Pequot Museum exhibits. This chapter on Native American appropriations of new and old media brings his book into dialogue with other efforts to subvert primitivist constructions of indigenous identities.

However, there is one sense in which the title of the book promises more than Cohen's readings of European-authored and -circulated texts can deliver. Inevitably, English colonial voices and the networks in which they were embedded are given richer, and better-founded, contextualization than their Native American counterparts. In part, this is an inevitable consequence of the nature of the record with which he has to work. However, it is also a consequence of relying upon the history of the book as a methodological foundation for his treatment of communications that were mediated in other terms. Apart from his adaptation of literacy debates from linguistic anthropology, he makes no use of the literature and analytic tools developed in the discipline that most directly address the challenge that differently constituted communicative practices pose to the interpretation of colonial interactions. It would have been fruitful to consider relevant literature such as William Hanks's *Intertexts: Writings on Language, Utterance and Context* (2000), Webb Keane's *Christian Moderns: Freedom and Fetish in the Mission Encounter* (2007), or Michael Silverstein's "Encountering Languages and Languages of Encounter in North American Ethnohistory" (*Journal of Linguistic Anthropology*, 1997, 126–44), any one of which would have provided conceptual tools with which to construct a more elaborate discussion of Native American colonial engagements. Still, Cohen's dynamic sociohistorical contextualization of North American colonial authors makes this book an invaluable contribution to colonial studies across disciplinary fields. It should find a wide readership across American Indian studies, history, anthropology, cultural studies, English literature, and media studies.

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North Country: The Making of Minnesota. By Mary Lethert Wingerd. Illustrations compiled and annotated by Kirsten Delegard. Minneapolis: University of Minnesota Press, 2010. 449 pages. $34.95 cloth.

For the two centuries after 1650, argues Mary Lethert Wingerd in *North Country: The Making of Minnesota*, the region that would one day become Minnesota was a site of complex cultural, economic, and political negotiations between its numerous Native and non-Native inhabitants. Not until Minnesota was created as a territory of the United States in 1849, stimulating increased European and Euro-American settlement, did this negotiated space finally fail.

That failure was driven not only by the land and resource hunger of new settlers but also by their willful belief that nothing of consequence had occurred in the North Country before they and their non-Indian contemporaries arrived. Their inflexible belief in the cultural and political superiority of whites, the pressures their presence brought to bear on an already stressed ecosystem, and the concessions they demanded of the region's Native communities led directly to the Dakota Uprising of 1862. That event, Wingerd argues, marked the point at which Minnesotans definitively and irrevocably defined their state as existing in antithesis to the culture of Native people and, by the forcible removal of Native groups and the active revision of the stories told about the region's past, created Minnesota as a place only given meaning, direction, and purpose by whites.

Written in direct, compelling prose, Wingerd's *North Country* offers an accomplished synthesis of modern scholarship in borderland studies and Dakota, Ojibwe, and early Minnesotan history, combining limited primary source research with an exhaustive survey of works by Gary Clayton Anderson, Jennifer S. H. Brown, Colin G. Calloway, Guy Gibbon, Rhoda Gilman, Rebecca Kugel, Lucy Eldersveld Murphy, Carolyn Podruchny, Theresa M. Schenk, Anton Treuer, Bruce White, and Richard White, among many others. Wingerd writes about a region that is always fully populated, as much in 1650 as in 1862, and takes pains to describe accurately the shifting patterns of territorial occupation and land use that characterized relationships between the Dakota and Ojibwe as much as their relationship to others. Wingerd ably demonstrates that the history of the region is better understood through the lens of negotiation rather than of conquest and is careful to give these negotiations a temporal and spatial foundation. The spaces negotiated between the Ojibwe and French fur traders of the late seventeenth century are not the same as those created by the Dakota and Winnebago of the early nineteenth century, she demonstrates, nor are they similar to the cultures and economic activities of the Swiss at the Red River or the Métis at Pembina. Crucially, the North Country is, in Wingerd's hands, a region into which human communities migrated from the North and West as much as from the East; its story does not hinge upon the vagaries of American westward expansion.

Wingerd offers a critical and nuanced analysis of race throughout her text. The primary racial division in the pre-1849 North Country was between Native and non-Native people, she argues, defined through living patterns and cultural allegiance rather than by the color of a person's skin. Thus George Bonga, a fur trader whose African-descended, enslaved grandparents were freed at Mackinac Island during the eighteenth century, identified with his Ojibwe kin while also claiming to be one of the first two white people to live in Minnesota. Almost all fur traders at work in the region through the 1830s married according to the "custom of the country," living among their wives' kin and drawing upon those

relationships to shape their livelihood. Their children—mixed race by modern definitions of the term—were Dakota, Ojibwe, European, or Métis, depending on how and where they lived, a situation that only changed after Americans were drawn to the region in greater numbers and the fur trade declined. By the 1850s, race was primarily defined by new immigrants, who increasingly emphasized a black-white racial binary. This was fueled, Wingerd argues, by national discourse on the subject of slavery, with which new immigrants were intimately familiar. Although slavery had existed in the North Country for some time, especially as support for the domestic arrangements of Fort Snelling's officers and their families, this was less important to the way that new immigrants understood race than the language of national debate. Slaves at Fort Snelling experienced an idiosyncratic form of enslavement, including marriage approved and officiated over by employees of the federal government. This idiosyncrasy was not part of the racial ideology that later immigrants wished to acknowledge or to have shape Minnesota's social structure after statehood.

Where possible, Wingerd takes care to detail women's lives in the region—whether as members of their Native communities, slaves, or white immigrants moving to the North Country in order to support their husband's military career, farm, teach, or instruct others in the tenets of Christianity. Here Wingerd is limited by the secondary sources that she seeks to synthesize. Although much can be said about the general, gendered patterns of living among many different North Country communities, there are a limited number of studies that focus directly on women's lives and voices. Further research on female experiences in the region is needed, especially to reclaim women's stories from a documentary source base that is overwhelmingly written by men in their positions as traders (be they English, French, American, or mixed heritage), Indian agents, missionaries, and members of the military. Still Wingerd does make some curious choices about how to use the secondary works at her disposal. Strikingly, Lea VanderVelde and Sandhya Subramanian's study of Harriet Scott's experiences of enslavement and freedom in Minnesota, for example, is not used to place Harriet's life within the overarching metanarrative of the region, but rather to tell us about her husband Dred ("Mrs. Dred Scott," *Yale Law Journal*, 1997, 1033–1117).

Beyond Wingerd's deft narrative, one of the great pleasures of this book is the full-color plates that are grouped throughout the text. Drawing on the collections of multiple museums and art galleries—including the Minnesota Historical Society, New York Public Library, Smithsonian Institution, Newberry Library, West Point Museum, Library and Archives of Canada, and Upper Austrian State Museums—the watercolors, oil paintings, maps, and photographs that populate these pages offer another perspective on the history of the region. Annotated by Kirsten Delegard, the lengthy text accompanying

each image not only explains the content for readers unfamiliar with the region's history but also offers an able critique of the same, noting the limitations of each medium, the creator's cultural perspective, and the artistic context in which each image should be placed. Thus the reader gains instruction in Dakota, Ojibwe, and American artistic traditions, as well as an appreciation for the technical development of cartography and an insightful consideration of the collection practices of museums, galleries, and libraries. Where the tropes of Western art obscure an image's subjects, Delegard says so; when including controversial imagery, she takes pains to explain a photograph's selection. These plates are not included in the page count of the volume and thus add more than a hundred extra pages of vital historical analysis to the text.

North Country is an indispensable resource not only for scholars of Dakota, Ojibwe, and Minnesotan history but also for researchers and instructors interested in the fur trade, nineteenth-century state and federal Indian policy, and public constructions of memory and place. With its sizable collection of illustrations, it is an invaluable resource for teachers at all levels and would be an excellent starting point for undergraduate research projects in Upper Midwestern history or the comparative study of borderlands. *North Country* is an exemplary text.

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Passamaquoddy Ceremonial Songs: Aesthetics Survival. By Anne Morrison Spinney. Amherst and Boston: University of Massachusetts Press, 2010. 272 pages. $39.95 cloth.

This excellent and first of its kind in-depth study of Wabanaki music stands as a masterpiece not only for its meticulous analysis of the ceremonial songs of the Passamaquoddy (Peskətəmohkatiyik) but also for its thoughtful and respectful treatment of an element at the heart of the Passamaquoddy form of life. A professor of music and Irish studies at Boston College, Anne Morrison Spinney brings together more than fifteen years of research as an ethnomusicologist and firsthand student of Passamaquoddy musical traditions. As she notes, several researchers before her have been quick to dismiss the modern musical traditions of Wabanaki peoples as degraded versions of their earlier form. But in this work, she demonstrates meticulously how seriously mistaken those researchers have been.

As an ethnomusicologist, Spinney takes apart the songs and analyzes them for melody, song text, and performance style, using technical terms that she is