

of decolonization and sovereignty. Horton is an apt guide on this journey through space and time.

The book relies on archival secondary sources, including dozens of reprints, and related published critiques by art historians, but it comes alive through the author's creative reinterpretation of the art, along with the author's cogent primary data consisting of participant observation and interviews. The author's choice to analyze case studies could have limited the analysis but the choice of various types of art, including significant sections on choreography and dance, which provided broad coverage of Indian art and interesting reading. The book is not particularly strong in conceptual or theoretical development, but this characteristic may entice a widespread interdisciplinary audience that likely will find plenty of insights in this interesting book.

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The Clay We Are Made Of: Haudenosaunee Land Tenure on the Grand River. By Susan M. Hill. Winnipeg: University of Manitoba Press, 2017. 307 pages. \$27.95 paper; \$20.00 electronic.

Like the matrilineal clan system of the Haudenosaunee, Onkwehonwenha (Haudenosaunee languages) center an intimate kinship of humans to land. For Kanyen'kehaka (Mohawk) and the other Haudenosaunee (Iroquois) nations, the land has defined their identity and framed their interactions with the rest of the world. In the Kanyen'kehaka language the word *otara*, used in asking about clan affiliation, translates as "what clay are you made of?" In Kanyen'kehaka the word for Earth is *Yethi'nihstenha Onhwentsya*, meaning "She-to-us-mother-provides-[for our]-needs" (3). Indeed, intricately interwoven relationships among kinship, language, and environment comprise an indigenous archive of Haudenosaunee history.

Susan Hill's history of the Haudenosaunee and their relationship with land focuses on her homeland of Ohswe:ken Territory (Six Nations of the Grand River), bordered by present-day Ontario, Canada. *The Clay We Are Made Of* spans the origins of the Earth in the Haudenosaunee creation story through the forcible imposition of band council governance at Ohswe:ken by the Canadian government in 1924. By emphasizing the ways generations of Haudenosaunee used traditional teachings to shape their land policy at Ohswe:ken, Hill also recovers the coequal leadership of women in ensuring the continuity of their communities on the land in the face of European invasion, rise of settler-nations, and dispossession of Native lands.

Ohswe:ken has attracted considerable scholarly attention from historians in recent years. Several comprehensive monographs have explored histories of settler colonialism and indigenous resistance at Grand River, including Alan Taylor's *The Divided Ground* (2006) and Rick Monture's *We Share Our Matters* (2014). Hill makes a fresh intervention in this literature by foregrounding Haudenosaunee women and their collective stewardship of the land, waters, human, and nonhuman life at Ohswe:ken.

She renders women as coequal historical actors to the prominent “big chiefs” such as Thayendanega (Joseph Brant) and Teyoninhokovrawen (John Norton), who loom large in this historiography.

The Clay We Are Made Of privileges Haudenosaunee ways of knowing and narratives of “our land.” A work of autohistory, the book builds on the scholarship of the Wendat (Huron) scholar Georges E. Sioui by delineating historical continuities within Native societies. As a methodology, autohistory critically reads primary sources through indigenous cultural and linguistic lenses. Hill combines traditional teachings, decolonizing pedagogies, and postcolonial theory to present a “more accurate representation of history and Haudenosaunee philosophy” (8). Just as Kombumerri/Munaljahlai jurist C. F. Black theorized that human obligations to the land serve as the source of the law within indigenous jurisprudence, Hill’s autohistory investigates the multilayered ways the land shapes Haudenosaunee history and identity.

Hill divides the book into two parts, between indigenous theory and historiographic praxis. The first part presents a thematic overview of Haudenosaunee philosophy and cosmology, while the second provides a linear history of Haudenosaunee land tenure through close readings of treaties, council minutes, and agency reports. Hill uses the concepts presented in the first section of the book as a decolonized lens to interpret the texts in the latter. Like Darren Bonaparte’s *A Lily Among Thorns: The Mohawk Repatriation of Káteri Tekahkwí:tha* (2009), Hill follows the Kanyen’kehaka historiographic convention of printing an entire document and then providing analysis rather than deploying short quotations in support of a particular historical argument. This methodology for indigenous autohistory promotes dialogue within Native communities, enabling readers to reach their own conclusions in order to reconcile contentious histories with lived realities of a self-determined present. In doing so, *The Clay We Are Made Of* also serves as a comprehensive primary source reader, with Hill’s analysis functioning as what Seneca scholar Mishuana Goeman has theorized as a “(re)mapping” of the colonial archive.

Hill’s new map of Haudenosaunee history originates with creation. Hill argues that Haudenosaunee thought and philosophy are rooted in the four major epic cycles and that these “Original Instructions” for how the Haudenosaunee peoples should interact with their environment and one another comprise the basis of their cultural identity. The first epic cycle is the creation story of “Mature Flowers’s” fall from the Skyworld and the formation of the Earth on the back of a great sea turtle. Hill provides an intellectual genealogy of this ancient story from indigenous oral tradition into English language anthropological texts of the early nineteenth century, while also showing how Haudenosaunee familial relationships to the land originated in this story. The second epic cycle consists of the Four Ceremonies, and Hill explains how the performance of these rites throughout the year reaffirm Haudenosaunee sacred responsibilities as stewards of their lands.

Hill’s analysis of the third epic, the Peacemaker and the Great Law of Peace, emphasizes the coequal responsibilities of women in the formation of the Haudenosaunee League of Peace. The lands of the Haudenosaunee formed a common “dish with one spoon,” where each nation has specific ecological responsibilities within the greater

Longhouse. Hill's discussion of circular wampum and its representation of matrilineal clans shows how men and women each had specific yet interdependent responsibilities for maintaining a polity predicated on peace, power, and righteousness. The fourth epic cycle, *The Code of Handsome Lake*, articulates a moral philosophy for maintaining traditional ties to the land while also adapting to the realities of reservation life. Taken together, these "collective messages of Haudenosaunee cultural history remind us that the land is the basis of life as we know it" (52).

Using traditional epistemologies as an analytical frame, Hill provides a broad historical survey of Haudenosaunee women. Writing against older, non-Native ethnographic sources that depict Haudenosaunee women as rulers of an exotic, all-powerful "gynocracy," Hill historicizes gendered spatial relationships in Haudenosaunee society and finds that in each case, the land governed the gendered interactions. Women exerted their unique regenerative power in the cleared village spaces and in practicing Three Sisters agriculture, while men governed social relationships and political alliances in the forest. Historians such as Gail D. MacLeitch have argued that patriarchal European empires had eroded Haudenosaunee women's political power by the end of the eighteenth century. However, by retelling this story through an indigenous lens, Hill shows how following the crises of the American Revolution, the land enabled women to preserve their collective power within Haudenosaunee society, asserting that "Haudenosaunee women would continue to maintain their duties, long after their people migrated from their homeland territories to the east and settled along the banks of the Grand River" (76).

Part II maps the changes in Haudenosaunee relationships with their land as a consequence of colonialism. Weaving travel narratives, missionary relations, and treaty councils from the seventeenth and eighteenth century, the author surveys Haudenosaunee history from the earliest encounters with French and Dutch explorers. The American Revolution plunged the Six Nations into a civil war and left the Haudenosaunee dispossessed of their original homelands by the victorious United States. The 1783 Treaty of Paris ending the war made no provision for Britain's Native allies and the Six Nations migrated to an extensive new reserve on the Grand River. While other historians have looked at this period as a time of rupture and decline, Hill emphasizes social and cultural continuities as each of the Six Nations established villages on the margins of their former hunting grounds.

Under pressure from settlers, Canadian authorities whittled away at the Six Nations' land base throughout the nineteenth century. The Haudenosaunee were forced to consolidate their land holdings into a single village and work together as a single political entity on reduced lands. Canadian authorities interfered with tribal governance at Grand River in the late nineteenth and early twentieth centuries. Hill's analysis of council minutes and agency reports, however, reveals that traditional governance persisted on the reserve until the Royal Canadian Mounted Police invaded the community and forcibly imposed a band council in 1924.

Hill's sweeping narrative addresses two audiences. As she declares in the introduction, it serves as a basic call to historical consciousness for her own community, particularly those who have "drifted away from the collective knowledge of our

ancestors” in order to “regain an understanding of our shared past.” Indeed, ongoing struggles for self-determination through land claims, education, and environmental conservation are a multigenerational project at Ohswe:ken. Hill succeeds in presenting a decolonized representation of the Haudenosaunee past in order to guide future generations. But *The Clay We Are Made Of* also reaches a non-Native audience. Students of indigenous women’s history and political ecology will find this an invaluable text, but it is equally useful for individuals litigating tribal land claims who need a comprehensive primer in Haudenosaunee territorial history. A highly readable text for nonspecialists, Hill provides an indigenous analytical frame for interpreting primary documents through a Haudenosaunee lens. Indeed, its rich collection of primary sources spans the entire arc of Haudenosaunee history, making it a highly versatile classroom text. Because Hill wrote *The Clay We Are Made Of* for a wider community audience, this book is suitable for undergraduates and beginners in Native American studies, history, and literature.

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The Colonial Problem: An Indigenous Perspective on Crime and Injustice in Canada. By Lisa Monchalin. University of Toronto Press, 2016. 448 pages. \$49.95 paper; \$39.95 electronic.

The Colonial Problem: An Indigenous Perspective on Crime and Injustice in Canada is a compelling account of the ongoing colonization of Canada’s indigenous peoples. As a textbook targeting undergraduate students, it contains discussion questions, student activities, and recommended readings. But far from a dry historical tome guaranteed to put undergraduate students to sleep, Lisa Monchalin’s text critically analyzes Canadian indigenous history with substantial evidence from statistics, government reports, scholarly research, and especially the words of Aboriginal scholars and community members, including the personal experiences of the author, an indigenous woman. As she proposes, “one major step to begin active decolonization in Canada would be to have all Canadians learn and acknowledge Indigenous histories from Indigenous perspectives, as opposed to from the colonial perspectives and understandings of history that dominate Canadian discourse and ideologies” (293). Challenging preconceptions about indigenous peoples as well as our understandings of history, this textbook is Monchalin’s contribution to decolonization.

As a basic textbook, it is far-ranging in its topics: from indigenous teachings, to legal history, to the impacts of residential schools, to crime and violence against women, to state-corporate crimes. It also includes issues of criminal justice, overrepresentation, and ineffectiveness, with Monchalin returning again and again to the resistance and resilience that enable the ongoing recovery of indigenous peoples. The thirteen chapters cover foundational historical material and their relationship to current-day issues, with each chapter being structured as a series of stories about