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Writing Deeper Maps

Mapmaking, Local Indigenous Knowledges, and Literary Nationalism in Native Women's Writing

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In *The Last Report on the Miracles at Little No Horse*, Louise Erdrich's great storyteller Nanapush contrasts two mapping traditions: "White people usually name places for men—presidents and generals and entrepreneurs," he tells Father Damien. "Ojibwe[s] name places for what grows there or what is found" (359). For Erdrich only those who know "what grows there and what is found"—that is, the people, the Anishinaabeg—can correctly map the place because of their relationship to and knowledge of the land. They are "the keepers of the names of the earth" (360). Erdrich insists that mapping requires local, Indigenous knowledge.[1] This turn to the local is reflected in much contemporary Native writing and literary scholarship. I argue that this turn marks a movement away from Western theories that have often been used to determine the social, psychological, or cultural meanings of Native literature from outside Native nations. Poet and critic Kimberly Blaeser raises the possibility that Western literary theories may be as "destructive to the essence of Native Literature as were many boarding school teachings to a Native lifestyle," suggesting that "we must admit [these current theories] are at certain times and in important ways inhospitable. A full understanding of Native literary traditions cannot flourish when the interpretive theories, the tools of literary analysis, all stem from another/an other cultural and literary aesthetic" ("Like 'Reeds'" 265–66).

I see this remarkable turn to Indigenous knowledges in Native writing, and the concomitant rapid and exciting development of literary nationalism, as a response both to more than twenty years of

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the dominance of European literary and cultural theory and, at least in part, to the rise of globalization. Like Blaeser, a great many Native writers and critics recognize the dominant and "inhospitable" theoretical tools of literary analysis in the academy in general, and they seek theories that emerge from their own knowledge systems. These writers also recognize the assimilative and extirpative powers of globalization from the experiences of Native nations in the Americas that have contended with five hundred years of similar, and violent, programs of assimilation, destruction, and genocide. In the face of globalization and the often universalizing discourse of literary theories that seek to "transcend" cultural difference, many Native writers and critics have responded in three important ways: by rejecting the imposition of European (and Euroamerican) knowledge as a paradigm for reading Native texts; by presenting their own Indigenous cultures as sources of knowledge; and by explaining and using those Indigenous knowledges as a means of asserting sovereignty for Native nations in the United States. As the example from Erdrich's *The Last Report on the Miracles at Little No Horse* demonstrates, Indigenous maps function in just these ways in contemporary Native women's writing.

European maps have long been taken as transparent, scientific, objective, and universal—as if they were merely precise representations of actual space in the world.[2] Predicated on European maps and map use, geography is—to use Gillian Rose's analysis—a masculinist discipline dominated by white men who have traditionally, as Rose writes, decided "what counts as legitimate geographical knowledge and who can produce such knowledge" (2). Geographical knowledge has been founded on "a particular form of masculinist rationality" (6) that "assumes a knower who believes he can separate himself from body, emotions, past and so on, so that he and his thought are autonomous, context free and objective" (7)—in a word, *universal.* Universality, in turn, "assumes that it is comprehensive, and thus the only knowledge possible" (7). European maps have come to represent the epitome of scientific accuracy, as the explosion of European mapping that is sometimes called the "cartographic revolution" coincided with colonial competition and the rise of science

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in the seventeenth century. In *Masons, Tricksters and Cartographers*, David Turnbull suggests that European maps have become inextricable from both science and the modern state (92), arguing that

> in order the achieve the kind of "universal" and "accurate" knowledge that constitutes modern science and cartography, local knowledge, personnel, and instrumentation have to be assembled on a national and international scale. This level of organization is only possible when the state, science and cartography become integrated. (121)

It is this integration with the state that puts into relief the significance of maps in current Indigenous nations' assertions of sovereignty: in the dominant culture, mapping territory can no longer be separated from controlling or owning territory. As many Native nations assert their inherent sovereignty, they insist on controlling their own territory and thus seek to map it through the use of their own nation-specific conventions.

The history of European mapmaking reveals much about the construction, transmission, and preservation of knowledge. During the rise of cartography, European maps were produced, printed, and sold by publishers, businessmen, and sometimes geographers, who had never traveled to the region depicted on the maps they disseminated. Many atlases of the sixteenth, seventeenth, eighteenth, and nineteenth centuries carried advertisements, which should probably have been read more as caveats than assurances, such as Emmanuel Bowen's pledge that his 1747 *Complete System of Geography* was "Extracted from Several Hundred Books of Travels and History" and had preserved "all that is Useful in the Fourth and Last Edition of the Complete Geographer, publish'd under the Name of Herman Moll, &c." Map publishers frequently redacted others' maps and writings into what they considered "useful," and thus knowledge about the Americas and their inhabitants has come down through these kinds of European maps—masculine, universalist, white—so that even twentieth-and twenty-first-century Native women writers are compelled to engage the myth of scientific accuracy and their destructive history in the Americas. Although appearing occasion-

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ally in Native men's writings, maps figure in the poetry and narratives of a number of Native women writers from a variety of nations: Linda Hogan, Louise Erdrich, Joy Harjo, Kimberly Blaeser, Deborah Miranda, Leslie Marmon Silko, LeAnne Howe—these writers interrogate European mapmaking as a colonial enterprise, exposing the wholesale theft of land that began in the Americas in the fifteenth century and that continues today.[3] Because they are so closely linked to definitions of and claims to Native lands, European maps iterate, instigate, and justify violence against the people to whom those lands belong. As Andrea Smith has persuasively argued,

> Native peoples have become marked as inherently violable through a process of sexual colonization. By extension, their lands and territories have become marked as violable as well. The connection between the colonization of Native people's bodies—particularly Native women's bodies—and Native lands is not simply metaphorical. (55)

It may be this gendering of colonization that accounts, at least in part, for many Native women writers' interest in European and Indigenous maps. Hogan, Erdrich, and Miranda, to use just a few examples, repeatedly insist that maps are not metaphors, and they seek Indigenous paradigms for understanding and representing Native lands that are not predicated on possession and violation.

Native maps from different nations share some constant characteristics. Among these characteristics, most common are "round lakes, rivers drawn as straight or curved (not wavy) lines, slashes across the river lines to indicate portages, dots to show campsites and hunting areas, commemorative signs for raids and battles" (Belyea 141). These geographical indicators attest to the significance of both context and history in Native maps; rather than representing the earth to a standard scale—the goal of nearly all European mapmaking—Indigenous North American mapmakers focused on the cultural significance of the topographical features. A lake with cultural significance, for example, may be rendered larger than other bodies of water on the map in order to emphasize its importance; a creek that plays no part in the reason for the creation of a map may

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be omitted completely. One of the most common features in Native-made and Native-informed maps is the relatively straight alignment of natural features. This "straight-line mapping" (Fossett 113) or "linear coherence" (Belyea 141) characterizes both Inuit and sub-arctic North American Native mapmaking and suggests the degree to which *relationships* among geographical features and locations supersede mere representations of their existence on the ground.[4] A full understanding of Native maps relies not on a European understanding of scientific geography but of the context—and the narrative—that accompanied each Native-made map.

The exploration of these kinds of local Indigenous knowledges in Native-made and Native-informed maps may be one step in moving toward a tribally centered criticism of Native American literature, such as that called for by Robert Warrior, Craig S. Womack, Jace Weaver, Daniel Heath Justice, and Elizabeth Cook-Lynn.[5] Prior to the advent and rise of literary nationalism, one of the more widely used paradigms in Native literary studies had been called cosmopolitanism, which emphasizes a kind of "mixed-blood" approach focusing on the interactions between Native and non-Native peoples, cultures, and histories. "Mixed-blood" discourses resonate with (often European) theories of cultural exchange and hybridity, which, as I have argued elsewhere, risks rendering invisible the very elements that comprise what is hybrid.[6] The criticism emerging out of the cosmopolitanism framework in Native literary studies has frequently sought to perform cultural translation as the elements embedded in the "mixed-blood" narrative are extricated and explicated, generally for a non-Native audience.

In contrast critics associated with Native literary nationalism see the function of Indigenous literature not as a means of explaining Native cultures to a non-Native audience but as a way of asserting Indigenous sovereignty and serving the Native nations of North America. In *Red on Red: Native American Literary Separatism*, Craig S. Womack has argued that Native literature "is part of sovereignty: Indian people exercising the right to present images of themselves and to discuss those images. Tribes recognizing their own extant literatures, writing new ones, and asserting the right to explicate them

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constitute a move toward nationhood" (14). As many Native women writers value, preserve, and transmit local Indigenous knowledges through their writings, they participate in literary nationalist endeavors to assert Native sovereignty.

Unlike the work of many scholars working in the field of Native literary studies, the privileging of so-called universal, European scientific knowledge has shaped the study of the history of Native cartography. In that field, non-Native scholars have tended to analyze Native-made and Native-informed maps within European scientific frameworks, focusing almost entirely on "translating" Indigenous cartographic information; that is, they look for ground referents, correspondences between the features on Native-made maps and those on modern Euroamerican maps of the same geographical area.[7] This framework is an exercise in translation, which, as Clifford Geertz envisions it, should work not as "a simple recasting of others' ways of putting things in terms of our own ways of putting them [...] but [by] displaying the logic of their ways of putting them in the locutions of ours" (10). This kind of effort to translate one system of representation into another has been fraught with value-laden judgments that fault Indigenous mapmaking, as when G. Malcolm Lewis, one of the most respected scholars of Indigenous cartography, notes the "failure" of Indigenous mapmakers "to conserve distances or direction, or shape" in their representation of their landscapes (17). In reading Native maps, argues Barbara Belyea, "we must resist the temptation to translate their signs into ours, and accept that these maps constitute a complete and valid cartographic convention without recourse to 'accuracy' or explanations in scientific terms. Native maps are not crude attempts to render geometric space" (141–42). Native proponents of literary nationalism have also questioned whether this kind of cultural "translation" is possible or even necessary at all. Such a framework ignores not only some Indigenous nations' understanding of the social and historical nature of space but also a tribally centered understanding of social and historical representation of space.

These trends and preoccupations with Indigenous knowledges within Native literary criticism find a parallel in Native literature.

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In her novel *Solar Storms* Linda Hogan embeds an extended meditation on both European and Native mapmaking within the plot of the book. Hogan immediately undermines European mapmaking of Native land. Angela Jensen's narration begins with this observation: "I was seventeen when I returned to Adam's Rib on Tinselman's Ferry. It was the north country, a place where water was broken apart by land, land split open by water so that the maps showed places both bound and, if you knew the way in, boundless" (21). This passage provides Hogan's first indication that local Indigenous knowledge surpasses what can be represented on paper by outsiders. *Solar Storms* follows Angel on a journey with three generations of women in her family. They travel by canoe from the northern boundary waters of the United States to eastern Canada to help an unnamed Indigenous nation fight the construction of a massive hydroelectric project, a struggle that closely parallels that of the James Bay Crees against Hydro-Quebec during the 1970s, when the novel is set. In planning their canoe trip to protest the dams, Angel's grandmother, Bush, pores over maps, which all have "different topographies" (121), Hogan's way of emphasizing that perspective matters in the making of maps. Rather than scientific or objective representations of the planet, maps are distillations of perspective and experience. Maps are fictions, imaginings. Angel "saw that none of the maps were the same; they were only as accurate as the minds of their makers and those had been men possessed with the spoils of this land, men who believed California was an island" (122). Hogan critiques colonial maps by pointing to these kinds of cartographic errors and geographic misapprehensions as Angel observes that Bush's maps evinced

> incredible topographies, the territories and tricks and lies of history. But of course they were not true, they were not the people or animal lives or the clay of land, the water, the carnage. They didn't tell those parts of the story. What I liked was that land refused to be shaped by the makers of maps. Land had its own will. The cartographers thought if they mapped it, everything would remain the same, but it didn't, and I respected it for that. (123)

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Comparing the accuracy, reliability, and usefulness of European maps to Native-made maps, Hogan finds European maps lacking. European maps are incapable of representing the movement, rhythms, and ecology of the boundary waters region.

Through her critiques of the European maps that Bush studies in *Solar Storms*, Hogan suggests that these maps do not follow the practices and knowledges of Native mapmaking. While studying one map, Bush

> laughed out loud at the ignorance of Europeans. Out of the blue she said, "Beavers. None of them ever considered how beavers change the land." She was right. Beavers were the true makers of the land. It was through their dams that the geographies had been laid, meadows created, through their creation that young trees grew, that deer came, and moose. All things had once depended on them. And on these maps, we could read back to how land told the story of the beaver people. It brought back the words of Dora-Rouge. One day she told me that the earth has more than one dimension. The one we see is only the first layer. (123)

According to Hogan, maps must be supplemented with these other dimensions, other layers of local knowledge—history, experience, ecology, story.

Hogan's recognition of local Indigenous knowledge has significant consequences. Such a valuation of Indigenous practices supports cultural identity and thus cultural survival. As Vine Deloria Jr. points out, "so long as the cultural identity of Indians remains intact no specific political act undertaken by the government can permanently extinguish Indian peoples as sovereign entities" (26). Sovereignty is not only a legal concept; it also hinges on cultural identities, which may be obscured by the totalizing discourse of European maps in the same way that European-influenced literary theories like hybridity may obscure Native knowledges and literatures.[8] In "Reclaiming Our Humanity: Decolonization and the Recovery of Indigenous Knowledge," Angela Cavender Wilson argues for a commitment to Indigenous knowledge recovery, a commitment that "presumes that

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there is more to Indigenous survival than physical survival through a high enough blood-quantum and that this survival is linked to traditional forms of knowledge" (75). Recovering and using Natives' practices of mapping thus promote cultural survival and sovereignty.

Several Native women writers illustrate the ways that non-Native mappings continue to exploit Native lands, to erase Native knowledges, and eliminate Native peoples. In *Solar Storms* Hogan presents a contemporary European map that exposes the worldview responsible, in many ways, for this kind of environmental destruction. On a map of the proposed sites for the dam, "[s]ome areas were outlined in blue, other sections were covered with blue stripes that looked as if they could have been shadows of trees across winter whiteness. The map showed the dried riverbed above us where water has once flowed, where they had diverted the Child River into a bay" (278). What the map does not show is the effect of those blue lines and stripes on the environment:

> [T]here would be no fishing camp because the fish were contaminated from the damming of water and mercury had been released from the stones and rotting vegetation. Then a surge of water flooded once-fertile plains. Because of the early thaw and new roads that crossed the migration routes of animals, spring camp next year would not be fruitful, and people were already worried about food. (273–74)

Because these are not depicted on the European map, they are invisible and can then be destroyed all the more easily as their existence is not acknowledged. Hogan carefully illustrates the way that environment and culture are both interrelated and interdependent: environmental destruction is cultural destruction.[9]

Hogan also highlights the distinction for the non-Native promoters of the project between landscape and people. "For the builders," Hogan writes, "it was easy and clear-cut. They saw it only on the flat, two-dimensional world of paper" (279). The Fat-Eaters and the visiting members of other Indigenous nations protest the project, and they are called "remnants of the past" (280). To the seventeenth-century invaders who tried to map the "blank" spaces of North America

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and to the contemporary invaders with their hydroelectric projects, who were all "new here, we were people who had no history, who lived surrounded by what they saw as nothingness. Their history had been emptied of us, and along with us, of truth" (280). But the protesters do not resign themselves to invisibility, and they continue their defiance because, Angel observes, "not to stand in their way was a greater loss when they were making new geographics, the kind nature would never have dreamed or wanted, ones that would open us into a future we couldn't yet know" (314). Hogan rejects these new geographics in favor of mapmaking that emerges out of Native knowledges and mapping practices that encode the existence and vitality of Native peoples.

Joy Harjo calls for a new kind of mapping that would counter the non-Native "new geographics" that Hogan describes. In her poem "A Map to the Next World," she describes a map of destruction for her granddaughter, Desiray Kierra Chee, to whom the poem is dedicated and to whom it is addressed. For Harjo, the map "must be made of sand and can't be read by ordinary light" (6). She condemns the poisoning of the land through which "monsters are born there of nuclear anger. / Trees of ashes wave good-bye to good-bye and the map appears to disappear" (14–16). Trash accumulates, on the map and on the land: "What I am telling you is real and is printed in a warning on the map. Our for- / getfulness stalks us, walks the earth behind us, leaving a trail of paper diapers, / needles and wasted blood" (20–22). Trash does not serve as a metaphor here; this kind of environmental destruction has taken place around the planet. Harjo explains that for the fifth world, the next world, no map yet exists. The absence of the map, for Harjo, is a sign of hope: the new world has not yet been mapped—that is, poisoned, littered, destroyed. And the hope for a new map that does not record such destruction lies with this next generation, her granddaughter's. That generation must create a new world, a new home. Harjo concludes the poem with her instructions: "You must make your own map" (51), a second kind of map that, unlike the one she describes in the poem, follows an Indigenous ethic of responsibility for the earth.

In place of these "new geographics," many Native women writers

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turn to another source of knowledge about environment, landscape, and culture: stories. In many Native cultures, knowledges are embedded, preserved, and transmitted through stories. The narratives of these Native women writers similarly embed, preserve, and transmit Indigenous mapping practices through their own stories; they simultaneously recover and illuminate knowledge from the stories they know and create stories of their own from which such knowledge can be gleaned. In "Language and Literature from a Pueblo Indian Perspective," celebrated writer Leslie Marmon Silko writes that Pueblo "stories cannot be separated from their geographical locations, from actual physical places on the land" (58). Silko describes not only stories about features of the landscape but also the locations of trails, hunting grounds, and water, information that can be transmitted through narrative. She recounts, as one example, a story that includes an Acoma trail, which "reveals that stories are, in a sense, maps, since even to this day there is little information or material about trails that is passed down in writing" (57). For many Native peoples, then, space is storied space. Native women writers explicate Indigenous mapping practices, thus participating in knowledge recovery and creation that underpins Native sovereignty through cultural survival.

In *Solar Storms* Hogan locates Indigenous geographical information within the context of local stories. Bush shows Angel a map on which

> [t]he waters were linked together like a string of beads connected by a single thread. The rivers and streams all looked wide enough, according to her, to be passed by canoe. It was a replica of an ancient map. Bush turned the blue map over and examined it for a date. There was none. "This had to be made sometime between 1660 and 1720 [. . .] because those years there were no northern lights. There are stories about it. It tells how the people were deserted by the lights from the sky. At the time the lights abandoned the people, the tribe came down with the breathing illness, the spotted disease, and were invaded by the French fur traders." (122)

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Without "the protection of the solar dust," she explains to a confused Angel, the mapmaker recorded a landscape different from that depicted on other maps. Hogan suggests that those European mapmakers did not understand the stories of the people and thus could not represent on a European map the Native landscape. Bush understands this landscape because she knows—has heard, remembers, and can tell—the stories of the land. The maps are readable only by the light of those stories. Although Angel had been uncertain about Bush's obsession with maps, what Hogan calls a "deeper map" (123) becomes visible to Angel. The phrase "deeper map," then, can be read as one kind of Indigenous mapmaking practice, one that recognizes the importance of narratives, especially local narratives, in the history of Indigenous cartographic traditions. Hogan explicitly seeks out the Indigenous framework—the stories—that illuminates Bush's map, so this "deeper map" is not a hybrid map of European and Native knowledge systems. Instead we can read Hogan's maps as participating in an emerging literary nationalism that emphasizes Native knowledges in place of Western understandings of place.

My reading of Indigenous geographic knowledges within Native novels like Hogan's is not without its complications. Hogan, for example, does not situate the mapmaking tradition within a particular (named) nation. Barbara J. Cook has suggested that in *Solar Storms*, Hogan purposely omits the name of the tribe to which the characters belong in order to avoid this expectation of translation (43) because, as Hogan has said in an interview, she "is fictionalizing the tribes I'm writing about so nobody feels like they're being invaded once again" (qtd. in Cook 43). Omitting the name of the Native nation risks accusations of what Elizabeth Cook-Lynn has called, in describing the work of Michael Dorris, "tribelessness."[10] Considering Indigenousness outside of a national context risks assimilation, as Womack argues in *Red on Red*: "Radical Native viewpoints, voices of difference rather than commonality, are called for to disrupt the powers of the literary status quo as well as the powers of the state" (5). Native critics and writers negotiate an important tension between nation-specific fiction and cultural translation in their interrogation of whether or not Indigenous knowledges can be

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recovered, valued, preserved, or transmitted in fiction that does not emerge out of the experiences of a particular tribe.

The embedded mapping practices in these narratives may also serve Indigenous sovereignty movements by linking those Indigenous practices to contemporary mapping projects that ensure sovereign control of resources. Blaeser advocates for a continuing tradition of Indigenous mapping when she tells a story about a member of the Bad River Band of Lake Superior Chippewas, a fisherman who found himself on the wrong side of the powerful, all-important boundary line on a European map. After the *Voight* decision that upheld treaty fishing rights for Ojibwes in Wisconsin, "an odd sort of compromise split the waters into parcels with certain sections being tribal waters, certain public, and they were separated by imaginary lines of demarcation" ("On Mapping" 121).[11] When the fisherman is chastised by a game warden for fishing "on the wrong side of the line," the man responds, "Well, god dammit! I imagine it's over here!" (121). This story may be, Blaeser writes, "just another fish story. Or it may be a parable for our time with lessons about mapping and power." This lesson "might say that if you are a Native American you will always find yourself on the wrong side of the imaginary line. It might say that it is time for Indian people to begin to imagine clearly their own lines, against all authority" (121). Blaeser's fish story illuminates the high stakes of mapping projects, such as, in this example, determining fishing rights. The Miami Nation of Oklahoma has recently undertaken the creation of a map of their historical homeland, which stands as an excellent example of contemporary Indigenous cartography by a sovereign nation to create a map that represents their own perspective of their ancestral landscape. This map not only illuminates the Miami nation's past but also determines, for example, their claims under the Native American Graves Protection and Repatriation Act by redefining what must be repatriated according to the homeland of their ancestors. The *myaamionki* map, the maps these Indigenous women writers describe, and many other Indigenous-made maps allow Native nations to assert sovereign control over their lands and cultures.[12]

The recovery and illumination of Native mapping ultimately sup-

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ports assertions and maintenance of Indigenous sovereignty. Writers like Hogan, Harjo, Silko, Erdrich, and Blaeser ensure cultural survival by first rejecting universalizing discourses compelled by non-Native theories and by then preserving and invigorating Native mapping traditions. As Deloria has pointed out, sovereignty is predicated, at least in part, on cultural survival. The surge in mapping discourses in Native women's writing constitutes an exciting direction in Native literary studies—an emphasis on local, Indigenous knowledges embedded in literature as a means of asserting, maintaining, and advocating political and cultural sovereignty. Native-made and Native-informed mapping practices constitute a turn toward Indigenous knowledges and practices that dominant literary theories and the mechanisms of globalization have sought to erase and dismantle. Maps in Native women's writing must be read as part of a continuing and vigorous tradition of Native knowledge production of which both mapmaking and storytelling play an integral, and overlapping, role. Deeper maps must include local Indigenous knowledges—"what grows there and what is found"—and these deeper maps must be read by the light of stories.

NOTES

1. When writing of many Indigenous nations at once, I use the words *Native* and *Indigenous* to describe the first peoples of the Americas in order to emphasize the Americas as the place of origin or emergence for many Native peoples. In a study of mapping and place, understandings of origin and emergence are of paramount importance.

2. Because dominant modern mapping practices—including grid projections and North-up orientation—emerged out of Europe, I use the word *European* to describe both maps made in Europe and maps made by non-Natives in the United States as part of that cartographic tradition.

3. Thomas King, for example, creates a television map in *Green Grass, Running Water*. In addition to the novels, poems, and essays explored in this article, some examples of Native women's writing that include maps are Kimberly Blaeser's *Absentee Indians and Other Poems*; Louise Erdrich's *Tracks*; Linda Hogan's *The Woman Who Watches over the World, Mean Spirit*, and *The Book of Medicines: Poems*; LeAnne Howe's *Evidence of Red*; Deborah

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Miranda's *Indian Cartography*; and Leslie Marmon Silko's *Almanac of the Dead*. In "Poems as Maps in American Indian Women's Writing," Janice Gould explores the map as metaphor in Native women's poetry.

4. Renée Fossett borrows the phrase "straight-line mapping" from Heinrich Klutschak, who wrote about the phenomenon in 1881.

5. See, for example, Elizabeth Cook-Lynn's "Who Stole Native American Studies?" and "The American Indian Fiction Writer"; Daniel Heath Justice's "Seeing (and Reading) Red," "We're Not There Yet, Kemo Sabe," and "Conjuring Marks"; Robert Warrior's *Tribal Secrets*; Jace Weaver's *That the People Might Live*; Craig S. Womack's *Red on Red*.

6. See Kelli Lyon Johnson, *Julia Alvarez: Writing a New Place on the Map*.

7. This approach characterizes, for example, Glen Fredlund, Linea Sundstrom, and Rebecca Armstrong's "Crazy Mule's Map of the Upper Missouri, 1877–1880" and June Helm's "Matonabbee's Map." Mark Warhus's *Another America* is more descriptive than analytical as he focuses primarily on providing the historical context of the Native-made maps included in the book and the ground referents represented in them.

8. For a European perspective on the totalizing discourse of the European map, see Michel de Certeau's *The Practice of Everyday Life*.

9. See Winona LaDuke's *All Our Relations*, a stunning and terrifying examination of the environmental crisis on and near many Native reservations in North America. LaDuke writes about Katsi Cook's work to expose and alleviate the high concentrations of PCBs that are secreted in the breast milk of nursing mothers of the Mohawk nation in Akwesasne. This story exemplifies the destruction of cultural practices and traditions (and thus identities and nations) because of environmental degradation. Moreover, because of U.S. federal policies and practices that ensure widespread poverty on many North American reservations, available replacements for a traditional diet are not healthy and have led to a dramatic increase in diet-related diseases, such as diabetes, among Indigenous peoples on reservations. See also Devon Abbott Mihesuah's *Recovering Our Ancestors' Gardens*.

10. Cook-Lynn applies this concept to the writings of the late Michael Dorris in her essay "A Mixed-Blood, Tribeless Voice in American Indian Literatures: Michael Dorris."

11. The Voight decision upholding treaty rights was handed down in 1983 in the case *Lac Courte Oreilles Band of Lake Superior Chippewa Indians v. Voight*.

12. "The Historical Landscapes of the Miami," an ongoing mapping project undertaken by the tribe and the Myaamia Project at Miami University in Ohio, is available at http://www.myaamiaproject.org.

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