

each variety having not only its place in the diet of the Hopi but also its symbolic function in these people's cosmos of spatial directions and religious philosophy. In still other portions of the film, viewers are shown the use of *piki* — along with hand-crafted baskets, textiles, and pottery — in reciprocal exchanges between kinship groups as marriages establish and re-establish social ties across the Hopi villages.

Corn symbolism is further shown in the rituals and the embellishment of costumes used in weddings and other ceremonies. Historically, the Hopi have been notably unreceptive to having their religious ceremonies photographed. Therefore, in depicting these activities, Ferraro employs detailed watercolor paintings by a contemporary Hopi artist. Although this method may frustrate some viewers, Ferraro should be commended for telling the story in sufficient detail while remaining sensitive to the wishes of the Hopi. Interviews with Hopi informants discussing growing corn, making pottery, and weaving baskets and blankets contribute to the authenticity of the film. These traditional aspects of Hopi culture are shown in scenes which include modern appurtenances such as new pickup trucks, sets of encyclopedias, and television sets. Continuity and change are meaningfully portrayed as inseparable dimensions in the lives of the people who identify as Hopi. The film is thus a paradigm for understanding ethnicity in a broader perspective.

The Hopi believe that Grandmother Spider spun the world into existence and breathed life into humans. Ferraro has astutely drawn many essential strands from Hopi life and has woven them together into a fabric of sights and sounds which is both informative and artistic.

—David M. Gradwohl  
Iowa State University

**Philip S. Foner and Josephine F. Pacheco. *Three Who Dared: Prudence Crandall, Margaret Douglass, Myrtilla Miner — Champions of Antebellum Black Education.* (Westport, CT: Greenwood Press, 1985) xviii, 234 pp., \$29.95.**

Foner and Pacheco have written biographical sketches of three women who endured personal hardship and suffered persecution because they decided to teach non-slave black children in antebellum America. While the three teachers, Prudence Crandall, Margaret Douglass, and Myrtilla Miner, lived and taught in different parts of the country, Connecticut, Virginia, and Washington, D.C., respectively, they shared similar experiences and provided antislavery proponents with evidence of the many personal hardships and indignities blacks experienced and suf-

ferred. In general, most members of the antislavery movement agreed on the importance of education for blacks and worked to establish educational institutions through fundraising efforts and letter writing. Each woman had strong supporters as well as detractors. Each learned first-hand that prejudice and racism were not confined to a specific geographic location.

In pre-Civil War America schools were becoming important in the development of enlightened citizens, leading to the establishment of common schools in the northeastern, midwestern, and Middle Atlantic states, often with some governmental support. Southern students had fewer opportunities to attend schools. The schools varied in quality and many schools lasted only a few months. For the most part there was little concern for the education of blacks because they were not citizens, not part of the body politic. Many Northerners were either indifferent or hostile to providing education for blacks, while Southern whites viewed education for blacks as a threat and challenge to the existing political and economic system. As a result, many states passed laws which prohibited the teaching of free blacks and specifically prohibited the teaching of slaves to read. Educational opportunities for blacks were virtually nonexistent in antebellum America.

These three courageous women, each for different reasons, decided to open schools to teach non-slave black children. The schools lasted for varying periods of time and only Miner's school in the nation's capital proved to be more or less permanent. Each educator had responsibility for fundraising, organizing instruction, teaching, maintaining the buildings, and the related myriad of responsibilities involved in operating a school. The three learned through numerous first hand experiences that people would go to great lengths to prevent the education of blacks — violence and antagonism were often the order of the day. None of the children educated by the three women were children of slaves.

Foner and Pacheco, both historians, have utilized numerous primary source materials. Each chapter has extensive footnotes and references. A general bibliography is included. The authors have provided important biographical sketches of three lesser known 19th century women educators of remarkable courage. Miner's activities receive the most extensive coverage. A knowledge of their efforts on behalf of blacks and of their personal sacrifices should be better known. The book, *Three Who Dared*, is especially valuable to those interested in the history of American education, women's studies, United States cultural history, ethnic studies, and the sociology of race. It is a book which can be read with interest by scholars, students, and those interested in learning about lesser-known aspects of the history of the United States.

— Margaret A. Laughlin  
University of Wisconsin, Green Bay