

UCLA

American Indian Culture and Research Journal

Title

The Indian School on Magnolia Avenue: Voices and Images from the Sherman Institute. Edited by Clifford E. Trafzer, Matthew Sakiestewa Gilbert, and Lorene Sisquoc.

Permalink

<https://escholarship.org/uc/item/49q604pp>

Journal

American Indian Culture and Research Journal , 37(4)

ISSN

0161-6463

Author

Dixon, Patricia A.

Publication Date

2013-09-01

DOI

10.17953

Copyright Information

This work is made available under the terms of a Creative Commons Attribution-NonCommercial License, available at <https://creativecommons.org/licenses/by-nc/4.0/>

attack on European colonialism in all its perceived aspects. For proponents of both, Van Kirk can be found wanting in her assessment of how offensive and oppressive the scholarship of European Hisland can be. Yet without Van Kirk's work, it might have taken longer for the historical voices and perspectives that captured her attention to be heard and read not as marginal to some great national venture, but rather as an integral and defining part of its history.

There is no epilogue to *Finding a Way to the Heart*, so I will supply a brief one. What I would like to read now—and what I am sure is being documented in both traditional and social media—is a Van Kirkian history of the Arab Spring. The Hisland of North Africa and the Middle East is populated by women as well as the men we see demonstrating in the streets, guarding the bastions of privilege, and posing at official summits. But where are the women and what are they thinking, feeling, and doing? What impact are they having on the course of events? Sylvia Van Kirk would like to know, and so would I.

Katherine Chiste

The University of Lethbridge

Greet the Dawn: The Lakota Way. Written and illustrated by S. D. Nelson. Pierre: South Dakota State Historical Society Press, 2012. 48 pages. \$18.95 cloth.

After extensive reading and re-reading and re-re-reading, followed by discussions, we have the following review comments about this children's book. Overall, we enjoyed reading the book and studying the illustrations. The story will be fairly easy for children to follow, and the relationship of the story to the illustrations was well defined. S. D. Nelson's illustrations do reflect what children will associate with in their everyday encounters as Lakota. The book will give all children an understanding of how other children who are considered Lakota live on reservations, and show them that living on the reservation is the same as living in the countryside. The book will be read aloud to younger children. The content of what they will hear is exceptional, but when we read this book out loud to each other it was evident that the context is somewhat choppy in flow from one thought to another. Therefore the person reading aloud to children should be aware of needing to provide this context.

The illustrations' backgrounds somewhat confused these reviewers, since what are considered Southwest styles of illustration are intermingled with Lakota styles. As adults, we have concerns with the skin tones chosen to illustrate all the people rendered. Even if skin tones may not make too much of an impression on children as they read and have the book read to them, children

who have not had much exchange with Lakota children may get a confusing interpretation of the color of children residing on reservations. The background illustrations in the generic style of the Southwest render the types of circles and stone textures in a manner that may stereotype all Indians as pan-Indians.

In contrast to works of other illustrators whose style is stark colors, forms, and dramatic lines that have been associated with Lakota, such as the work of Paul Goble, this author provides soft, mellow, glowing tones. This style more closely matches what children see throughout most of their day, from the soft glow of early morning, to the soft glow of dust at an afternoon powwow, and the soft glow of haze at the same powwow in the evening. His illustrations are an excellent interpretation of the pictograph style of the Lakota. This style was created when our ancestors did not have readily available access to the hides and organic colors that they usually used. They had access to ledger books, bottled ink and ink pens, muslin cloth, and crayons, and utilized this for their drawing and pictures describing their lives, and it was adopted by the Lakota and later named pictograph as all Lakota utilized this style. The use of contemporary and ancestral illustrations will be confusing to children but they will not really see this, and a reader should explain these differences. The depiction of the singers and dancers is soothing as well as striking and it shows how our ancestors looked to people of that era, though children who are not exposed to rez life everyday may become confused, mistakenly believing that when modern Lakota "powwow," they all don these types of costumes to sing and dance.

The first pages of the book depict a school bus in the early morning as students are boarding, and these illustrations are good depiction of what Lakota children see every morning on their journey to school. It gives an impression of friendship and family and of being safe, which is a huge plus for this book. Illustrations throughout show children the beauty of the reservation and for some, the pictures will help them realize the uniqueness of their environment that they may have started to take for granted. The author makes an excellent addition to this book by using songs in the Lakota language with English words in the text. A suggestion to enhance this would be to have a key in the back of the book to phonetically pronounce the Lakota words. As a concluding comment, we believe that this book will be a good addition to any library that offers reading for and to children.

Deborah and Chris Bordeaux
Pine Ridge, South Dakota