One might hope that the bibliography would be helpful but here again we find the same problem. Many of the major works that touch on Native Studies are missing. Either Price did not know them or chose not to include them.

There is a promise in the title of a book. Some keep the promise, some do not. With John Price's *Native Studies: American and Canadian Indians,* the promise is all we get.

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Sermon and Three Waves: A Journey through Night. By William Oandasan. York Station, Los Angeles: A Publications, 1978. $1.50 paper.

William Oandasan's "Sermon and Three Waves" is an exploration and an explanation of evolving consciousness in the individual and humanity. In both modes the poem excels. As an exploration the reader encounters the traveler in time, trying to uncover a spirit path through history, and succeeding on the individual plane. As an explanation, Oandasan is able to depart from the feelings, thoughts, and sensations of a particular traveler caught within the space-time continuum along a presumably lonely and, perhaps, threatening seashore. The exploration comes alive in the verse; there is fear, thundering surf, momentary despair, conquest. The explanation is astute; its imagistic language depicts the psychic environment in which consciousness moves in a dynamic flux and motion from a mundane to a transcendent level.

"Sermon and Three Waves" is concerned with how we know and how we feel, both individually and collectively. In this sense, the poem is both a philosophical and a psychological statement. As a philosophical work, the poem incorporates the essential components of a true philosophy, namely, the epistomological, ontological, and axiological. As a psychological piece, the poem demonstrates the impact of these "elements of truth" on the individual human being. But, moreover, the poem works as a poem due to Oandasan's success of synthesizing the philosophical and psychological by means of integrating his verse with language which could be defined a homiletic and imagistic/symbolic.

Stylistically, the integrated poetic language provides a perfect vehicle for it represents the dual, and often conflicting, learning process that operates within us. The poem begins, for example, not with the didactic, philosophic language of "Sermon," nor the imagistic/symbolic language of the following three movements (the waves). Appropriately, it begins where true learning always begins, within the silent psychic center where unconsciousness subtly unfolds into consciousness—a vision. For Oandasan, this process is depicted in "Introduction" as dawn on a seashore where "night gives way" and the lone observer perceives the dim light striking the vast ocean—revealing "the first wave" of the visible day rising up and moving shoreward "awakening a sleeping expanse." The imagery, in addition to its successful impact as metaphor, connotes a second archetypal picture—that ancient Hindu explanation of the Kundalini force described as a sleeping serpent (sea serpent in this case) that awakes from a deep sleep at the base of a man's spine (inert consciousness) and rises upward until awaking and stirring the spiritual centers in the heart and brain:

> the prime rise the
> penetrating one
>
> awakening a
> sleeping expanse

"Introduction" is brief—like experiences of transcendence. Such moments are seeds, they "introduce" knowledge, not sustain it. Realizing this fact, Oandasan, somewhat like T. S. Eliot in "The Four Quartets," quickly jettisons the visionary moment with its concomitant mystical language and enters the left cranial hemisphere for a moment in order to "instruct" the reader regarding the accomplishment of what he calls "the great task" in his "Sermon."

In terms of both design and meaning, "Sermon" constitutes the body of the poem. As "Introduction" gave rise to vision or intuitive experience, "Sermon" represents that phase of growth which follows vision and draws upon past, personal historical and cultural knowledge, and synthesizes it. Out of this synthesis, the sensitive being evolves and his/her understanding is broadened.

The voice of "Sermon," be it actual poet or abstract consciousness, enlightened from its peak experience, reminds us that human beings are not static creations, but conversely, we are

moving somewhere. To express this truth, the message communicates through the mental language of archetypes. Oandasan reminds us that our present lives cannot be seen as separate from past or future; they are both bound up within us. The archetypal analogy of the journey is the central mechanism of "Sermon." "The journey may seem/Endlessly long, or dawn/ Look an eternity away," says the author, but he warns not to despair for the present is the true journey's end, or at least incorporates its rewards in part. The present, he says, can be like a "stagnant river" or "The labyrinth of a subterranean cave," but only if we suffer from "The curse of forgetting . . . the carriers of light." For the writer, the "carriers of light" are the conscious realizations, the felt experiences, the encounters with the essential spiritual reality. This reality, which permeates time and space is manifest in cultural customs, painting, music, dance, and other inherited means of expression. When "forgotten" or sublimated by the unconscious, the individual can recognize little that is essential to his/her growth or sense of well-being. This state has been described in many ways: normlessness, alienation of the higher self, metaphysical ignorance, rootlessness, avidya, the dark night of the soul, etc. According to Oandasan, the means of overcoming this condition is remembering what is essential, then the truth that created us, sustained us through history, will deliver us from the present darkness ("subterranean cave") and inertia ("stagnant river") and deliver us closer to our individual and collective goal of endlessly becoming, "our great task."

Adhering to the water metaphor, the three sections (waves) following "Sermon" stir and disquiete the psychic posture realized in the former section. Likewise, the language becomes more imagistic, less concrete, and lacks the assurance of the new found "path" or "way" of "Sermon." The first wave, "In Night," "rises from the depths," just as uncertainty and discontent sweep into the consciousness from the unconsciousness. Oandasan describes this disturbing wave as overcoming the shoreline like "a huge black knight." It retreats, however, like "an old soldier in slow retreat." Thus, the analogy suggests the cyclical pattern of conscious growth, and stylistically prepares the reader for another section.

The second wave, "The Start and End," partially overcomes the rather ominous psychic stage of the preceding wave. This is accomplished literally just as it is accomplished psychically—

by looking at consciousness itself rather than emotionally reacting to it. Remaining the poet (rather than psychologist), the author continues the metaphor and tells us about the sea, the archetypal symbol of consciousness. Waves rise up from the great body of water, throw themselves upon the dry land, and they quietly roll back into it. The waves, like individuals, separate themselves from their source ("origin," "fountainhead"), experience forward and backward counter movement and once again blend with the deep, vast, and silent sea.

The third wave, "Red Power," is described as a "bold crest" which is "galloping" toward the "headlands of joy." This wave has a deep inward appeal for the sensitive recipient who hears its message or feels its force. The wave, representative of the dynamic growth process in consciousness—that which draws upon the still water, carries it forward, and returns with its new awareness—is "tonguing the breath of the red pulse." With this line, Oandasan personifies the wave by bestowing it with musical abilities which serve to entice individual and collective unconsciousness. Individually, the "red pulse," the basic physical consciousness which circulates the blood, responds to this force. Collectively, the music of unfolding consciousness allures masses of humanity, cultures, races. The "red power" must be viewed as simultaneously representing different but interrelated entities. It is the bloodstream, the lifeforce from which all life is dependent. It is also the "sun's potent flame" which penetrates and interfuses the waves from dawn to dusk. Red power connotes the true meaning of cultural, national, or racial power, for the term, popularly used to depict the consciousness-raising social movement of the American Indian, provides a practical, concrete example of a particular people's collective response to the call of higher consciousness.

The final lines of the poem, "epilog," depict a calm, silent evening by the same heretofore more turbulent shoreline. On the literal level, a lone poet watches the sun rising along a peaceful, empty beach. Inwardly, we have entered the psychic space between growth experience—normalacy, but on a higher level than preceding the experience. Thus, Oandasan brings us full round, from the initial moment of psychic insight in "Introduction," through the intellectual organization of the vision in "Sermon" and the conflicting forces of duality and synthesis of the three waves, and culminating in the newly accommodated state of being in "epilog." Throughout the inward journey, Oanda-

san's grasp of the processes of consciousness, represented in deftly controlled images and symbols of archetypal significance, is evident. Moreover, he has created a poem which exists artistically by itself, separate from its message, which speaks to the highest spiritual center of the reader, and reminds him/her of the great inner adventure of consciousness.

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If You Take My Sheep, The Evolution and Conflicts of Navajo Pastoralism, 1630-1868. By Lynn R. Bailey. Pasadena, California: Westernlore Publications, 1980. 293 pp. $12.00

Lynn Bailey has been a student of the Navajos since the early 1960s. Previously his attention has been focused mainly on the years 1846–1870, the period of greatest conflict between the Navajos and the Anglo invaders of their territory. In this latest study he has turned to synthesis of recent archeological and historical scholarship, using the theme of evolving Navajo pastoralism as the means of integrating this material. The presentation of this material in a compact, one volume study is a distinct service to all students of the Navajo, one unfortunately marred by an atrocious lack of editorial assistance and supervision.

The major events in Bailey's narrative will be familiar to students of the Southwest, but he has made a major contribution to our understanding of this material by skillfully supplementing it with material taken from archeological and historical investigations which were performed in preparation for the Navajo claims case against the federal government. In particular, he has utilized the works of Lee Correll, David Brugge, Albert H. Schroeder, and Florence Hawley Ellis which are not available in most libraries. He has also used the published but rarely consulted monographs of the Museum of New Mexico on the prehistory of the Navajos which resulted from the construction of the Navajo Dam. Continuing a style which he adopted years ago, Bailey has eschewed footnotes but the major sources are indicated in the text and the bibliography appended to the