

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

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-