

they also become instruments of knowledge. Eastman learned of his culture in this way and so can the contemporary reader. To retain in his writing the simplicity of childhood, Eastman often limits his commentary to facts he would have known in his youth. Although he occasionally interjects elevated knowledge learned through maturity, the autobiography's stories may disappoint the researcher seeking factual data that pertains to a broader scope of Sioux history. While Eastman's narrative lacks the specific details that typically fill historical studies, his anecdotes will still be of interest to the student concerned with discovering his inner thoughts as he discusses what it means to be a child, a Sioux, and a human being.

Eastman's skills as a storyteller leave the University of Nebraska Press with little room to substantially improve the text. To their credit, the publishers recognize the intrinsic strength of the work and present *Indian Boyhood* in a facsimile reproduction of the 1902 printing, complete with the original illustrations by E. L. Blumenschein. Showing commendable restraint, David Reed Miller limits his introduction to the historical facts essential to appreciating Eastman's writing and allows the autobiography to remain the emphasis of the edition. Miller's uncluttered discussion provides the student with a useful introduction to Eastman, the Sioux, and the consequences of America's migration through the Midwest. Readers seeking a broader look at Sioux history will find Reed's notes to his introduction helpful. Lacking in this edition is an index. Although the messages of Eastman's anecdotes are more important than the names and facts in the autobiography, the text could potentially serve as a useful reference work. Without the index, references to items such as the counting of coup, the Bear Dance, and the Ojibways are rendered less accessible to the student attempting to use Eastman's work as a research tool. Fortunately, this shortcoming does not detract from the primary merit of the edition, Eastman's own writing. Although this particular edition is not extraordinary, it does allow Eastman to shine. For that reason, the reintroduction of *Indian Boyhood* can be considered a successful addition to the field of ethnic studies.

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Charles A. Eastman (Ohiyesa). *Old Indian Days*. (Lincoln: University of Nebraska Press, 1991) xxvi, 279 pp., \$8.95 paper.

This book—a major literary work by one of the more widely read early Native American authors, and an ethnographic “source” of some interest—is now again available thanks to the University of Nebraska Press's efforts to reprint Native American classics. It comes with a very useful introduction by A. LaVonne Brown Ruoff, which establishes both historical and aesthetic contexts for Ohiyesa's stories. Ruoff provides information on the family backgrounds, the education, and the lives of both Mr. and Mrs. Eastman, gives an independent (and corrective) sketch of the 1862 Sioux uprising that forms the historical back-

ground of a number of stories in the volume, goes through a brief thematic analysis of the texts that simultaneously indicates their value as ethnographic sources (a value clearly claimed by the volume's title and its grouping the stories under the two typifying titles of "The Warrior" and "The Woman"), and she at least raises the problem of the literary strategies and conventions employed by their authors. Ruoff also points out the bi-authorial origin of these narratives, or even, if one includes the original tellers, their multi-authorial origins: from the oral storyteller to Ohiyesa, who put the stories down in an unsystematic and unprofessional way, to his wife, who was an educator, a public relations writer, and a published author in an entirely "white" tradition even before she met Ohiyesa, and who is responsible for the final shape of the texts.

The narrative discourse of these stories (as any number of similar texts from the same period) indicates that the authors (and presumably their audiences) did not have that acute awareness of stereotypes of otherness, both negative and positive, that characterizes today's creative and critical writing. A few examples must suffice: "The wild red man's wooing was natural and straightforward"; "There was a faint glow underneath her brown skin, and her black eyes were calm and soft, yet full of native fire"; "his face assumed the proverbial stoical aspect, yet [!] in it there was not lacking a certain nobleness"; "a sort of Indian hopelessness and resignation settled down upon the little community"; and "Winona has the robust beauty of the wild lily of the prairie."

In her introduction, Ruoff sets such stereotypization, whether it mirrors the public ("white") image of the Native or results from an unreflected use of the general conventions of the trivial romance (or mixes both components), off from various forms of realism—discourses of facticity, factual truth in description, reliance on oral traditions, and "incorporation of Sioux phrases." Clearly, the problem is a wider, and a double, one. It concerns the relation between the preservation of "authentic" knowledge and the "authenticity" of the discourses employed—whatever "authentic" and "authenticity" may concretely mean here. And it concerns the question of the mediatory stance of the narrative "voice," which in these texts wavers wildly between a perspective from within, (*we, the Sioux*) and one from without (*they, the Sioux*), so that culturally significant attitudes are taken *and* explained, and the texts render both the reality of the live experience *and* a quasi-theoretical reflection on it. This is characteristic of a lot of "minoritarian" writing, but here it may also have something to do with the authors at work in the text.

This doubleness may also result from a basic uncertainty and ambivalence in the view of the "savage" (the term recurs in the stories) life—an ambivalence that may in turn either be a traditional aspect of that life itself, or the result of a modernization and Christianization. It is most obvious in the simultaneous endorsement and questioning of the value of war (likeness), of the custom of war and the customariness of war. On the one hand, a heroic ideal dominates the entire first section and parts of the second, on the other the (self-)destructiveness of the ideal is thematized at several points. Mediation is possible in a spirit of mourning over a tragic conflict (reminiscent perhaps of attitudes connected with

the image of the Vanishing Indian), and in a gesture of active, heroic peace-making that emerges in at least two of the “women” stories. But to recognize this is only to defer the problem to a second level, on which the basic question recurs: Is the ambivalence, is the mediation, a traditional Sioux pattern, or is it a result of cultural change?

In the spirit of recent critical reevaluations of the genre, particularly from feminist (i.e., once again “minoritarian”) positions, one might finally return to the dominant “white” tradition and relate such doubleness and ambivalence back to the conventions of the nineteenth- and early twentieth-century popular romance, and wonder to what the critical, subversive, and generally emancipatory potential of romance writing may have been for Native writers and their audiences around the turn of the century. In order to even attempt an answer, however, one would have to know much more about the distribution and precise reception of such texts, and specifically, about the different ways in which native and non-native audiences may (must) have read them.

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Margot Edmonds and Ella C. Clark. *Voices of the Winds: Native American Legends*. (New York: Facts on File, 1989) 368 pp., \$ 27.95.

This anthology of Native American legends is a fine supplement to the Erdoes and Ortiz work, *American Indian Myths and Legends*. Whereas that work was structured around themes such as “Tales of Human Creation,” “Tales of World Creation,” etc., this work (while including very often the same themes) is organized regionally with tales from the Northwest, Southwest, Great Plains, Central Region, Southeast and Northeast.

The collectors aimed at being comprehensive. For example, the Northwest section contains legends from the Wasco, the Makah, Flathead, Aleut, and others. Introductions to the sections are brief; readers are left to discover the range of stories. Throughout the book, the careful and thoughtful reader will discover similarities that exist among legends from tribes and nations in different parts of the country. Such legends may focus upon creations and origins, nature, the beginnings of a people’s beliefs, animals and their significance, as well as on the formations of natural sites, whether mountains, valley, or rivers.

Another large section of the book is devoted to the Southwest with selections from the Pima, Hopi, Navajo, Apache, Miwok, and Washo. (This list also is only representative of the tribes included in the collection.) The adaptors of the tales and legends have written in simple language, which is often lyrical.

Insights into these cultures may be gained by readers studying the narratives as well as the illustrations and explications. There is also a fine bibliography.

As one continues to peruse and study the other sections, including the Great Plains (Mandan, Arapaho, Cheyenne), the Central Region (Chippewa, Pawnee,