

Carla Gerona, whose essay covers the earliest time period included in the collection, also brings together the experiences of indigenous and European actors. She borrows the term *desaparecidos* (“the disappeared”) from twentieth-century Latin American history to describe the loss of people across the sixteenth-century Gulf. I found the use of this loaded term problematic: it muddles, rather than elucidates, the essay’s important question about how communities living along the borderlands reckoned with violence and loss. *Desaparecidos* is not a term that appears in sixteenth-century sources and, as Gerona herself notes, to use the term in this context introduces many connotations that do not map clearly onto the worlds of Cabeza de Vaca and Hernando de Soto, such as state-sponsored violence and control.

As a reviewer, I had the privilege of engaging with all the essays and could trace the many connections among them, some of which I have outlined in this review (such as religion, mobility, identity, and lived experience). My main critique is that this edited collection would have greatly benefited from a final concluding essay that ties these exciting and different stories together and does not leave that task up to the reader. Finally, almost none of the essays focuses on gender or the experiences of women. Though no collection can do everything and this volume’s scale is already vast, this absence hints that borderlands history can usefully expand by following the lead of some excellent recent scholarship by Honor Sachs, Ann Little, and Gina M. Martino. Overall, this collection of essays works well together. It is an engaging and informative read that argues for centering seemingly peripheral stories and for taking seriously the people who lived in, struggled, and defined these fluid, yet contested spaces.

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Carry Forth the Stories: An Ethnographer’s Journey into Native Oral Tradition.
By Rodney Frey. Pullman: Washington State University Press, 2017. 276 pages.
\$29.95 paper.

This book is many things. Accompanied by a helpful glossary, it is a retelling of *miyp* (stories, or “teachings from all things,” 263) distilled from storytellers from the Apsaalooke (Crow), Schitsu’umsh (Coeur d’Alene) and Niimiipuu (Nez Perce) people, together with some wisdom from Little Shell Chippewa/Warm Springs and Washakie Shoshone teachers. Most, if not all, of the stories are retellings of works that Ronald Frey has previously published with collaborators. It is also a “how to” book: how to do creative nonfiction; how to use oral traditions to do a natural resources damage assessment within the frame of traditional ecological knowledge (TEK); how to use three-dimensional technology in collaborative research; how to introduce indigenous oral traditions into a public school curriculum; how to do autoethnography; and above all, how to maintain ethical responsibility in representing others, their cultures, and their oral traditions. Beyond “how to” and storytelling, the book is also a meandering essay that advocates phenomenology and the primacy of “Heart Knowledge” over

"Head Knowledge," but also argues for the useful combining of the two (190). It also deconstructs science, technology, engineering, and mathematics (STEM), with reference to Aristotle, Plato, Pythagoras, Hobbes, and Locke, and reinterprets STEM in terms of the humanities.

As a newly minted PhD under Deward Walker's tutelage at the University of Colorado, Frey encountered the Apsaalooke in the 1970s, when the entire population was still fully bilingual. "Learn the language," instructed Walker. Frey did so. He also was initiated into the Sun Dance, encountered and appreciated the power of the Medicine Rock Wheel, undertook quests for wisdom and inspiration through fasting and meditation, and on several occasions, was granted perception of the *Awakkuleeshe*, the Little People, who are said to animate the traditional lands of a number of indigenous peoples on Turtle Island. Moving in and out of the narrative are a number of ordinary humans whose names may be familiar to readers: the Yellowtail family, John Trehero, known for his inspirational role in reintroducing the Sun Dance to the Apsaalooke people, Joseph Epes Brown, and Dell Hymes.

To convey the experience of being an invited incomer to the cultural and social contexts of Apsaalooke and Schisu'umish life, throughout the book Frey circles back to two analogies, the "Tin Shed" and the "Sweat House" (83–116), and also to the conundrum posed by publishing oral traditions, "We are the stories we tell" (9) and "in the act of storytelling the flesh and muscle of the story are added" (41). Simply passing one's eyes over the printed words does not do justice to the place-bound experiential knowledge: the "*miyp* of oral tradition" (122).

The importance of "Tin Shed" and "Sweat House" wisdom and experience in Frey's successful journey through cancer and cancer therapy seems to have been the motivation for this book, especially seen in the story of "Burnt Face," which brackets the narrative's opening and closing (1, 22–25, 231–232). Well aware that "some will accuse me of being a wannabe," Frey notes that relationships with trusted indigenous mentors and the reciprocity entwined in *Basbaaliichiwe* ("telling my story," 152) inspired the collaborations and imbued Frey's "ethnographer's competence" with ethically informed decisions and actions (122). Presented in short, succinct chunks, this very recursive work is accessible and candid, with some entertaining passages that, nonetheless, might make readers sometimes want to lament out loud: "How does Salmon 'always go upriver' (59–82) when so many of Salmon's rivers have been dammed"?

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Crime and Social Justice in Indian Country. Edited by Marianne O. Nielsen and Karen Jaratt-Snider. Tucson: University of Arizona Press, 2018. 216 pages. \$35 paper and electronic.

This book has a wide array of topics pertaining to crime and social justice for indigenous peoples in what is known as the United States of America. It is organized