

are differences in quality. As a whole, they present an unprecedented wealth of information on Okinawans. In many respects, this book is really a reference work, but it is one which can be used by the public as well as scholars and which can easily be appreciated by non-Okinawans.

This volume is the outcome of a substantial cooperative effort between an ethnic community and a university, a phenomenon which is unfortunately all too rare.

The preparation and publication of *Uchinanchu* represents one ethnic group's strong reaffirmation of pride in their ethnicity.

—Russell Endo
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Pat Ferrero (Producer). *Hopi: Songs of the Fourth World*. Ferrero Films. Transit Media, P.O. Box 315, Franklin Lakes, New Jersey 07417. 16mm film, color, 58 minutes. 1983. Rental: \$100.00 (single screening); purchase price \$850.00; 201/891-8240.

Viewers of this film can anticipate a pleasing aesthetic experience as well as an instructive lesson in American Indian cultural continuity and change. The production is holistic in its conception and execution. From that base there are almost endless interdisciplinary uses for the film in the classroom and for lay audiences beyond academe.

The growing, spiritual symbolism, and multiple mundane uses of corn among the Hopi provide the main story-line integrating this film. Corn becomes a metaphor for the conception and cycle of human life and, indeed, all that is in the universe. In several scenes, women are shown grinding corn on trough-like sandstone metates and preparing *piki*, their traditional wafer-like bread. Dressed and coiffed in late twentieth century modes, these women bend rhythmically to their task as ageless corn grinding songs are played on the film's sound track. Interspersed with these images are historic still photographs showing Hopi women—their faces framed by the ancient butterfly hair arrangements symbolic of their tribal identity—grinding corn on trough metates. Viewers knowledgeable in Southwestern prehistory will note that the metate forms, as well as the architectural style of the houses in which these women are working, extend back many centuries before the historic images were captured in a single instant on black-and-white film. In other scenes, men and children are shown growing and harvesting corn in their gardens. Red, blue, white, and yellow corn varieties are cultivated,

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
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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-