

other families' last names. Nevertheless, the author's research reveals a practice of child placement or form of adoption between white settler families and Indian nations. While both sides had their own reasons for this transfer of children, this work reveals that often Indian children were trophies used by white settlers to impress others and, perhaps, fulfill their romanticized idea of saving Indian people.

Peterson has unearthed the history of keenly instinctive Indian families placing their children in white settler families with the goal of having their children gather vital information they could use later to increase economic and territorial development. Choctaw, Creek, Chickasaw, and Seneca children were willingly sent by their families to live with Quakers and other prominent white families. Hoping that their intelligent children would become equipped to navigate white government and return able to help their communities, Indian mothers selflessly relinquished their children. I don't think that white settlers expected the young Indian children to grow into articulate young men and women who could negotiate treaties. Some didn't view Indians as equal human beings, referred to Native Americans as savages who were not entirely educable, and held strong beliefs that Indian women needed to learn to weave and Indian men needed to become farmers.

The text contains a haunting premonition of what would happen to the thousands of adoptees removed before the passage of the Indian Child Welfare Act in 1978: "Stuck in between two cultures, this youth was declared to be 'neither a white man nor an Indian; as he had no character with us, he has none with them'" (77). Such are the results of being removed from culture and losing years of language and cultural nuances; many contemporary adoptees express a feeling of not fitting into white society and a lack of understanding the culture into which they had been born.

Thank you, Dawn Peterson, for your meticulous research that reveals the resiliency of the early Indian families as they grappled in desperation with how they would survive encroaching white settlers and government. This rich history brings more pride in our ancestors who sacrificed years away from their children knowing in the end that this act would benefit their Indian nations.

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**Indigenous Cities: Urban Indian Fiction and the Histories of Relocation.** By Laura M. Furlan. Lincoln: University of Nebraska Press, 2017. 354 pages. \$60.00 cloth and electronic.

Laura Furlan's book on urban Indian fiction examines selected case-study texts by Native authors Janet Hale Campbell, Sherman Alexie, Louise Erdrich, and Susan Power, all written between 1985 and 2003. Employing what Furlan identifies as a spatiohistorical methodology, she focuses on the "place histories" of particular urban areas (San Francisco, Seattle, Minneapolis, and Chicago) and links together precontact- and contact-era zones with centers of Indian migration that were enforced by

BIA Relocation programs from 1950. Furlan contextualizes these Native writers with examples of cinema and indigenous visual art in order to root her argument, which is that narrative representations of urban Indian lives illustrate “multiple alliances of place and nation” that are related not to assimilation, but to survival (29). In Furlan’s assessment, urban Native fiction about some of the 100,000 indigenous people who migrated from tribal homelands to cities during the Relocation era illustrates an intertribal “cosmopolitanism” and “convergence” that engender a new tribal consciousness and political activism, reclaim city spaces as indigenous, and secure Native identity beyond reservation borders.

In the case of Janet Hale Campbell’s *The Jailing of Cecelia Capture* (1985), for example, Furlan reads the novel as a rejection of the homing plot that William Bevis’s seminal 1987 essay posed as a central component of indigenous story. When Campbell’s protagonist, Cecelia Capture, decides to move to San Francisco, she stays there. For her, tribal “home” exists in memory and imagination, and what makes Capture’s story a “liberation” text is mobility. Hale Campbell’s allusions to the occupation of Alcatraz in 1969 and Capture’s vague participation in it, in particular, eventually justify the protagonist’s claim (and the novel’s) that an intertribal consciousness and consequent urban activism create an alternative space of survivance and self-determination separate from reservation homeland.

In Sherman Alexie’s hands, whose more recent fiction has moved away from the “reservation realism” of his earlier narratives, homelessness becomes a trope of resistance. In the texts that Furlan selects, Alexie becomes a self-avowed “class warrior,” giving homeless Indians voice in a spectral dimension that conjures Chief Seattle’s assertion that “the dead are not entirely powerless.” Considered as an analytical lens, this trope equating homelessness with ghostliness appears timely. In Furlan’s reading, Alexie’s representations of Seattle’s indigenous homeless conjure a contemporary “Ghost Dance” that reanimates the past and makes dispossession ambiguous. Furlan identifies Alexie’s mapping of indigenous place-history, both within Seattle’s environs and beyond, as a component of a spectral rewriting of urban space.

In Erdrich’s *Antelope Wife* (1998, 2012), written and rewritten in multiple versions that shift characters’ identities and locations, the fluidity of the text itself is a marker of motion and of the “traveling culture” which Furlan argues lies at the heart of the novel. Some of Erdrich’s characters, existing simultaneously in mythic and modern spaces, are the proof of culture in motion. Giving the lie to fixed identity and pastness, Erdrich’s characters move back and forth between an unnamed reservation and Minneapolis, less an urban center than a spoked hub that allows bidirectional agency of its Ojibwe travelers.

The daughter of a cofounder of the first urban Indian center in the nation, the influential Susan Power, Sr., Power grew up in Chicago and is also the writer of the multiply genred collection *Roofwalker* (2002). That city’s contentious Native and non-Native history and its role as one of the earliest centers for BIA Relocation provide material for Susan Power’s melding of fictional and remembered family stories. In the chapter centering on Power’s work, Furlan marshals an overview of Chicago’s historical narrative of past and present to contextualize the city as a contended indigenous space,

one in which Power's short fictions and autobiographical essays intervene. The results, Furlan asserts, are alternative narratives, emerging from an "accretion" of layering memory. These narratives also draw upon what LeAnne Howe has called tribalography—a convergence of past, present, and future in a text informed by tribal, rather than individual or personal, identity and consciousness. Thus, Power's reminiscences recreating her family's urban experience and history (a visit to the Field Museum, for example, where her great-grandmother's dress is on exhibit) connote tribal meaning. And her fictional narratives draw upon indigenous art and oral traditions (e.g., respectively, beading and the mythic Roofwalker figure) to alter and "re-script" the urban experiences of characters who have been born into or migrated to this city space. Again, accretion and convergence are the foundations of what Furlan credits as Power's "urban aesthetic"—stories culminating in a diverse and revolutionary confluence of place and identity.

Furlan's spatiohistorical method serves her study well, as does her analysis of texts by gifted Native writers narrating constructive outcomes—recovery of Native territory and expanded identity—for their city Indians. Her authors redefine Native agency in relationships to place, with attention paid to how political empowerment and cultural preservation are possible in city spaces. In sum, they illuminate a body of American Indian writing in which urban narratives are about much more than "despair and dislocation" (3). A complication, however, may result from Furlan's inclusion of an admittedly small number of writers in a fairly narrow window of literary production. After all, the demographic of 100,000 Native people removed from tribal homelands to urban areas between 1951 and 1971 suggests a panoply of variables. Many of these urban migrants became an underemployed population of dispossessed people left stranded by a failed federal policy that blamed them for their failure to "assimilate."

In order to celebrate fictive urban Indian experience as decidedly positive in its cosmopolitanism and transnationalism, Furlan must mostly dismiss earlier versions of Relocation in influential novels such as Momaday's *House Made of Dawn* and Leslie Marmon Silko's *Ceremony*. Kent Mackenzie's grim 1961 documentary *The Exiles*, about a group of urban Native people living in Los Angeles, rereleased in 2008, must be reinterpreted in a more positive way. William Bevis's homing plot is seen in general as limiting efficacious Native identity to reservation homelands. And more recent narrations of the consequences of Relocation—as in Linda LeGarde Grover's heart-breaking, and redemptive, account of Dale Ann's Relocation story in *The Road Back to Sweetgrass* (2016) may offer a more nuanced portrait of generational consequences.

Overall, however, *Indigenous Cities* does important work in rewriting indigenous urban experience as liberating and self-determining—and as reclaiming both reservation and urban spaces as Indian Territory.

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