

facets that once made them distinct tribes, each with one language and one history tied to a specific area of land” and trace this back to the ideology of Catholicism that forced California Indians into the missions (216). Castillo’s is a much appreciated perspective. From a California Indian women’s perspective, Deborah Miranda’s *Bad Indians: A Tribal Memoir* (2013) offers more information on the legacies of the California missions.

Despite the imperfections pointed out here, Castillo retells enough new primary source material to make this book worth the read. Prioritizing Native voices, holding the Franciscans accountable for the sexual violence that occurred, and making room for California Indians’ agency would have greatly contributed to this new account of the missions of California. Regardless, if this book does anything to contribute to destroying the myths behind Junípero Serra and to disrupt the elevation of his status, then *A Cross of Thorns* should be considered a success.

Jackie Teran

University of California, Los Angeles

**A Deeper Sense of Place: Stories and Journeys of Collaboration in Indigenous Research.** Edited by Jay T. Johnson and Soren C. Larsen. Corvallis: Oregon State University Press, 2013. 248 pages. \$22.95 paper.

This is a diverse, yet loosely thematic collection of essays composed by a group of indigenous and non-indigenous scholars I will somewhat inaccurately refer to as “cultural geographers,” among them geographers; professors of indigenous studies, education, or environment; cultural resource managers; and Native research collaborators. Many of the authors take lessons from Linda Tuhiwai Smith’s *Decolonizing Methodologies* (1999) and Margaret Kovach’s *Indigenous Methodologies* (2009). While I am unaware of a strictly similar collection in cultural geography, *A Deeper Sense of Place* is reminiscent of Anne Water’s *American Indian Thought* (2004), an edited collection of essays by indigenous philosophers. And while it differs somewhat in tone from Devon Mihesuah’s collection of essays by Native scholars, *Natives and Academics* (1998), it considers a number of similar issues with respect to a range of indigenous communities around the globe.

It has been long observed that, at least by contemporary western lights, indigenous people have an almost incomprehensible connection to place. This series of essays seeks to explore various facets of this connection so as to come to “a deeper sense of place” of the book’s title. In so doing, the authors convey the challenges and rewards of negotiating and collaborating with Native communities, come to respect both indigenous traditional ways of knowing and western research methodologies, explore the connections between language and landscape, illuminate Native ontologies and epistemologies, champion indigenous self-determination, and reflect on being an indigenous academic.

*A Deeper Sense of Place* is divided into three parts. The first, “Poetics, Politics, Practice,” includes six essays that document the journeys of western trained cultural geographers, both indigenous and non-indigenous, as they reflect on and collaborate with Native people in various places—among them Yolngu women in Bawaka, North East Arnhem Land, Australia; the Gumbaynggirr in New South Wales, Australia; a Sugpiaq elder in Old Harbor, Alaska; the Cheslatta-Carrier Nation in British Columbia; and Hawaiians in Hawai‘i. These essays also document journeys of a different sort—journeys of transformation that are often represented by various real and metaphoric modes of travel including beach and land walks, skiffs and canoes. Kali Fermantez “shape-shifts” as he navigates the space between his indigenous Hawaiian voice and concerns, and those of the traditional academy and its research methodologies. Laurie Richmond becomes an *anagyuk*—a “partner” to a Sugpiaq elder—as well as herself becoming a part of the Alaskan storyscape. Soren C. Larsen comes to know not only that the interpersonal dimensions of research are as important as its product, but that storytelling is integral to interpersonal relationships. Sandie Suchet-Pearson, Sarah Wright, Kate Lloyd, and their families are named and adopted by the family of Laklak Burarrwanga, their indigenous collaborator.

A common theme throughout all of these essays is the rejection of exclusive Anglocentric epistemologies and colonial methodologies that prescribe “a researcher should do no harm,” and the adoption, instead, of participatory action research (PAR), which embraces indigenous ways of knowing and prescribes “a researcher should actively try to do good”: to engage in research that promotes the interests of Native people. More than anything, however, these first essays are stories of the centrality and sanctity of place—how one cannot understand indigenous people apart from their relationships to, knowledge of, collaborations with, and sometimes the loss of their places. And with this understanding comes “a deeper sense of place.”

This theme continues into the second section, “Reimagining Landscape, Environment, and Management.” In the first of the five essays, Jay T. Johnson documents his travel to Aotearoa/New Zealand, where he comes to learn a new way of seeing the environment through an understanding of the Maori concept of *kaitiakitanga* [environmental guardianship]. Also reflecting on the Maori of Aotearoa/New Zealand, Brian Murton proposes that western and indigenous notions of “landscape” are incommensurable, because the Maori “see” things in the world—understand the world—through sound and speech rather than through western visual representation. Relying heavily upon the work of Margaret Kovach and Dale Turner, Deborah McGregor convincingly argues for the “coexistence” of indigenous and western academic research paradigms based upon mutual recognition and respect. During a year-long process to create an Alaskan climate change adaptation policy, Sarah F. Trainor discovers that indigenous and western science collaborations require the integration of Native concerns and knowledge at all stages of the project. Finally, using an engaging personal narrative, Rick Budhwa and Tyler McCreary argue that cultural resource management processes will continue to be flawed until there are genuine attempts to understand indigenous epistemologies and ontologies, especially regarding place.

These indigenous and non-indigenous authors reiterate the themes of indigenous-academic collaboration and mutual respect for different ways of knowing about the world: Native traditional knowledge and western research methodologies. However, a more striking theme emerges from the second set of essays, namely, the connection between place and language. The Maori word *whenua* serves for both “land” and “placenta,” and there is no Maori term for “place name” because the identity, status, and name of a place is bound up with its *ingoa*—its name. Names and places for the Maori are conceptually identical. And in an Alaskan Elders Panel concerning climate change, an elder observes that there is a “very strong connection” between Native language and the land.

A single essay constitutes the final section, “Telling Stories in the Classroom.” To help her Canadian first-year university students understand the political, legal, and social circumstances of First Nations people, Anne Godlewska tells them the story of the unjust loss of her family’s cherished Polish homeland and also—prompting moral reflection on the unjust expropriation of Aboriginal lands by immigrants—the more recent sale of her immigrant family’s well-loved Canadian place. However, if we accept that different cultures will have different senses of place, as Godlewska does, this extended account of a non-Native family’s “sense of place” seems out of step with the other essays in the collection. Its exploration contributes little to the discussion of a Native sense of place and indigenous collaborations.

As one might expect from a collection of essays of diverse parentage, the substance and composition of contributions vary in quality, style, and relevance. I need not call attention to the few less-stellar contributions. Two essays are together worth the price of admission: Brian Murton’s philosophical comparison of the Maori and western worldviews and Laurie Richmond’s breathtakingly memorable personal narrative about connections between memory and landscape. On the whole, however, the essays’ uneven quality, both in substance and style, interfere with the work’s accessibility, as well as the loose thematic organization of *A Deeper Sense of Place*. Indeed, it falls to the reader to create the common themes—to “connect the dots.”

Yet the kinds of the questions a work engenders is another measure of its quality, and against this scale *A Deeper Sense of Place* fares well. Is one’s sense of place culturally determined? Why believe that surface similarities between radically different religious traditions evidence deeper connections? Is it really the case that indigenous “spirits of places” are supernatural? Given the lessons taught by the incommensurability of the concept of “landscape” between western and indigenous worldviews, is it possible to convey accurately an indigenous worldview in a western language? If “story is research” in indigenous oral traditions, when the story-as-research is written down, how does it change? Finally, given the difference between western and indigenous conceptions of truth, justification, and knowledge—indeed, the very goals of “research”—how can a western-trained scholar really embrace indigenous “research methodologies”? All are good questions.

A forward-looking goal of *A Deeper Sense of Place* is to “promote the transformation of relationships between Indigenous and settler communities, thereby leading to a common, autochthonous commitment to being-together-in-place” (16). I am not in

a position to judge whether and to what extent the work achieves this goal, for “transformations of relationships” occur individually, laboriously, in contexts of mistrust due to past depredations and dispossessions, and sometimes over long periods of time. However, I can judge that despite its idiosyncrasies, *A Deeper Sense of Place* successfully conveys the deeper sense and deeper understanding of indigenous conceptions of place. For that reason I recommend it.

Thomas M. Norton-Smith  
Kent State University

**Deep Map Country: Literary Cartography of the Great Plains.** By Susan Naramore Maher. Lincoln: University of Nebraska Press, 2014. 256 pages. \$45.00 cloth; \$45.00 electronic.

Mapping fundamentally attempts merely to represent space. In its most abstract form, it is the attempt to represent a particular knowable thing. When one thinks of a map, one typically thinks of an object that shows borders and boundaries both natural and artificial. However, more intimate forms and ways in which we come to know *place* are mapped less easily, and maps rarely attempt to do so. The challenge, then, becomes learning ways to represent and communicate the material aspects of space while also caressing the curves and crevices of lived space—space less obvious, but not less critical: of *place* as such.

Susan Naramore Maher’s recent work *Deep Map Country: Literary Cartography of the Great Plains* attempts to elucidate the ways in which mapping can offer not only a description of a particular region, topography, or biome, but also, properly understood, how the mapping process itself can connect us to aspects of how a “place” comes to be known in ways that are less material but nonetheless carry impact. Relying heavily on William Least Heat-Moon’s metaphor of the “deep map” to describe this process, Maher explores the works of ten authors whose object of analysis is the Great Plains, broadly considered. Interpreting the form and content of these authors to show the concordances that connect their work as well as the discordances, Maher demonstrates that pursuit of a genre that “deep maps” place is necessarily complex and wide-ranging.

Defining N. Scott Momaday’s *The Way to Rainy Mountain* as a “map . . . to guide [Native people] into renewed traditions,” Maher describes how such mappings might “inspire the imagination and take us beyond the physical facts of place and the pressing contingencies of our present history” (5, 15). She further argues that this mode of writing is a particular genre of the Great Plains, with the second chapter then positioning Wallace Stegner and William Least Heat-Moon as architects of this form. Tracing Stegner’s use of fiction, memoir, and geology in his work *Wolf Willow* to create an “interwoven narrative [that] establishes many features of the deep map genre” (36), Maher argues that Stegner initiates a form of writing which Heat-Moon eventually builds upon in his work, *PrairieEarth: A Deep Map*. These two authors inaugurate a cartographic form that negotiates the oft-conflicted territory between memory