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equals some narratives from Confederate women who lived in the rebellion's heart. One is hard-pressed to think of families consumed in Sherman's march that suffered to any greater degree than did Hicks. Hannah Worcester Hicks bore the murder of her husband, the loss of one home, the burning of her sister-in-law's house, the scattering of her extended family, and five robberies including all of her household furnishings and her livestock. She found one horse and several of her yoke-trained oxen lying dead in a pasture. Confer helps readers fathom the unfathomable intricacies of the almost perpetual Cherokee tragedies by reminding us that Hannah Hicks was the daughter of longtime American Board of Commissioners for Foreign Missions missionary to the Cherokee, Samuel Worcester. Like the biblical character, Ruth, whose qualities she mirrored, Hannah personified "for where you go I will go, and where you lodge I will lodge; your people shall be my people, and your God my God" (Ruth 1:16). She truly lived up to the meaning of her name, which was compassion. Certainly the compassionate Hannah Hicks would have agreed even with her supposed enemy, Sarah Watie (wife of Stand Watie), that both wished "to feel no dread of war" (136).

No one in the Cherokee Nation, slave or free, was spared the ravages of war. Whether in the Cherokee Nation, other parts of Indian Territory, Texas, or Kansas, all felt the cruel heel of conflict. The author estimates an overall population decline for the Cherokee of 33 percent. As if to pour salt into the Cherokee Nation's open wounds, federal commissioners at the postwar settlement negotiations demanded concessions and more land cessions from the Cherokee.

Congratulations to Clarissa Confer for tackling this challenging subject. Military historians will find little comfort here, but students of Cherokee studies can rest assured that this gap in the larger narrative has been filled. Readers unfamiliar with Cherokee families would have benefited from a page of genealogical connections, for example, how was Stand Watie related to the Ridge party, or what was the relationship (and through whom) of John Ross to John Drew, Ross's nephew by marriage. (The importance of matrilineality relationships through a mother's brother connections cannot be overlooked.) Because family is important in Cherokee society, these familial circuits are necessary for readers to connect the dots. On balance, Confer's accomplishment is an extremely useful contribution to the corpus of Cherokee studies.

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**Crossing Waters, Crossing Worlds: The African Diaspora in Indian Country.** Edited by Tiya Miles and Sharon P. Holland. Durham, NC and London: Duke University Press, 2006. 364 pages. \$84.95 cloth; \$23.95 paper.

Since Jack Forbes's seminal investigation into the lengthy shared histories of African and Native American peoples in North America in the early 1990s, the subject has drawn an increasing number of scholars, many of them prompted

by conflicts between people of African descent and various Native American nations whose histories of trading and owning slaves have left knotty legacies of mixed descendants, racial prejudices, and treaties that included or excluded those of African descent from the monies and other “benefits” paid by the US government as recompense for stolen property and land. More recently, some nations voted to exclude those of African descent from membership and include those of white European descent. This has prompted still more scholarly investigation of these interlinked histories, some aimed at encouraging more inclusive tribal policies, some at supporting tribal decisions to exclude.

This collection, which grew out of a conference held at Dartmouth College in 2000, is one important contribution to this growing field. Readers will find some wonderfully illuminating essays (the elegant introduction by Tiya Miles and Sharon Holland and the equally elegant afterword by Robert Warrior provide models of how to write about this vexed subject), and some that needed much more attentive editing. (For example, who let Melinda Micco’s unaccountably mistaken assertion that “unlike other ethnic groups in the United States, American Indians predated the U.S. Constitution” [122] or her jarringly ungrammatical sentences slip by? Surely Duke University Press employs a copy editor?) Many are informative if not particularly exciting to read (especially those that revisit the tired old issues of authenticity and anti-African American racism in many Native American communities). But some are truly outstanding, full of new ideas and new conceptual frameworks.

Miles and Holland’s cowritten introduction not only provides a stimulating summary of what is to come but also offers a serious effort to find ways to think about the intersections between Native America (its scholarship, histories, and cultures) and African America (also from similar points of view, most importantly that of African American scholarship, which offers so many leads for Native American scholars). Both scholars (one grounded in a literary tradition and the other a historian) use histories, personal narratives, and theoretical sophistication to “illustrate . . . the ways that people of African descent transported and transformed cultures, created intersectional communities, and built metaphysical as well as physical homes on Native lands and within Native cultural landscapes” (2–3). Although the ensuing essays make the ways in which African American peoples were and are affected by interactions with Native America much clearer, this goal is essential and ambitious. It is sad that Native American scholars have rarely attempted to analyze the ways African America has lived and continues to live within its mental and physical landscapes. How African agriculture, healing, ceremonies and spirituality, and myriad cultural practices came to live within and transform Native America is a large subject rarely touched on by Native scholars. Robert Warrior’s “*Lone Wolf* and DuBois for a New Century” is one of the few pieces that employs a genuinely comparative framework, despite the difficulties Warrior describes in such encounters. His work, however, which explores Native texts side by side with DuBois’s work at the beginning of the century, is highly original. A detailed comparative examination of the concurrent public work of African American and Native American writers, orators, political leaders, and intellectuals would prove extremely revealing, especially

if the scholar worked across gender lines and lines posed by the processes of racialization. The histories of Native American churchwomen, for example, might be juxtaposed with those of African American churchwomen, which are so well documented in a number of collections of African American women's writings and speeches. That Native American women, like their African American sisters, were speaking, writing, and agitating is clear (Warrior mentions Gertrude Bonnin). But numbers of Native American women's voices have been lost, and the hard work of retrieving this extensive work (doing the "archeology" in the archives and stories and songs) would have to precede a thorough comparative work of the kind Warrior limns here.

It might also be possible to undertake a musicological work that demonstrates the various ways African American and American Indian music have enriched each other. That would be as informative and fascinating as Ku'ualoha Ho'omanawanui's "From Ocean to O-shen." I wished for a compact disc so that I could follow with my ears what my eyes were reading. But even without the music I could work through the interesting intersections between (mainly) Afro-Caribbean and African American music and the traditional music of Hawai'i (both pre- and postinvasion). This essay does a remarkable job of comparing musical practices and demonstrating how "outside" practices become part of "insider" music in contemporary Hawai'i. As I read, I hoped that some young Native American scholar somewhere was listening hard and then writing about Native American musicians who have long incorporated the music of the African diaspora in their own work. Joy Harjo's brief comments (Eugene B. Redmond, "A Harbor of Sense: An Interview with Joy Harjo") about the influence of African American jazz on her own work just touches the surface of a history that more than one jazz scholar has claimed to have been extensive, particularly because dozens of the most important jazz musicians—Ellington, Brubeck, Pepper—have been of African American and Native American heritage and because many have noted the influences of both heritages on their work. Contemporary Native America could certainly support such an investigation of intersections—perhaps with the music of the Pacific and that of the African diaspora?

Of the essays that deal with interactions between African-descent "freed-people" and members of one or more of the slave-owning southeastern tribes, the most informative is David A. Y. O. Chang's "Where Will the Nation Be At Home?" This essay explores the Creek Nation's various emigration movements—to Mexico, to Canada, and within the United States—and its interactions with African-descended tribal members. In some cases, Chang finds that Creek Freedmen's attitudes toward nation and nationality were significantly different from those exposed when other Creeks considered emigrating to another nation-state or region. When Creek Freedmen sought homes in Africa, he argues, their nationalism took a strikingly different tack from that of other Creeks, who carried their nationhood with them wherever they traveled or thought to travel. Creek Freedmen, Chang writes, were seeking a home in a place, and that place was not wherever they chose to live but rather was in Africa. Thus for them, place and nation were linked as they were not for the other Creek people.

Tamara Buffalo's and Robert Collins's essays explore similar issues of identity, and both use personal narratives (Buffalo uses her own story; Collins uses oral histories) to detail many knotty issues that face those whose lives are Choctaw or Creek . . . but who are treated as "not-Indian" by tribal members or by those for whom phenotype equals Indian authenticity. (Celia Naylor's "Playing Indian" tells a similar story of phenotype-driven prejudice within the Navajo Nation's Miss Navajo Nation contest.) Both Buffalo and Collins offer poignant testimony to the effectiveness and absurdity of such judgments of race by outsiders. Their essays offer at least a glimpse of how people live—and live strongly and creatively—within these complicated color lines.

Finally, there are some wonderful literary essays in this collection. Virginia Kennedy's essay is a rich reading of (mainly) three Toni Morrison works, *Song of Solomon*, *Beloved*, and *Paradise*. As is always the case with the best literary work, those who have already read all three novels will find themselves driven to return to them to see what this author has seen. The "ghostly presence" of Native America in African America (alluded to by Miles and Holland in the book's introduction) finds life here as Kennedy writes about this presence in Morrison's fiction. Although Wendy Walters (whose work explores Monica Mojica's "Princess Pocahontas and the Blue Spots" and Suzan-Lori Parks's "The Death of the Last Black Man in the Whole Wide World") spends much more space on Mojica's play and on the work of Mojica's mother and two aunts—known collectively as Spiderwoman Theater—the author's comparisons between Parks's and Mojica's plays are suggestive and intriguing. One hopes she or others will continue this kind of comparative work as it can only enrich all of our understandings of literature and history.

This is a collection well worth reading despite some contributions' weaknesses. Some better editing and cutting would have made the whole stronger, but as an accurate reflection of the Dartmouth conference, which Robert Warrior does such a marvelously delicate and tactful job of describing, it achieves its aim. Tiya Miles and Sharon Holland deserve our thanks for the hard work of editing such collections and for daring to organize that conference in the first place.

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**Diabetes among the Pima: Stories of Survival.** By Carolyn Smith-Morris. Tucson: University of Arizona Press, 2006. 210 pages. \$45.00 cloth.

An article by Carolyn Smith-Morris ("Community Participation' in Tribal Diabetes Programs," *American Indian Culture and Research Journal*, 2006) describes the historical transformation of type 2 diabetes in a number of Native American communities from a novel health crisis to epidemic to endemic. Pimas (Akimel O'odham) who live in the Gila River Indian Community in southern Arizona exemplify this pattern, according to Smith-Morris, with no cases of type 2 diabetes in 1900, twenty-one by 1940, 359 by