

A NOTE ON EDITORIAL PRACTICES

A word, finally, about my editorial practices in handling these essays. I have edited some quite extensively, but have tried to limit my changes entirely to matters of style and organization. In many instances, I have inserted definitions and explanations of anthropological terms and concepts with which non-anthropologists might not be familiar, or have added summary and transitional passages to indicate connections which were not clear to me and which I assumed might not be clear to other non-specialists. One of Professor Lurie's functions as guest co-editor was to approve or correct such changes. In most cases there was time also to give the authors a final chance to O.K. what we had done.

Stylistic changes were generally made in an attempt to lubricate some rather rigid social-scientific prose. I moved a few modifiers around, replaced passive with active constructions, and, in the interest of economy and clarity, attempted to assuage the social scientist's pathological fear of the first person. So, "Consideration of this datum suggests hypothetically that . . ." or "It is the reasoned opinion of the investigator . . ." became, "I think."

I have also reworked the footnotes to make them conform to the Journal's style sheet. I have, on the other hand, made no attempt to make definitions consistent. The reader will quickly discover, for instance, that each author means something a little different when he uses Professor Lurie's term "Indian Renaissance." Similarly, in certain minor mechanical matters, there is less than absolute consistency. Some of our authors write "Pan-Indian" with a capital "p"; others do not. I noticed the discrepancy after the articles were in dummy form. In the printing process we use, such changes are quite expensive, so I have left the term alone. Indianists point out that since we make a point of capitalizing the words "Indian" and "Negro" we should, for the sake of consistency, also capitalize "white." But in past issues of the magazine, we have generally followed the more widely-accepted custom of writing "white" with a small "w," and so that is the form in which the word appears in this collection. This may be an example of reverse prejudice, but in matters of English usage, orthography and mechanics, as our linguists and dictionary-makers tell us, usage and not logic generally prevails.

ACKNOWLEDGMENTS

This collection of essays has an odd history. During the semester which the author spent as a Fulbright Lecturer in Argentina, Professor John Willingham, who was, in his absence, Acting Editor of the Midcontinent American Studies Journal, noticed a number of books on the American Indian which had come into the magazine's office for review. No doubt snickering evilly as he did so, he blithely announced in its pages that the Journal would, sometime in the near future, produce an entire issue devoted to the American Indian. Three years later, the job is done, ". . ." and I am rotten glad of it, because if I'd a knowed what a trouble it was . . . I

wouldn't a tackled it and ain't a goin' to no more." Huck, presumably, at least had a choice of writing or not writing. But we editors are curiously compulsive about things said in the pages of our magazines: obviously, it was edit or perish. Since the Journal at that time had no anthropologist on its Editorial Board, a guest member was needed. Wayne Wheeler, then reader in social science, suggested that I write Sol Tax for recommendations. I did so, describing the project and its aims. Tax's cordial and enthusiastic reply effectively sealed off any hope I might have had of wriggling out of the commitment. An Indian issue was now as inevitable as (forgive me) death, and Tax's response to my request for suggestions for someone to assemble and ride herd on a suitable group of Indianists was to nominate Nancy Lurie. Her energetic reaction is described in her essay.

Thanks are also due to Robert Squire, chairman of the Department of Anthropology at the University of Kansas, and to Mr. Irvin Youngberg of the University of Kansas Endowment Association, who together assembled the funds necessary to bring the new guest editor to Lawrence for a week of lectures and hard editorial work once the manuscripts were assembled. I'm grateful as well to the folklorist and anthropologist Robert Georges, who read a draft of "The Indian as American" and made valuable suggestions.

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The drawing "Dream of the Indian Flag" is the work of Thomas R. Thomas of the Department of Art, University of Missouri at Kansas City.