

foundations of traditional Sioux religion: DeMallie's on nineteenth-century Lakota beliefs, Jahner's on oral tradition of the Lakota Genesis, Arval Looking Horse's on the sacred pipe, and Arthur Amiotte's on the Sun Dance. Amiotte further contributes to the volume in his paintings from the shamanistic tradition. Part two discusses Christianity and the Sioux and contains chapters by Vine Deloria, Sr., on the establishment of Christianity among the Sioux, Harvey Markowitz on historic Catholic missions, Robert Hilbert on contemporary Catholic missionary work, and Mercy Poor Man on the Christian Life Fellowship Church. The third section is focused on traditional religion in the contemporary context and offers Beatrice Medicine's perspective on the role of Indian women in the revitalization of traditional religion, Thomas Lewis's interpretation of the contemporary Yuwipi ceremony, Emerson Spider's discussion of the Native American Church of Jesus Christ, and Robert Stead's overview of traditional Lakota religion in modern life. The book also includes a topically-organized essay suggesting further readings and an extensive bibliography which will be helpful for teachers, students, and lay people.

In sum, the North Dakota Humanities Council is to be congratulated for sponsoring the conference which spawned these papers. DeMallie and Parks deserve kudos for putting the anthology into the hands of those interested in matters of ethnicity and the processes of cultural continuity and change.

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St. Clair Drake. *Black Folk Here and There*, vol. 2. (Los Angeles: Center for Afro-American Studies, University of California, 1987) 387 pp., \$23.95 paper.

St. Clair Drake, the recently deceased anthropologist, has written an elaborate "summary essay" on the black experience as it relates to the continent of Africa. In his latter years at Stanford University, Drake was head of the University's Black Studies program. It appears obvious that Drake's consciousness was raised during this particular time span. The research and writing of this book is far different from his seminal work with Clayton (*Black Metropolis*, 1945). In his "emeritus" years, Drake decided to seek the high ground of an historical-anthropological-philosopher and address certain issues that W.E.B. DuBois considered paramount to the study of black people throughout the diaspora.

Drake states in the preface that this book was part of a larger project which he began in 1977 to analyze the values and symbols that have emerged with black communities in the diaspora as they relate to the "coping" process at various points in history. The Center for Afro-American Studies of the University of California, Los Angeles, expressed an interest in publishing a book utilizing some of the comparative material which resulted in two volumes. It took Drake nine years to complete Volume One. Included in this volume are bibliographic

essays at the end of each chapter which include annotated discussions of numerous books, articles, and papers. The breadth of these bibliographic essays challenges the serious reader to explore new material in greater depth.

Though Drake admits that this work is more polemical, and less discipline-oriented, he does an outstanding job of presenting the actual development by black scholars of the black perspective to definition of blackness, Negroidness, prejudice, racism, and discrimination; the overall influence of Africans on the Nile Valley; and the historical development of Black Studies as influenced by these ongoing dynamics.

Volume one of *Black Folk Here and There* consists of an introductory chapter followed by three chapters which present historical and social-anthropological material embellishing a vindicationist view of the black experience. Chapter one, "White Racism and the Black Experience," conceptualizes skin-color prejudice and its impact on black people. Racism is defined with a discussion of its different types and its social scientific formations. In chapter two, "Theories of Color Prejudice: A Critical Review," Drake discusses the ancient cult of Mani's view of the struggle between "light and darkness" along with Frantz Fanon's book, *Black Skin, White Masks*, in explaining the persistent negativity associated with blackness. He presents evidence that there has not been a decline in the significance of race as many social scientists were claiming in the 1980s.

Chapter three, "Nile Valley Blacks in Antiquity," gives the reader an opportunity to understand Egyptology with thirty-one pictorial plates showing the presence of Africans in ancient Egypt. Examples of an ambivalence toward Africa were generated by the constant denigration of the continent. Egyptian history is discussed with an emphasis on the declining role that black elites played after conquests by Assyrians, Persians, Greeks, Romans, Arabs, and Turks. Drake concludes that there was never any institutionalized racism in ancient Egypt.

Black Folk Here and There is written from a "Black perspective reality as perceived, conceptualized and evaluated by individuals who are stigmatized and discriminated against because they are designated as 'Negroes' or Black." Many black scholars would consider this an Afrocentric perspective, though Drake does not use this terminology. Drake constantly speaks of vindicationist scholarship throughout his work following the views of W.E.B. DuBois's similarly titled work, *Black Folk Then and Now*. Other well-read vindicationists are Edward Blyden and Cheikh Anta Diop. Giving credence to the presence of black people in ancient times, these scholars emphasize that ancient Egypt had Africanity in its monuments, sphinx, statues, and art works.

Drake was hesitant to distribute the book for review to noted historians and anthropologists because he felt that this was not exactly his domain of enquiry and his methodology was not what he considered "traditional" by some of his more sophisticated colleagues' standards. What is more interesting, however, is Drake's admiration for the Afrocentric approach utilized by some black scholars, like DuBois. At the same time, Drake half-heartedly attempted to maintain

a semblance of "objective" and nonpolemical distance. Fortunately, he failed.

Drake was following the lines of a number of eminent scholars who in their declining years wanted to leave a few pearls of wisdom and accumulated knowledge to the next generation of enquirers. He has made a major contribution to the explanation of the black experience and the Afrocentric perspective throughout the diaspora. African American scholars will find it useful in their teaching, research, and thinking. Even if they might disagree with the Afrocentric perspective, ethnic studies professors will find it useful in explaining multiculturalism. One of the major limitations of the book is its inability to attract the attention of the non-academic community. Intellectuals and university students will gain much more from this book, but the broader population will miss out on Drake's wisdom.

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Charles A. Eastman (Ohiyesa). *Indian Boyhood*. Introduction to the Bison Book Edition by David Reed Miller. (Lincoln: University of Nebraska Press, 1991) 289 pp., \$9.95 paper.

Following his mother's death shortly after his birth, Charles A. Eastman acquired the name Hakadah—the pitiful last. Not until age four, when his band of the Santee Sioux defeated their friendly rivals in lacrosse, would he be honored with his second name, Ohiyesa—winner. This name bears importance, for Eastman retains it as the signature to his autobiography, *Indian Boyhood*. First published in 1902, the work represents one of the earliest examples of Native American biography as it details the life of Eastman from his native birth to his entrance into the white world at the age of fifteen. To the events of his childhood, Eastman adds ancestral stories passed on to him by, among others, his strong-hearted grandmother, Uncheedah. The author's unique perspective—he lives within two worlds destined not to coexist—also allows him to discuss the influence white settlers had on his people. Without animosity, appearing more concerned with educating his reader than with exacting revenge, Eastman describes the Sioux's forced exposure to soldiers, to trappers, and to the loss of their land that once stood as the central focus of their culture. Through his anecdotes and commentary, Eastman offers his reader a portrait of the midwestern Santee Sioux not found in any conventional textbook.

Of importance to ethnic studies, *Indian Boyhood* manages to preserve the strength and beauty of the Sioux culture while successfully translating the Native American experience into terms that any audience can appreciate. For instance, rather than abandoning the oral tradition upon which he was raised, Eastman incorporates its chief merits into his writing and allows the reader to hear him reciting his stories. Anecdotes concerning the courting rituals of the Sioux or the myth of Stone Boy and the great flood become entertaining in this manner, but