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.

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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-
fered. In general, most members of the antislavery movement agreed on
the importance of education for blacks and worked to establish educa-
tional 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 build-
ings, 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 — vio-
lence and antagonism were often the order of the day. None of the
children educated by the three women were children of slaves.

Foner and Pacheo, 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.

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