus on people of mixed heritage—various combinations of African, European, and Indigenous—A. B. Wilkinson's *Blurring the Lines of Race & Freedom: Mulattoes & Mixed Bloods in English Colonial America* examines racial formation and the legal history of the regulation of people of mixed heritage. Wilkinson explores the history and experiences of people of mixed ancestry in the British colonies from the early seventeenth century to the eve of the American Revolution, ranging from the Chesapeake Bay region, the Carolinas, the northern colonies, and the several British colonies in the Caribbean. In British North America, European planters stole labor to build their own wealth and enslaved both African and Native American people. As Wilkinson argues, people of mixed ancestry, born from Native Americans, Africans, and Europeans, “complicated colonial systems of servitude and slavery” and “the struggle for freedom by people of blended ancestry and their families prevented colonial elites from firmly establishing a concrete socioracial order” (3). Going beyond previous scholarship in early American studies focused on the solidification of monoracial categories, this is an important contribution to the history of racial construction that explores the experiences of people of mixed heritage who posed challenges to British colonial society, class structure, and the institution of slavery.

While in all of the British colonies white settlers ascribed to hypodescent ideology—white superiority and the inferiority of those of African or Indigenous descent—how people of color were legally regulated varied widely between colonies. In the first half of the seventeenth century, racial categories were in the process of solidification and there was flexibility for people of color and of mixed heritage. By the 1660s, however, “officials sought to subordinate people of mixed descent, along with Africans and Native Americans, in a social hierarchy that favored those with solely European bloodlines” (25). The regulation of mixed ancestry people in legal codes was most strict in the Chesapeake, Maryland and Virginia, as well as the colony that later became North Carolina. These were colonies with high numbers of enslaved people and with significant intermixture. In South Carolina and the Caribbean colonies there were fewer such legal codes, despite much higher proportions of enslaved people by population. Indeed, officials saw racial mixture as inevitable because of the presence of so many enslaved people of color, often outnumbering white colonists, and took fewer legal steps to curtail intermarriage or regulate people of mixed heritage. In the northern colonies, enslaved people were a smaller proportion of the population and officials in those colonies likewise enacted fewer regulations than in the Chesapeake and North Carolina.

Wilkinson argues that, despite ever restrictive legislation meant to control people of color and keep them in bondage, those with some European lineage enjoyed more potential avenues to freedom than enslaved people with no European ancestry. Although these avenues remained few, enslavers were more likely to manumit

enslaved people of mixed heritage for a variety of reasons. But more importantly, those with European ancestry sought freedom in the colonial legal system by invoking their white heritage. White colonists held people of mixed heritage in various states of unfreedom, including slavery and indentured servitude, but people in bondage routinely fought for their freedom. As Wilkinson asserts, the parentage of people of mixed ancestry greatly affected their bids for freedom. Because so many children of mixed heritage were the product of rape or other nonconsensual or consensual relationships between white men and African or Native women, officials changed descent laws so that children inherited the bondage status of their mothers. This ensured that most of the resulting children would be enslaved and an economic benefit to their enslavers. Still, many mixed-heritage people managed to fight their way into freedom, and, over time, people of full African ancestry came to be equated with slavery, while people of mixed heritage were associated with communities of free people of color.

This association with freedom, or essentially a form of white or “mulatto” privilege, meant that people of mixed ancestry were more likely to acquire freedom than other enslaved people. Wilkinson argues that people of mixed ancestry had more success when they ran away from bondage because they could blend into free communities of color, which were comprised predominantly of people of mixed heritage. Escaped enslaved people could more easily blend into such communities than escapees of darker skin. Eventually some people were able to pass as white, but more importantly, mixed people with European heritage had more opportunities to pass as *free* than did their fellow enslaved people of full African or Indigenous lineage. Mixed people, often called “Mulattoes” or “Mustees” during this period, were also more likely to be trained in skilled professions, giving them yet another advantage when seeking freedom.

Although Wilkinson’s focus on racially mixed people and inclusion of people of Native American heritage pushes the conversation in new directions, and throughout he is clear that people of Indigenous heritage were part of this history, nonetheless the book’s main weakness is lack of engagement with scholarship in Native American studies. Incorporating work by Jean O’Brien and Nancy Shoemaker, for instance, would have brought additional nuance to this important topic. Even more conspicuously absent is the work of Tiya Miles, Claudio Saunt, and James Brooks, whose books specifically examine issues of mixedness among people of African, Native American, and European ancestry. Despite these absences, *Blurring the Lines of Race & Freedom* is a useful and well-researched addition to the literature on race in early America, packed with intellectual complexity and sophistication that brings new ideas on race and mixedness to the conversation in a readable and engaging way. Readers interested in the Atlantic World, early American history, slavery, and race, especially, will find much of value here.

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Cultural Convergence in New Mexico: Interactions in Art, History & Archaeology—Honoring William Wroth. Edited by Robin Farwell Gavin and Donna Pierce. Santa Fe: Museum of New Mexico Press, 2021. 307 pages. \$45.00 cloth.

William Wroth (1942–2019) assembled this lavishly illustrated volume of interdisciplinary essayists before his death, selecting contributors with whom he had worked and whose work he found engaging. Working with him and serving as editors were two long-time colleagues, Donna Pierce and Robin Farwell Gavin, who completed the volume. Like Wroth's own interests, the contributions are eclectic with most arising out of his primary research and publication area of the Hispano Southwest. Some of the book's essayists and topics are well known and others more regional, providing readers with a balance of local concerns and broader research topics. The book includes an interesting mix of university and community scholars, demonstrating the need for the continued broadening and diversification of our fields of study. All of the contributions represent current research adding to the larger goal of understanding the American Southwest broadly, as well as in geographically specific ways. There is no other current volume that melds together Indigenous and Hispanic cultures over such a broad swath of time, other than Wroth's edited volume with Robin Farwell Gavin, *Converging Streams: Art of the Hispanic and Native American Southwest* (2010).

This volume's four parts are titled "Spanish and American Interaction"; "Art, History, and Culture of New Spain"; and "Modern Expressions and Politics." Part 4, "The Life of Will Wroth," offers some details of William Wroth's life, a list of published works and selected exhibitions, and a chapter on his poetry by John Brandi. The essays are comprehensive, representing well-reasoned scholarly writing. Some present wholly new research and information, while others take a more political orientation. As an added dimension, most are wonderfully color-illustrated, creating expansive vignettes much like museum exhibitions. Readers will appreciate the volume's many meticulous citations and comments in the extensive footnotes. The book might serve as an introduction to the American Southwest for some and for others, a refresher of the compelling nature of the region's past and present, culturally, historically, and artistically. As Wroth posits the book's purpose, "While [the essays] all deal with questions of New Mexico history and culture they reflect larger concerns that I believe are of vital importance in our world today: how can people of different cultures and histories living in close proximity coexist in harmony and productively interact with one another to lead meaningful, enriching lives?" (11)

Following this dictum, the writers engage with seeking to locate the impact of interaction between Spanish and Indigenous cultures, with success in highlighting convergences as well as cultural tensions. It is out of these tensions, after all, that conversation and growth come. Part One is largely archaeological, written by archaeologists and an art historian and linguist. Richard Ford explores the introduction of new farming methods and crops and husbandry for colonists and Indigenous populations. He writes from his half-century of collaborative archaeological, historical and ethnographic perspective. Art historian Klinton Burgio-Ericson discusses how Indigenous iconography and geography are overlaid

by the Spanish Catholic church, while archaeologist Scott Ortman and linguist David Shaul explore how patterns of Native linguistic change can shed some light on the process of Indigenous willful incorporation of elements of the Spanish colonial world. Burgio-Ericson's heavily illustrated chapter helps bring readers to a more nuanced and deeper appreciation.

Part 2, "Art, History, and Culture of New Spain," is the longest section with ten contributions primarily based on artifactual research data including wills, papers, wooden storage chests, and houses. Other essays address trade, secularization, community history, devotion, community celebration, and a much-revered pilgrimage site, the Santuario de Chimayo. The essays are: "Devotion to La Virgen de Guadalupe in Seventeenth Century New Mexico" (Jose Antonio Esquibel); "Devotional Geographies and Imagined Communities" (Christina Cruz Gonzalez); "The Catholic Church in Late Spanish Colonial New Mexico" (Rick Henricks); "Tomas Velez Cachupin, or How Many Montanese Does It Take to Change a Colony" (John L. Kessel); "The Santuario de Chimayo in Tewa Pueblo History" (William Wroth); "The Bernardo Abeyta House in Chimayo" (Victor Dan Jaramillo); "Saving the Ortega Papers and Two Hundred Years of Chimayo History" (Don Unser); "Trails, Trade and the Transformation of Traditional Art in Spanish New Mexico" (Robin Farwell Gavin); "The Estate Inventory of Antonia Duran De Armijo or Taos" (Donna Pierce); and "Colonial New Mexico Chests" (Lane Coulter). When read individually or as a whole, these essays provide historical and cultural contextual information about Hispano colonization and its continuing legacies today. Unfortunately, this section falls short of Wroth and the editors' goal of a balance of Indigenous and Hispano topics because there is no essay on Indigenous culture and art, which gives the misleading impression of the disappearance or submission of Pueblo people to Spanish colonizers.

The third part includes four essays contributed by Jonathan Batkin, Enrique R. Lamadrid, and photography by Miguel A. Gandert, Orlando Romero, and Jack Loeffler. Batkin's finely researched article provides information about the production of a set of pseudo-ceremonial objects sold by tribal members to Santa Fe collectors. Lamadrid and Gandert's text and photo essay is a journey into the ritual, choreography, and costume of public and private ceremonies from Mexico to New Mexico of Native and Mestizo populations that dramatize their political and cultural struggles. Romero addresses the questions of racial purity and racism through a discussion of Hispano ideals of "purity of blood." Loeffler explores the existential self and humans' place within a greater and natural world through self-reflection and excerpts from a lifetime of interviews, with Santa Clara Pueblo scholar Rina Swentzell, Hopi archaeologist Lyle Balenquah, and Tohono O'odham philosopher Camillus Lopez.

Given Wroth's object-oriented scholarship, it is no surprise that object-centric essays dominate. With broad use of illustrations and varieties of scholarly points of view, the book will add a dimensionality to staid scholarly work. The complexities of colonization by Spanish and American populations are enormous, very much still part of the daily life and culture of the Southwest. No book can adequately address all

concerns or topics, but rather, through good scholarship, can point to a more nuanced and humanistic manner to inclusive and compelling narratives.

Early in his career, Wroth took a zig-zagging path through Central America and Mexico, eventually moving to northern New Mexico in 1970, where for a half-century he pursued life as an independent scholar. He had a brief sojourn as curator at the Colorado Springs Fine Arts Center and Taylor Museum, where he was to further absorb himself in historic Hispanic and Indigenous arts. He authored or edited a dozen seminal books and another two dozen articles. He was always an active and generous researcher, ready to converse about recent topics of interest, share his vast knowledge of the literature and network of collaborators, and offer observations from a life of doing. Over the years, it was a common occurrence to see Will and his wife Deborah at many Pueblo dances.

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Decolonizing “Prehistory”: Deep Time and Indigenous Knowledges in North America. Edited by Gesa Mackenthun and Christen Mucher. Tucson: University of Arizona Press, 2021. 288 pages. \$60.00 cloth; \$35.00 paper.

North and South American Indians have long been written off as primitives without government, religion, and history. Providing balanced assessment of the place of marginalized peoples and societies within the historical record has long been a goal of scholarship, and especially of the peoples themselves. Generations of failures to do this, both deliberate and accidental, have had monumental consequences for those often deemed “without history.” American Indians are among those victimized by histories that relegate them to the fringes as people who sat around waiting for Europeans to arrive and create history for them. It all hinged on the notion that only those who wrote had history and not those who used memory passed on orally to explain and guide their lives. Of course, because Indigenous histories were framed differently from those of colonial societies does not mean that they do not exist. Relegating American Indians to historical non-actors made it easier for imperialist Europeans to justify taking their land, pursue cultural genocide, and develop the idea of American/European right to rule. It has made it difficult for American Indians to assert their continuing societies against an irresistible force of colonial government in the present.

Indigenous knowledge can be tapped by multidisciplinary techniques to tease out histories in a way credible to the present. Some call this mining of traditional knowledge “deep time” decolonizing of history. In any case, it is no longer acceptable to characterize the millennia before Europeans arrived in America as “prehistory.” Mainstream scholars from many disciplines have accepted generally that they need to rectify earlier errors, but it is an uphill struggle requiring a new body of scholarship to provide a picture that includes vibrant, decisive, consequential societies which are

agents of their own evolution. Many ethnohistorians have pursued Indigenous-based scholarship, American Indian studies scholars have long looked at sources other than only written archives to elucidate the past, and anthropologists have turned the tools of cultural anthropology to the task of decolonizing history and prehistory.

This book joins a growing body of corrective scholarship that tries to overcome the marginalization of Indigenous populations by colonial settler societies. For this collection, thirteen scholars first gathered in a Schwering, Germany, symposium to add their scholarship in pursuit of the needed corrections to what has been a European/settler-colonial analysis of the past. With their focus on the deep history of American Indians and its application to the present, the core of evidence supporting it stems from Indigenous sources derived from oral histories and evidence from multiple disciplines. Specific societies examined originate in the North American Northwest and Central America. Its editors provide a thoughtful introduction as guidance to the themes of each chapter in order to mold continuity of theme for the collection.

Each of the chapters of *Decolonizing "Prehistory"* demonstrates using the materials of "deep time" to explain the past. "Deep time" history, as styled here, requires the development of several topics: American Indian sources in tandem with scientific knowledge; examples of the validity of nontextual knowledge through comparisons; and caveats about possible overly enthusiastic claims for the techniques. These essays meet the challenges in varying degrees. Most contribute to the field and are independently valuable. I found Jeff Oliver's theoretical treatment of identity and archaeological thought a worthy reminder to not exceed the limits of sources. It combines well with Philip Deloria's comments on his father's *Red Earth, White Lies*.

This collection's scattered approach to the subject matter and the need for readers to have quite a bit of knowledge about the field means that it will probably not be useful in undergraduate classes, although graduate students should enjoy the relevant articles and benefit from the perspectives of Northwest American Indian history that *Decolonizing "Prehistory"* offers. As one who has participated in the needed corrective efforts, I was heartened by several of the volume's emphases which might serve to curb overenthusiastic scholars, and particularly, perhaps, undergraduates seeking to justify their romantic views of the Native American past. Many of the American Indian nations extant were formed by interaction with colonial powers and many others were wiped out by cataclysms described in deep history. A few of the chapters introduce the topic of what Indigenous people of the present are doing with deep history as incentive to formulate their present narratives. As Oliver writes, "can we even fathom the amount of forgetting that has occurred between the present and five hundred years ago, never mind 5000 years ago?" (161).

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Gichigami Hearts: Stories and Histories from Misaabekong. By Linda LeGarde Grover. Minneapolis: University of Minnesota Press, 2021. 200 pages. \$14.95 paper; \$14.95 electronic.

Gichigami Hearts flows like beadwork: each piece of prose, or poetry, or photograph is applied to the background of history, of place, of memory, or of kinship, with a vine of connection unifying seemingly disparate elements. Like beadwork, each piece may be more or less realistic in its representation of a fruit, or a flower, or a leaf. Like beadwork, the vine of connection can be literal, or figurative, or even fantastic. Sometimes completely different genera are drawn together into a relationship that suggests fidelity to taxonomic, ecological, or even seasonal associations are less critical than artistic affinity and narrative effect.

Grover's work combines family histories, urban development, Indigenous and settler relocations, sacred songs, memoir, attention to cultural traditions, and the tease of history becoming, somehow, both matters of fact and fancy, thereby populating the western shore of Lake Superior with stories rooted in gabbro rock, concrete, glass, spirit, and varied forms of water. Indigenous traditions and gentrification unfold across the city, neither presented as morally or necessarily superior, but both as shapers of experience, story, and memory. In this work, Duluth and the surrounding areas are transformed into reflections and refractions of life across the time and space of Anishinaabe presence. Personal family history meets *aadisookaanag*, social and ethnic classes ebb and flow from city neighborhoods to reservation territories, and characters usually relegated to mythic pasts become folded into the lived experiences of people and their institutions in surprising ways.

Aadisookaanag includes, by definition, both stories and spirits—because stories are spiritual beings. *Aadisookaanag* move of their own accord, their volition impresses upon lands and hearts through personal relevance that, somehow, reaches shared understandings. They are flexible like that, with very few easy conclusions or climaxes, because their importance, their value, or their significance is best demonstrated by ongoing motion, carried though breath or memory or objects that pass between people and place. They can be fleeting connections, or constant presences; in either case we might not learn just how much we could have learned about or through these stories, because they are a part of us, and we are all unfinished stories.

Here we learn a few things about the author and her family. We learn a few things about the Anishinaabe. We also learn some things about Duluth. What we learn, however, depends greatly upon what we bring to the reading, and what we as readers allow as far as the motion of these *aadisookaanag*. Anyone familiar with Duluth will recognize neighborhoods, streets, geology, and even specific places described in the text. The more intimate knowledge of the place a reader has, the more flexibility and volition the reader would allow to these stories. Did “an Anishinaabe man dressed in old-style clothes” (8) really step out of a crack blasted into the Point of Rocks between Superior Street and First Street in Duluth, and then walk to the Ensign School to accidentally name their newspaper? What else did he do?

More importantly, what else could he have done?

The answer to that comes from paying specific attention to place and to memory. Differing relationships to place and memory will result in different answers to the question itself, and hopefully inspire more questions and more attention. If we come to this book with nothing in common with the author, we can at the very least grow inspired to pay such attentions to our own places and memories, and by that—hopefully—come to a stronger sense of our own relationships to places and people.

Page 8 ends with a closing, “Dash mih sa’iw noongoom. And that is all there is for now.” Page 140 ends with an opening of possibilities, “*Maagizhaa*, perhaps, if that is meant to be.” In between, we read what happened, what is happening, what could have happened, and what may have happened. Genres are bent, history becomes activated, and conclusions only make sense by becoming somehow ongoing at the levels of experience, affect, and or possibility. The point of the Point of Rocks is co-created in myriad ways within the text itself, as well as between the text and the reader. The Point of Rocks is all there is for now. The point of the Point of Rocks depends upon the will of the story itself in negotiation with the will (and willingness) of the reader to recognize and follow the connective vines between each story element.

Thankfully, the author proves herself to be a generous guide.

Stories, histories, and connections not only make us who we are as people (or as a people), they make a place real. Real places shape us in ways we may not notice or appreciate as they shape us, but attention to the shaping will help us know and appreciate more about ourselves as well as more about our places. The places that shape us do not need to be spectacularly sacred, because the attention we give to the stories of our places will reveal the subtle, sacred importances that help us make fuller senses of our individual and shared experiences. *Gichigami Hearts* is a demonstration of the importance of place and story to our lives and our people.

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Painful Beauty: Tlingit Women, Beadwork, and the Art of Resilience. By Megan Smetzer. Seattle and London: University of Washington Press, 2021. 240 pages. \$39.95 cloth.

In *Painful Beauty*, Megan Smetzer demonstrates how Tlingit beadworking, from its origins to the present, is tangible proof of the resilience of nineteenth- and early twentieth-century Tlingit women. Smetzer argues that Tlingit beadworking has contributed to the vitality of more recent Tlingit artistic expression and furthermore, through incorporation of design elements that reference warrior traditions of Tlingit culture, beaded garments have encoded resistance and pride in the strength and vitality of the Tlingit people. Readers also come to understand how Tlingit beaded objects encode and perpetuate intangible world views and cultural beliefs, as well as beadworkers’ understanding of market forces and demands. However, until quite recently, little attention has been paid to this work and the messages it carries. The author

points out how under settler colonialism, artistic practices typically have been seen as nonthreatening and, as a result, such activity has not been as vigorously suppressed as others. To those who have wished to facilitate assimilation, beadworking and other women's needlecrafts have been seen as relatively inconsequential; ironically, this has established the conditions that have allowed these forms to flourish. Smetzer suggests that we reframe the discussion around beadwork by tapping into community-based knowledge, combining it with close viewing, and reading against the grain.

Among the Tlingit, art forms such as carving and painting, which found a lucrative non-Native market, have been primarily restricted to male artists and beadworking typically has been practiced by women. Women's forms of expression such as beadwork and weavings appealed to tourists who wished to purchase inexpensive items as reminders of their travels. Many craftswomen worked to satisfy this low-end tourist market, which provided a steady flow of cash that aided in providing for their families, but satisfying the demands of did little to preserve high quality craftsmanship. Instead, higher quality beadwork was reserved for family and community use. Within this local context, community expectations and values motivated artisans to produce more finely crafted items and this worked to preserve quality overall. Furthermore, because items of community use were not produced for an outside market, beadworkers were able to practice their art with little external interference. The fact that beadworking did not conform to the "Tlingit aesthetic" as typically expressed in form-line design made it virtually invisible to outsiders. This lack of recognition afforded beadworkers the opportunity to employ beadwork in ways that reinforce significant clan relationships and relationships to land without fear of suppression.

Smetzer's research is based on museum and archival collections, photographs of the era and interviews with makers. Smetzer examines museum collections, photographs and archival material to examine how values surrounding Tlingit beadwork shifted and changed as beaded objects circulated in and out of Tlingit communities. Beadwork is seldom mentioned in the scholarly literature, because it lacked reliable provenance and it was seen as inferior "tourist art" that was not worthy of collection by museums. Because of this lack of representation in museum collections, Smetzer turns to archives and photographs. She clearly demonstrates how close scrutiny of archival photographs can yield important insights regarding the value and meaning attributed to Tlingit beadwork by its owners and makers.

Beaded items have facilitated the continuity of important cultural practices. These objects, Smetzer asserts, may be viewed as sites of historical negotiation that have conveyed important information regarding both consumers and producers of beadwork into the present. Design motifs with local significance were incorporated, affording Tlingit beadworkers visual sovereignty and serving to communicate local meanings that asserted cultural connections to land and to clan histories on that land. Furthermore, Tlingit leggings and V-yoke tunics embody the close relationships that coastal people had with interior people, and women were central to this trade and interaction.

Smetzer devotes significant discussion to the "octopus bag" as a hybrid Tlingit form. Shoulder bags bearing long flaps resembling octopus legs, they are heavily beaded and otherwise elaborately decorated. Typically, these bags are more identified with

Indigenous peoples of the Great Lakes, where they were widely used. Métis women near Lake Winnipeg, Manitoba, developed the bags, and via trade routes with inland Indigenous groups, they reached coastal communities in the late 1860s or early 1870s. Unlike some Northwest Coast art, hybrid forms do not evidence formline design principles and have been positioned as inferior expressions from “provincial” people that raise questions regarding authenticity and loss of tradition. Smetzer intends to reframe this discourse surrounding the historical canon of Northwest Coast Native art.

Smetzer provides a history of the Alaska Native Arts and Crafts Clearing House, the Alaska Native Brotherhood and the Alaska Native Sisterhood, discussing the production of Tlingit beadwork under their auspices. She also discusses attempts by Indian Arts and Crafts Board officials to promote and support the production of Alaska Native arts and crafts. Bureau of Indian Affairs field representative Oscar Lipps conducted a survey of the Native communities of Alaska in 1936, traveling with Tlingit lawyer William L. Paul. The report that Lipps submitted after his trip concluded that the Native communities of southeastern Alaska would benefit from government funding of arts and crafts. Based on Lipps’s report, his own observations while visiting Alaska, and others’ reports from northern Indigenous communities, Indian Arts and Crafts Board General Manager René d’Harnoncourt issued an additional report on the state of Alaska Native arts and crafts. D’Harnoncourt concluded that two primary markets for Alaska Native arts and crafts existed: a tourist market in inexpensive souvenirs and a high-end market of monied customers usually from the American northeast. Significantly, as Smetzer points out, D’Harnoncourt shifted the discourse surrounding “improvement” of Native arts and crafts—moving away from one centered on corruption by contaminating influences and toward one accepting of multiple influences and histories.

Smetzer concludes her study with the work of several contemporary Tlingit artists, Tani S’eiltin, Chloe French, Lily Hope, and Shgen Doo Tan George, who, like their ancestors, have incorporated new materials into their work, drawing on diverse sources, global and local alike. These are the women who are doing the hard work of cultivating awareness of Tlingit women’s histories and perspectives. *Tlingit Women, Beadwork, and the Art of Resilience* also goes a long way toward achieving this end. It is a superb and compelling study.

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Reclaiming the Reservation: Histories of Indian Sovereignty Suppressed and Renewed. By Alexandra Harmon. Seattle: University of Washington Press, 2019. 410 pages. \$35.00 paper; \$99.00 cloth.

Inverting the “Indian Problem” framework, which presupposes dealings with tribal communities as mere burdens faced by the federal and state governments, Alexandra Harmon’s book instead tackles the burden of Native people’s encumbered assertion of jurisdiction on tribal lands over non-Indian individuals and non-Indian entities.

In other words, focusing primarily on what the author declares as the “non-Indian problem,” *Reclaiming the Reservation: Histories of Indian Sovereignty Suppressed and Renewed* is a critical analysis of affronts to tribal sovereignty. Based on converging case studies of the Quinault Indian Nation and the Suquamish Tribe of Washington state, Harmon recaps the development, impact, and transgressions of federal Indian policy within localized Indigenous communities, emphasizing the lived experiences of tribal community members not reflected in court proceedings or legal documents.

Harmon commences her study of the Suquamish and Quinault attempts to confront the “non-Indian problem” through the review of the 1978 US Supreme Court’s case *Oliphant v. Suquamish Tribe*. This case, which revealed the fragility of tribal sovereignty, resulted in a recent ruling declaring that tribes do not have criminal jurisdiction over non-Indians, even when crimes have been committed on tribal lands. In addition to the examination of inherent criminal jurisdiction, Harmon investigates regulatory powers of the Quinault and Suquamish tribes as they relate to economic development (lumber enterprises and fisheries), tribal membership (enrollment criteria), land titles (allotments), and tax authorization (county-tribe taxation dispute).

The questions that Harmon brings to light include: how supported are tribal nations by the federal, state, and local governances to enact and reinforce self-determination as defined by a tribe; what discriminatory aversions continue to exist inside and outside the courtroom that discredit Indigenous sovereignty; and how does the *Oliphant v. Suquamish Tribe* case produce ramifications that impact other tribal nations’ dealings with non-Indians on tribal lands? While exploring these questions, Harmon directly and indirectly stresses the discrepancy regarding the definition and application of the term *self-determination*. Self-determination as it originally often was and is understood—as a term giving permission to Native Americans to choose full assimilation—is distinct from self-determination as inherent sovereignty, which promotes revitalization of Indigenous people’s rights and abilities to establish and realize aspirations as guided by traditional ways of knowing.

Reclaiming the Reservation focuses primarily on the actions associated with the assimilationist definition of self-determination. The book explores the resolution to the “non-Indian problem” for the Quinault and the Suquamish as found within tribal abilities to maneuver the courts at local and federal levels mediated through non-Native legal representation as well as through the non-Native and Native driven efforts to raise Native Americans’ political consciousness. In doing so, Harmon introduces central Native protagonists from the Quinault and the Suquamish tribes who assert their presence in the Westernized political and legal proceedings for the sake of Indigenous sovereignty on local and national levels.

The book smoothly transitions between local, national, and legal histories and allows for presentation of central federal Indian policy and Native American history terms, concepts, cases, and laws, including that of Public Law 280. PL 280 granted states the right to assume civil and criminal jurisdiction in matters involving Native Americans on reservation lands in 1953. As Harmon addresses voids of law and practice regarding varying levels of criminal acts committed by non-Indians within the Quinault and Suquamish tribal boundaries, her work contributes to foundational literature that explores the repercussions

of PL 280, including that of Carole Goldberg-Ambrose (1997), Vanessa Jimenez and Soo C. Song (1998; 2018), and Duane Champagne and Carole Goldberg (2012).

Moreover, this body of work opens critical intertribal dialogue with Native readers across Indian country. Harmon connects the implications of these case studies to larger systemic issues brought forth once again through the Murdered and Missing Indigenous Women/People movements. This includes the analysis of jurisdiction battles that allow for non-Native and/or nontribal member batterers to avoid punishment when domestic violence is committed on tribal lands. Additionally, within the Native American studies classes at Diné College, *Reclaiming the Reservation* transforms into a catalyst to review how the Oliphant ruling impacts the criminal jurisdiction of the Navajo Nation. This text thus brings the relevancy of the Quinault and Suquamish experiences to a case study of the 2005 Ninth Circuit case *Means v Navajo Nation*, in which Oglala Lakota Russell Means unsuccessfully attempted to challenge the Navajo Nation's exercise of jurisdiction not only over non-Natives, but also Native individuals who were not Navajo Nation members.

Reclaiming the Reservation would have been strengthened through the exploration of the traditional judicial governance systems of the Quinault and the Suquamish pre-treaty/pre-contact that may or may not continue to thrive within the community. Although Harmon briefly mentions the traditional Quinault governance system which functioned under a hereditary chieftdom, it is only to establish a timeline of transition into an elected official leadership. Lost from her discussions are how non-secularized traditional laws have been upheld or suppressed in court proceedings. These ways of knowing and living, which govern inseparable human, natural, and supernatural interactions and provide guidance on what could be compared to as procedural law, would provide a point of departure for how tribes traditionally managed violations committed within their territories by nontribal members. As the tribes contend to resolve the “non-Native Problem” in the contemporary arena, such ontologically grounded guidance could lead the way to self-determination in terms of establishment of statutes, ordinances, or regulations that engage sovereignty—beyond what Harmon explains as “a late-nineteenth-century conception of tribes whose sovereignty existed only at the pleasure of the federal government and its top jurists” (294). Furthermore, such a presentation would provide a rich complication to Harmon's discussion regarding self-determination as defined by a pathway to assimilation, or a continuation of inherent sovereignty within the courtroom and beyond.

I recommend *Reclaiming the Reservation* as a point of departure for those wishing to critically analyze case studies of the “non-Indian problem” from legal, economic, and sociopolitical perspectives. Individuals seeking to broaden their personal explorations of federal Indian policy will find material in how Harmon presents the Quinault and Suquamish histories, as well as those in undergraduate and graduate studies investigating the complexities of Indigenous sovereignty. Despite its use of treaties as the starting point of review, this is a pivotal Native American studies work that boldly demands the inclusion of community experiences outside the courts as a manner to revisit, rewrite, and re-right legal and policy analyses.

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Walking the Old Road: A People's History of Chippewa City and the Grand Marais Anishinaabe. By Stacy Lola Drouillard. Minneapolis: University of Minnesota Press, 2019. 302 pages. \$21.95 paper and electronic.

"Home is where the heart is" often deeply resonates. We tend to be extremely attached to the places shaping our upbringing, our families, our communities, and who we are as people. But what happens when that connection to home becomes severed? No matter the reason why, it is clear that anguish and longing often accompany this displacement, and the desire felt to overcome that homesickness through a return to those places can be real. Even more debilitating is severance caused by processes of time and dispossession, because it is never as simple as just returning home: to ease that discomfort completely would mean turning back the clock and restoring these places to what they were before the dispossession. This tension often is at the heart of what it means for Indigenous peoples who undergo processes of renewing relationships with their homelands.

As readers can see from the beginning of the prologue, author Staci Lola Drouillard contends with this tension in *Walking the Old Road*. Drouillard tells of an old walking trail that connected the town of Grand Marais, Minnesota to Chippewa City, a nearby community once inhabited by members of the Grand Portage Band of Lake Superior Chippewa. "So much of it has to do with being from somewhere—to being able to trace the history and footsteps of those who came before us. 'The Old Shore Road' is what they called it . . . there is not much left of that old trail now. Most of it has been taken back by the woods or turned into lawns or driveways" (1). Although Chippewa City is no more, that does not mean its history is lost. In the text that follows, Drouillard takes the reader along the "road" of the history of Chippewa City and of the Grand Portage Band—stories about how they came to be along that stretch of the North Shore of Lake Superior, of community life, and of how, through processes of colonialism, their connection to that place became tenuous and over time, eventually severed.

Within this narrative are a variety of stories and perspectives provided by Chippewa City community members, including narratives from Drouillard's family histories and Drouillard herself. Broad-based history is combined with tales of the daily activities of Chippewa City denizens, including leisure and community-wide activities such as church services—with accompanying commentary of the complexities of the church's presence in Chippewa City—and even accounts centering around what happened at the end of life and the Chippewa City cemetery. All of these are presented in an easily accessible way; I felt myself reminded of the ways that community members and elders from my own band, as well as my own family would tell stories of the places they called home—a comforting memory provided through proxy. The work becomes immersive, bringing the reader into conversation with the people of Chippewa City in an intimate way.

That intimacy is key to Drouillard's book. Many Indigenous scholars have written about the necessity for we ourselves to tell the stories of our peoples and our communities. Prominent in my mind are the exhortations of scholars such as Devon Mihesuah

to always ensure that, in the academy and broader society, Indigenous voices are included in the narratives that are written about them. Drouillard is doing so in this book, which positively radiates the energy of being a labor of love, born out of a desire to ensure that the stories of the Anishinaabeg of Chippewa City are not relegated to a forgotten part of history. “We as Anishinaabe people, are challenged to counter the mainstream historical record, which is often composed of ugly words, spoken with ill intent,” Drouillard says (43). It is often said in settler academia that doing work with one’s own community makes it impossible to be objective about one’s work and that it colors the eventual product. Through their extraordinary work, however, Indigenous scholars such as Nick Estes, Leanne Betasamosake Simpson, Brenda Child, Vince Diaz, and others have shown that producing stellar work with one’s own community is not only possible, but can also open the door to writing and teachings that convey the complexity and depth of our emotional connections to the communities and places that we call our own.

By the time readers finish, they will likely find that since the beginning, Drouillard has been taking us along two roads. One is the physical road to Chippewa City, which has slowly been reclaimed by nature as well as covered by modern development. But another, metaphysical road brings us to the idea that sense and connection to place can endure, even if that physical place has changed. Reading these stories told by Chippewa City community members, some of which date back nearly thirty-five years, it is clear that the emotions, feelings, and meaning that they ascribe to the place have not been extinguished. Drouillard shows that even without a physical community existing there anymore, the place that once was Chippewa City is still Anishinaabeg land; it is still “home,” and if the stories of the people who call it home are still uplifted and spoken, that connection to home will endure.

I uphold work like Drouillard’s as an example: that our histories as Anishinaabe also tie into our continued existence as a people and into our ongoing resurgence of our connections with our culture and our land—our homes. The “Old Road” that Drouillard invokes is just one example of this beautiful work. The end, in which she describes getting stuck in mud on a path towards an old family sugar bush, provides another striking example of Drouillard’s approach. She takes stock of her situation, thinks about the ways in which her ancestors continued to push through the obstacles in their way in the same place and space where she finds herself now, and then pushes onward herself.

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We Are Not a Vanishing People: The Society of American Indians, 1911–1923. By Thomas Constantine Maroukis. Tucson: University of Arizona Press, 2021. 296 pages. \$100.00 cloth; \$35.00 paper; \$150.00 electronic.

Founded in 1911, the Society of American Indians (SAI) constituted the first completely Indian-led national advocacy organization demanding justice for Native Americans.

In *We Are Not a Vanishing People: The Society of American Indians, 1911–1923*, author Thomas Constantine Maroukis argues that “modern Indian political activism is part of a continuum” even if “in hindsight, it is difficult to pinpoint the specific accomplishment of the SAI” (13, 79). The Native American leaders of the SAI certainly refuted the lie of the prevalent European American racist perceptions of Indians as intellectually inferior and represented diverse cultural, economic, and political responses to federal “vanishing” policies like assimilation and allotment. The SAI refuted disappearance in spite of demographic decline and the federal government’s all-out assault on tribal cultures and land holdings, and represented the resilience and persistence of Native peoples during the second and third decades of the twentieth century.

They objected to the legal status of American Indians in the twentieth century as “wards” of the nation as a result of decades of federal and state laws and policies that resulted in Native marginalization and dependency. SAI leaders such as anthropologist Arthur Parker (Seneca) and Carlos Montezuma (Yavapai) insisted that the federal government had to uphold all treaties, reminding the Office of Indian Affairs that “we are nations” who should have the power to determine their own futures (14). Only by holding on to their tribal roots and identities could Native American self-determination be realized. SAI members like founder Dr. Charles Eastman took every opportunity to publicly express pride in being an Indian: “I am an Indian.... Nevertheless, so long as I live, I am an American” (23).

We Are Not a Vanishing People is the best book on early twentieth-century Indian reform activism since Tom Holm’s *The Great Confusion in Indian Affairs: Native Americans & Whites in the Progressive Era* (2005). Maroukis adopts Philip Deloria’s categorization of the SAI as “an inter-Indian political and cultural lobbying organization” (14). The impetus for its formation derived from a crucial need to respond to the age-old Indian “question” or “problem” raised by non-Native government policymakers and their private citizen allies. An SAI pamphlet expressed the frustrated Native perspective: “the political status of the Indian varies from state to state and from Indian to Indian in a way most demoralizing to the race and disastrous to the nation” (5). For the SAI, freedom would always be the answer to the Indian “question” or “problem.”

Maroukis deploys a chronological narrative of the SAI’s origins, goals, growth, problems, internal conflicts, and demise, drawing upon an extensive array of primary sources that clarifies the group’s place as a noteworthy Progressive Era reform organization that left a legacy for late-twentieth- and early-twenty-first-century Native Americans to build upon. The only downside with this approach is that some key issues become a bit too repetitive followed year after year. Avoiding a simplistic binary

breakdown between SAI advocates for assimilation versus resistance proves to be a major strength of the author's analysis. The diversity of the SAI's leadership and membership precludes any simple categorization. Maroukis does not overinflate his thesis or the SAI's achievements, but places them in a nuanced context supported by documentary evidence. It is commendable he avoids the portrayal of Native Americans as victims. The accent on Indian agency and persistence is inspiring. The SAI's leaders possessed clear conceptions of freedom for Native peoples. But the author makes it clear the SAI's inability to connect with and uplift reservation communities constituted one of the organization's biggest failures. A top-down organization with no grassroots could not sustain itself.

By 1916, lingering problems began taking their toll. Insufficient membership, lack of financial resources, more acrimonious debates on the SAI's direction on the citizenship issue, in addition to the peyote controversy, resulted in a period of growing factionalism due both to external forces and internal turmoil. SAI leaders encompassed a diverse, well-educated, articulate, opinionated, and combative cohort with strong egos. They did not hold back on criticizing the OAI or each other. In his famous, "Let My People Go" speech, Carlos Montezuma attacked the SAI as a "do-nothing organization" (117). Both Arthur Parker and Montezuma wanted to abolish the Indian office and attain Indian citizenship, but their approaches varied. Montezuma felt it had to be immediately, while Parker favored a gradualist tactic. Sadly, five years after its inception, the "seeds" of the SAI's "demise were obvious" and the "factionalism had become entrenched" (136).

By 1917 and the United States' entry into World War I, intense debates over patriotism arose and raised questions about the civic status of Indians. The participation of 12,000–16,000 Native Americans in the war became the ultimate proof that the American Indian had not "vanished." Having fought alongside non-Native soldiers against a common enemy, citizenship for veterans extended to all American Indians in 1924, although an estimated two-thirds had already become citizens. From the OAI's perspective, the granting of citizenship in 1924 to all American Indians was the final phase of their assimilation efforts. Yet even as citizens Native Americans faced forms of "Jim Crow" racism, while those on reservations still languished as wards of the federal government—to the dismay of the SAI. Maroukis concludes "unfortunately, citizenship did not solve the basic problem: a lack of self-determination for Indian people," but that negative outcome cannot be blamed on the SAI (214).

From 1919–1923, the final years of the SAI's existence, conferences became sporadic, and membership and funds dwindled. After a twelve-year run, the SAI became defunct. But its brief existence does not minimize its importance for Native Americans and all Americans. By 1923, the vanishing Indian myth had itself vanished. European Americans became increasingly interested in Native American cultures, especially their environmental consciousness. Despite a five-year gap, the SAI's critiques of the Office of Indian Affairs led to the government-sponsored *Meriam Report* (1928). It conceded the failures of assimilation policy to solve the "Indian problem," and called for an end to colonization and wardship, and a transition towards self-determination.

Federal Indian policy continued to undermine the legal status and self-government of tribes by institutionalizing the doctrines of wardship and plenary power until 1934. Nevertheless, the positive political and cultural legacy of the SAI inspired some of the late-twentieth-century Native American activism and protest that lives today. Changing public perception of American Indians, they laid the groundwork for today's National Native American Heritage month and Indigenous People's Day. Hence, Maroukis concludes, the refrain "We Are Still Here" "is louder than ever" (219). The SAI's activism ensured that Native peoples' voices would be heard in the American cultural mainstream.

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What God Is Honored Here? Writings on Miscarriage and Infant Loss by and for Native Women and Women of Color. Edited by Shannon Gibney and Kao Kalia Yang. Minneapolis: University of Minnesota Press, 2019. 256 pages. \$19.95 paper; \$19.95 electronic.

The individual and family pain that so frequently comes with miscarriage and infant loss is often compounded for Native women and women of color in the United States. The loss occurs in the context of genocide and ongoing colonialism perpetuated against Indigenous bodies; it occurs within the context of ongoing, deeply structural racism. And the loss occurs within a dominant culture that continues to devalue women's reproductive lives—especially the lives of women of color and Indigenous women. Legacies and ongoing impacts of colonialism and white supremacist policies compound the grief felt by those living through loss: this is simply true, and, for many of us, rather easy to comprehend, intellectually.

That something is true and easy to comprehend intellectually does not make grappling with it any less difficult. And that something is true and easy to comprehend intellectually does not mean that one's belief and understanding can grasp the tenor, the temperature, or the emotional resonance of the narratives provided by writers who have experienced such losses. The stunningly good pieces in *What God Is Honored Here? Writings on Miscarriage and Infant Loss by and for Native Women and Women of Color* generously, righteously offer access to those greater depths. Some scholars become used to approaching our areas of study through data and analysis, even those of us who study the messy moments of life captured here: birth, and death. I appreciate the shift of perspective enabled by encountering a poetics of birth and death, a series of visual representations of loss, a personal story told intimately on six slim pages.

In *What God Is Honored Here?* editors Shannon Gibney and Kao Kalia Yang have collected twenty-seven poems, essays, stories, and works of visual art into a coherent and well-balanced whole. While the Supreme Court has approached pregnancy through a trimester system of biological time—such as in the cases of *Geduldig v Aiello* and the entire *Roe* progeny—the editors' arrangement of the pieces defies the

trite and the obvious, taking a reader intuitively through the spiral dance of loss and regeneration. From the spare and powerful opening poem by Lucille Clifton, *the lost baby poem*, to the closing pages rendered by Sun Yung Shin in her *Thirteen Ways of Looking at a Miscarriage*, a lushly gorgeous reworking of a Wallace Stevens text, this book offers an expansive view of the lifecycle of a pregnancy. In resisting normative time, the pieces in the volume open us to the possibility of suspended time, expanded time, circular time in that they offer us opportunities to grieve, and to hope—to rage, and to celebrate—to come “full circle,” and back again.

After the cowritten introductory section, which provides statistical and historical context for the pieces, the editors allow the writers to speak for themselves, from their own experience and without the necessity of argumentation. Nowhere are we told we must attend to the fact that BIPOC people are subjected to higher rates of obstetric violence and harm, suffer disproportionately high loss of pregnancy, and are denied easy access to necessary reproductive care. Rather, everywhere we are reminded, in every contribution, that personal loss and harm occurs within a broad *culture* of loss and harm. In this regard, the book is a more intimate examination of the themes raised in Dorothy Roberts’ *Killing the Black Body* (1998) and Khiara Bridges’ *Reproducing Race* (2011). It brings a series of personal lenses to what readers learn about macro-systems of colonialism through Roxanne Dunbar Ortiz’s *An Indigenous Peoples’ History of the United States* (2015) and it deepens readers’ understanding of the harms suffered by Indigenous women through sexualized violence so powerfully elaborated by Sarah Deer in *The Beginning and End of Rape* (2015).

Some of the pieces in the book are more overtly political than others—and as a political scientist by training, I sought them out eagerly. Among them all, Michelle Borok’s contribution “April is the Cruellest Month” perhaps most explicitly addresses the harms of obstetric violence. Reading it brought to mind scholarship by pregnancy rights advocates, such as Rebecca Spence’s *Cardozo Journal of Law and Gender* article from 2012 and Elizabeth Kukura’s more recent work published in the *Georgetown Law Review*. Seema Reza’s essay “Pity” reminds us that access to reproductive care is politicized in most jurisdictions. She writes of the doctor who said to her, “Terminate. Soon. . . . Your outcome won’t be good, [y]ou have to decide soon. Before it’s too late to be legal” (195). Those words remind me of the co-constitutive that Laura Briggs told us in 2017, “all politics [have become] reproductive politics.”

Honorée Fanonne Jeffers chronicles a legacy of slavery in her poem “Susannah Wheatley Tends to the Child (Re)Named Phillis, Who is Suffering from Asthma.” Jennifer N. Baker’s “The Pursuit of Happiness” takes on the racial fragility of white women, whose careful politeness attempts to obscure centuries of domination. Diana Le-Cabrera writes, in “Massimo’s Legacy,” that the biggest discomfort of her pregnancy was “the election of Donald Trump” (116). Taiyon J. Coleman’s “Tilted Uterus: When Jesus is Your Baby Daddy” poignantly demonstrates the power of intersectionality as a process for emancipation. All of these pieces spoke to me as someone who teaches reproductive law and politics in addition to American Indian law and politics, and also as someone who researches the prospects for improving access to care by the regulation of certified professional midwifery.

Yet other selections I sought out as a mother with a painful birth story of my own, though not one of pregnancy or infant loss. I read them as a (cisgender) woman, as a human who appreciates beauty and is trying to learn to live joyfully, alongside of pain. Sarah Agaton Howe's memoir, "Lessons from Dying," has the gorgeous line, "It's not like I had lived a blessed life, but I hadn't known tragedy this way" and closes, "It turned out there was a whole universe waiting for me. A world of ceremony, art, laughter, prayer, songs, and my ancestors. I died to get here" (19; 22). Maria Elena Mahler's "Not Everything Is a Patch of Wildflowers" exudes peace and grace in the midst of pain. Rona Fernandez's "The Ritual," offers soul-instruction-via-memoir for how to live with loss and document the recovery. What's more, in their organization of the volume, the editors are unsettling notions of time and the presumptive biological march of pregnancy. "The Night Parade," by Jami Nakamura Lin, follows right after "The Ritual," reminding us that even in the face of ritual, even in the face of biblical prophecy, "We make our own contingency plans" (143).

This is a meditative volume—one whose various essays and poems and stories and photos can be read and reread, turned to for comfort, and turned to in anger and grief. It isn't a volume for the faint of heart—but rather a book by, and for, the full-of-heart. Bring your heavy heart to it, and feel some grief lifted; bring a buoyant heart, and share the pain of others and in so doing, lighten their load. I first read this book to review it, during the spring and summer of 2021, and family circumstances made it, honestly, too difficult to bear. I reread it as the Iowa weather entered fall, as our wintering begins in earnest. Both times, I brought to the book the question, "What God Is Honored Here?" and at the close, I know so deeply that I write to you, as Kalia and Shannon wrote in their closing, "from these long days when the earth has lost its color and the wind has grown cold, from the days of dreaming of warmer weather and the good times still to come" (265).

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