

diaspora itself lowered the density of Cherokee people in the new communities such that preservation of the language there became impossible. It remains to be seen how this will play out in this time of enormous flux.

The author has some lapses in his prose style, with too many sentences such as “The Civil War divided American families, towns, and regions” (150). At times he assumes psychological states and motives when perhaps simple phrases such as “given these circumstances,” or “we can infer” would have introduced a more appropriate bit of distance from these kinds of assertions. In the prologue, the author includes a long and tangential story about the Corn Mother: why not choose one of the migration stories, which would have matched the book’s theme? Still, these quibbles should be overlooked. I learned a great deal from this book, and I expect that others, both experts and newcomers to the topic, will as well.

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Colonial Mediascapes: Sensory Worlds of the Early Americas. Edited by Matthew Cohen and Jeffrey Glover. Lincoln: University of Nebraska Press, 2014. 464 pages. \$70.00 cloth; \$35.00 paper and electronic.

Colonial Mediascapes energetically opens a range of early-American communication practices to new scholarly approaches and dialogues. The essays in Matthew Cohen and Jeffrey Glover’s edited collection offer an impressive array of concepts to explain forms of representation and communication that exceed the linguistic or textual. Arjun Appadurai’s term “mediascapes” helps the editors move beyond writing to consider, in particular, indigenous media and the social relations that produced them. Other terms the contributors posit to explain the indigenous and intercultural media of colonial America include “objects of knowledge transfer” (48), “mediation” (301), “notational practices” (109), “visual poetry” (195), and “dialogization” (157). Such concepts respond to a problem that Andrew Newman articulates in his essay: while intended to work against the myth of literate Europeans encountering illiterate Indians, to define Native American forms as “writing,” “literacy,” or “books” might distract from their particular qualities and uses in indigenous contexts. Instead, embracing discontinuities between European and Native American representation might illuminate indigenous worldviews that remain undertheorized by scholars. The invigorating move toward diverse, defamiliarizing concepts for the communications of colonial encounter is both a powerful asset and a unique challenge of *Colonial Mediascapes*. The book will undoubtedly help scholars and students of the colonial Americas overcome limiting assumptions about the ways colonists and Native inhabitants conveyed meaning. Its plurality of sources, geographic locales, and scholarly approaches, however, bespeaks the difficulty of applying theoretical concepts to the diversity of colonial American experience and its media.

The editors group the contributions to *Colonial Mediascapes* into four sections: "Beyond Textual Media," "Multimedia Texts," "Sensory New Worlds," and "Transatlantic Mediascapes." Common topics and themes persist across the sections. For instance, in the first two sections essays by Germaine Warkentin, Andrew Newman, and Richard Cullen Rath seek alternatives to analogies between European and indigenous media. These scholars defamiliarize common scholarly paradigms: for instance, what is commonly called the South American "codex" served the same function as the European book, or that wampum is primarily a visual medium, when instead, Rath observes, it has an important sonic dimension. Essays in sections 2 and 4 by Birgit Brander Rasmussen and Ralph Bauer analyze Guaman Poma's *Nueva coronica y bien gobierno* and Titu Cusi's account of the conquest of Peru as products of both Spanish and Andean literary conventions. They conclude that the Andean quipu (or khipu), an "intricately knotted" cord used to "record and transmit knowledge" (Rasmussen, 142), provides a formal logic to these texts that, in combination with European literary conventions, produces "dialogization" (Rasmussen, 157) or "intercultural tensions" (Bauer, 349). Contributions by Heidi Bohaker, Galen Brokaw, and Richard Cullen Rath in sections 1, 2, and 3 attend to the varieties of sensory experience in order to more fully comprehend the meanings and uses of indigenous media. Brokaw, for instance, turns our awareness to Andean media's use of color organized into patterns: the effect is a "visual poetry" with both rational and aesthetic qualities (195).

The value of the mediascape approach for overcoming our reliance on Western interpretive categories becomes particularly clear in essays by Heidi Bohaker and Gordon Sayre. Bohaker argues for increased attention to non-alphabetic archives situated in regional indigenous worldviews. She reads, for instance, tobacco smoking in Great Lakes Native cultures as a communicative practice: the smoke itself conveys messages, as do the intricately carved pipe bowls that contain their own narratives. For Sayre, boasting practices among French soldiers and Native Americans in eighteenth-century Louisiana become sites of signification that incorporate multiple, interactive media. Sayre reads wigs and tattoos as representational technologies that French Louisianans and Native Americans integrated with storytelling practices. Analyzing these "media of signification" (223) reminds us that Indians had practices of permanent inscription (tattoos), while French wigs, in contrast, conveyed only ephemeral social status. Bohaker and Sayre begin with social experience in the Great Lakes or French Louisiana, respectively, and arrive at the media employed to represent and communicate experiences and perspectives in these spaces. Although both rely to various degrees upon textual sources, their efforts promise less text-dependent methods for understanding both indigenous approaches to communication and the media of intercultural interaction in these regions.

As the inclusion of Andean, French, and Great Lakes literary cultures (among many others) indicates, *Colonial Mediascape's* geographical diversity and its dialogue between North American and Latin American scholars and sources is one of its most powerful contributions. The book is a welcome complement to studies of indigenous media in particular regions, such as Hilary Wyss and Kristina Bross's 2008 edited collection *Early Native Literacies in New England* and Lisa Brooks's 2008 monograph

The Common Pot: the Recovery of Native Space in the Northeast. The book also shares an impetus to cultivate a hemispheric approach to indigenous forms with Birgit Brander Rasmussen's 2012 *Queequeg's Coffin: Indigenous Literacies and Early American Literature*. In her contribution to *Colonial Mediascapes*, Rasmussen observes that no full English translation of Guaman Poma's manuscript *Nueva coronica y bien gobierno* exists. The fact that this "centerpiece of colonial Latin American studies" is not fully accessible to Anglophone scholars bespeaks a problematic comparative gap that this collection addresses by drawing together a range of scholars with diverse geographic areas of study (142). The reader of *Colonial Mediascapes* can consider Andean *quipu*, Anishinaabeg depictions of "doodem identity," and Haudenosaunee speaking sticks together as exemplary indigenous approaches to effective communication (110). But given the rigorous treatment of each form in the individual essays, the reader can hardly reduce these media to abstract categories that obscure their diverse attributes and the intricate worldviews and social experiences they encompass.

Despite this book's consistent efforts to defamiliarize commonplace terminology for, and assumptions about, the means and meanings of colonial communication, the term "media" itself remains relatively uninvestigated in *Colonial Mediascapes*. The editors acknowledge that Appadurai's mediascape, which "attempts to understand how groups in today's world imagine themselves into being, without fixed spaces and through a swarm of media and communications devices," envisions communications at a much more rapid tempo than that of the colonial era (5). The term media, moreover, suggests assumptions about the pace and purposes of communication that indigenous forms might call into question. Why is the term "media" not challenged alongside "writing," "literacy," and "book"—terms that, to use Newman's words, might constrain "the conceptions of forms that they do not quite comprehend" (85)? Newman posits comparative analysis to arrive at, rather than begin with, terms and definitions of indigenous forms. Such an approach, less focused on definitions and more on the particular philosophies of communication evident in Native societies, in fact seems to compel the range of terms that remain in productive tension throughout *Colonial Mediascapes*. That these tensions remain unresolved testify to the book's capacious archive, the complexity of its sources, and those sources' rich treatment by a refreshingly interdisciplinary assembly of scholars.

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Corey Village and the Cayuga World: Implications from Archaeology and Beyond.
Edited by Jack Rossen. Syracuse University Press, 2015. 272 pages. \$39.95 cloth.

This volume offers significant new evidence on the little-known archaeology of the Cayuga Nation, whose homelands lie in modern upstate New York's Finger Lakes region. The stated goal of the monograph is to guide the reader through a sixteenth-century Cayuga village (the Corey site), recounting what can be known of daily life for