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Summer, 1989

EXPLORATIONS
IN
SIGHTS AND SOUNDS

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David Abalos. *Latinos in the United States: The Sacred and the Political*. (South Bend: University of Notre Dame Press, 1986) 240 pp., \$21.95.

Influenced by the teachings of his mentor and friend Manfred Halpern, David Abalos brings in this book a radically new understanding of the political choices that Hispanics living in the United States must make in their everyday struggle for survival.

Abalos, a Mexican-American raised in Detroit with very close links to his Mexican heritage, has a profound knowledge of all the manifestations of the Hispanic cultures; he has been searching for a novel approach that would provide him with a more practical way of dealing with the contemporary issues that Hispanic communities in this country wrestle with day after day.

Not satisfied with much of the research being done in this field, he decided to try a new approach. He became a student of Manfred Halpern over fifteen years ago when Professor Halpern's theory of transformation was taking shape. In time Abalos became one of the most concerned and fruitful contributors, critics, teachers, and practitioners of the transformation theory. He decided to apply the concepts that Halpern had developed to analyze the politics of social change in the Middle East and Northern Africa to the Hispanic communities in the United States.

Abalos decided to do this because in his opinion often our best scholars are seduced by their academic training, and in order to be accepted into academic circles, end up doing statistical studies and other detached neutral scholarship. He feels that by doing so they turn themselves and their subjects into abstractions.

The theory of transformation which David Abalos pioneers in this book is both creative and critical; it is concerned with our participation in changing both underlying forces and their concrete manifestations in human relationships. The theory of transformation, as explained in the first chapter of the book, offers some new concepts, an entirely new way of seeing and living. For those not familiar with the concepts of this theory, a careful reading of the introductory chapter is suggested.

For Abalos the members of the Spanish communities anguish over their inability to merge the private world of their poverty stricken background with this new found public existence in a new environment that is hostile for many of them. Abalos sees them as fragmented individuals and claims that when a person or cultural group is cut off from its own feelings, personal sources, and institutions, it is also cut off from its creative depths. So the Hispanics are left with no other choice but to try to gain an identity by holding on to a past by romanticizing it out of proportion, which leads to an ethnic chauvinism or a strident nationalism. Other Hispanics attempt to forget their past by assimilation, which implies self-alienation and self-hatred because assimilation is a question not of both/and, but of either/or, with the element of power

dictating the choices of the predominant culture. Assimilation in Abalos's opinion creates fragmentation. Deprived of their personal feelings and emotions, Hispanics accept the real "objective" world of others. They are becoming angry because they know that their oppression is more than political; it is cultural. They feel deprived of more than money and position; they are stripped of a self.

Abalos attempts to find a solution to these serious problems by using a theory that is different from the ones used up to now by the social sciences, philosophy and psychology. He begins with the personal to develop the social and political realms. This is not a book that blindly celebrates the various Hispanic cultures. He feels that we must not project unto others what we cannot or refuse to face in ourselves. We have to take on the courage to criticize ourselves as individuals and as a group. He places emphasis on one of the most important relationships, that between men and women. He argues that we have done each other a lot of harm in the name of "affection." He admits that in addition to a high degree of sexism in our communities, there is also a great deal of racism and classism. He goes on to give a well documented historical account of the justifications that we give for such actions and alerts us to the negative implications that such actions have in our communities.

Abalos feels that we need a theory that will allow us to see, to link together our personal, social, political and religious worlds because we are personal, social, political and sacred selves simultaneously. But our education and socialization have fragmented us into many disconnected roles and faces. The theory that Abalos has evolved in this book is based on relationships in motion. It is a theory that allows us to begin with the self and to link ourselves to self, problems, others, the world, ideas, and our sacred sources. It is symbolized by the mandala, one of the oldest universal symbols pointing to the ever expanding search for the wholeness in the personal cosmic realm. Through the teachings of Halpern, Abalos has come to understand that in all of reality there are three fundamental choices, three paradigms, or archetypal ways of life: emanation, incoherence, and transformation, and that all of us enact our lives within these overreaching and underlying realities.

Latinos in the United States is a fascinating book, a great contribution to the field of ethnic studies. It is a book that should be read by anyone working with or associated with this field and by any member of all the ethnic groups in this country because what Abalos is saying applies not only to Hispanics but to all.

—Luis L. Pinto
Bronx Community College of CUNY

Kofi Awoonor. *Until the Morning After: Collected Poems, 1963-1985.* (Greenfield Center, N.Y.: Greenfield Review Press, 1987) 216 pp., \$10.95.

Until the Morning After represents a large share of the poetry and the life of Ghanaian poet Kofi Awoonor. The poems are grouped by sections, titles of earlier volumes arranged sequentially. Much of Awoonor's rather stormy life, including his political protest, strategic self-exile, and incarceration is reflected in this collection. But there are central themes: a love of land, an ethnic pride, a desire to perpetuate local expressions and natural beauties. Despite his years abroad and extensive travels, Awoonor's poetry is very African. In fact, it is a celebration of Africanness. Characteristically, although he signed his earlier work as George Awoonor Williams, he now writes as Kofi Awoonor, like compatriots (John) Atkuwei Okai and (Christina) Ama Ata Aidoo.

Awoonor believes in the poet's mission. His collection opens with "My God of Songs Is Ill." By renewing his own allegiance to Ghanaian traditional culture, Awoonor says he cured his god, who "burst into songs, new strong songs, that I am singing with him." Awoonor dedicates many of his own poems to fellow African poets he has known: Dennis Brutus, Zeke Mphahlele, Dan Kunene of South Africa and Christopher Okigbo and Wole Soyinka of Nigeria. Many of these, like him, suffered prison, persecution, and exile. He ends the volume calling to fellow writers to join him in a hymn to future victory.

Chinua, Masizi, Okigbo, La Guma
Laye, Ngugi, Okot, Efua,
Brew, Okai, Rubadiri and
I with your leave Zeke
add my name
For the coming excellence of days
For the lovely resurrection time.

Awoonor's style varies somewhat over the twenty-two year period represented here. In the first section, "Rediscovery," he evokes the old ways, declaims proverbs. At times his imagery is so full of traditional symbols that only the initiated can fully interpret it. "Your palm trees will prosper / but you will die of thirst . . . death's tentmakers are alert / to plant the planks / and place you on the swings." At times his prolixity becomes tiresome. "Among the nims the dancers gather their cloths / stretching their new-shorn hides off offered cows / to build themselves new drums. / Sky wailing from afar . . ." He explains his love of words in the brief epilogue:

Our people say the mouth that eats salt cannot utter falsehood. For the mouth is the source of sacred words, of oaths, promises, prayer, and assertions of our being, presence and affirmation. This is the source of my poetry, the origin of my commitment — the magic of

the word in the true poetic sense.

Awoonor, if not a self-conscious poet, is certainly a first-person poet. He came to the United States in 1968 after visits to Russia, England and Scandinavia. He taught six years at Stony Brook. Two sections of his collection, "American Profiles" and "American Memories," display sardonic wit, much irony, and often bitterness — both at what he found here and at what he left behind. He rails at an academic: "The celebrate acolyte of the goddess of cant and trivia." He bewails America's black/white separatism in poems to Harlem. He praises Langston Hughes and Malcolm X.

Following his return to Ghana in 1975, he was imprisoned. Many African poets and scholars wrote for his release. His prison poems tend to be short and direct. "I plait my hope into poems . . ." He inveighs against psychic and physical torture. He draws the title of the collection from one of his prison poems. As a political prisoner seeking independence for his own minority Ewe group, he swears to outlive his sentence to achieve their freedom. "So much Freedom means / that we swear we'll postpone dying / until the morning after."

Since his release he has written plays, fiction and criticism. Only nine poems are included in the "New Poems" section. He writes he is returning to his family's world. "So the world changes / rain comes after the drought / the yam festival after the sewing time." In the last poem he avows his hope in a vision:

that no perfect armaments can destroy;
of the human will that shall endure,
of the coming festival of corn and lamb
of the freedom day that shall rise
as the sun tomorrow.

—Charlotte H. Bruner
Iowa State University

Peter Balakian. *Reply from Wilderness Island*. (Riverdale-on-Hudson: Sheep Meadow Press, 1988) 79 pp., \$10.95 paper.

Reply from Wilderness Island is Peter Balakian's third published collection of poetry. As with his two earlier works, *Father Fisheye* (1979) and *Sad Days of Light* (1983), this most recent one brings together the personal and the historical, as the poet further discovers connections between an American identity and an Armenian ancestry. The first section of the volume is a series of poems about the poet's late father. Though none of the poems in this section is long, their cumulative impact evokes the strong yet elusive presence of a man imprinted in a son's imagination:

There is an imprint
of scissored teeth
bound into my head,
your hands still swimming
in the skin
like fins that turn
and cut behind my eyes.

The second section begins with a longer imaginative monologue, "Thoreau at Nauset," which explores questions which concern Balakian in general, particularly the challenge of discovering an ethos humane and sturdy enough to withstand the storms and chances of history. This piece is followed by a short series of poems about Armenia, an image and a historical reality far away from the New England grays of Thoreau's Cape Cod. Yet as the persona of Thoreau states, "History is ever present," and one of the beauties of Balakian's work is his ability to span the distance between native and ancestral turf through imagery. Thus, in "Thinking of Camellia While Walking a Sugar Plantation in Louisiana," images of "bleeding pink camellias" in old Constantinople (once a dominant center of population for the Armenians in the Ottoman Empire) are echoed in the "winter-blooming," "albino white" camellias of the American South, where once "the slave quarters were/by the sugar refining mills." Staring at the hueless flowers, the speaker begins to understand "what whiteness winds my two worlds together," that is, the horror and the moral void that lie at the center of both his Armenian and American past. In succeeding poems, the universal symbol of flowers keeps extending the relationships between all peoples who've been exterminated or exiled. Balakian generally manages to make these links without moralizing or preaching; relying instead on imagery which is vivid, clear, and true to his feelings, he leads the reader to an experience of what history *does*.

Like small islands in an ocean, the poems about Armenia are followed by yet others which envelop these like waves and place them in a larger, natural cycle of death and rebirth. "Mussel Shell," the last poem of the second section, is representative of this movement. Confronted with the

infinitude and relentlessness of nature's forms and processes after a day of fishing, the speaker switches from the way of action to the way of submission, even closing his eyes in order to take part in that awesome transformation:

I must come and learn to stutter once again
while all around me empty snails and clams
are taking in and letting go
their viscid selves which wane
and bloat over the many ages
until they are something not one of us can see.

Only this process of "taking in and letting go," which mimics the movements of the ocean, frees all creatures to grow beyond the limits of the known. Eventually it may even reconcile us to the deaths of fathers and nations.

—Margaret Bedrosian
University of California, Davis

Bernard W. Bell. *The Afro-American Novel and Its Tradition*. (Amherst: University of Massachusetts Press, 1987) 424 pp., \$25.00.

According to Bell, his book is "a comprehensive sociopsychological, sociocultural interpretive history of the Afro-American novel. It seeks to unearth, identify, describe, and analyze some of the major thematic, stylistic, and structural characteristics of the Afro-American novel from its beginning in 1853 to 1983." This quotation about the book's scope and intention, as well as its title, are indicative of the strengths and weaknesses (mainly the latter) of the entire study. For one thing, it is an understood fact that just as there are African-American experiences, there are also literary traditions. Whereas one study of *one* tradition (such as Barbara Christian's on black wimmin novelists) would be another much needed work, Bell's title, alone, suggests that he has homogenized Afro-American literature. Then, the scope and intention of the above quotation are entirely too grandiose, too all-encompassing, for one book (maybe a multi-volume work could, eventually, cover all these angles). In short, the book unfortunately attempts to live up to its goals. Bell tries to address all the issues he raises, but in the process, only raises more concerns and questions.

Since the scope of the work is so broad, it includes several general flaws. Derived from a discussion of "more than 150 novels by approximately one hundred representative novelists, giving close attention to forty-one—most of whom have published at least two novels and all of whom

are historically and aesthetically important to [his] thesis," the analyses necessarily become thin, strained and superficial at several points. The discussions of individual novels are not only questionable, they frequently deteriorate into plot summaries which weakly, if at all, substantiate the book's thesis. Then, Bell makes many strange, over-generalizing statements, like "[Ann] Petry's vision of black personality is not only different from that of Himes and Wright, it is also more faithful to the complexities and varieties of black women...."

Being over-ambitious, too general, overly subjective and un-original in one's assessments all seem to be a part of being a scholar—sometimes. Yet, it DOES seem that by now, anyone who writes on/about black wimmin's literature would know better than to say or do certain things. Not Bell. Predictably, he not only discusses Petry as a subsidiary of Wright, he also devotes excessive time and space to Ellison, and superficially discusses Brooks's *Maud Martha*. Additionally, there is a very suspect discussion of black wimmin's feminism (including a discussion of Morrison's novels under "Poetic Realism and the Gothic Fable"). Then too, the last two chapters, on aspects of the contemporary novel, are peculiarly organized, with overlapping and contradictory labels and discussions. And, ironically, there seems to be, throughout the book, a peculiar internalization (and application) of Euro-American critical standards. In the last chapter, for instance, Bell asks "...how do the dominant themes, structures, and styles in the tradition of the Afro-American novel contrast with the Euro-American?" Yet that question was not one of the *major* overt concerns of the work. That question is secondary (or fifteenth, or nonexistent) among most scholars of Afro-American literature.

According to one such scholar, all literary cynics are disappointed idealists. Hence, the tone of this review. Bell's book would necessarily disappoint any but "beginners" in the area. The plot summaries and the bibliographies might be useful to students just starting out with a study of Afro-American literature. Besides that, chapter one, on "The Roots of the Early Afro-American Novel" is the most useful or original one. Finally, Bell's work might be instructive as a warning to other scholars—not to be quite so ambitious, and to be more humble when it comes to describing *the* Afro-American novel (or poem or whatever).

—Doris J. Davenport
Bowling Green State University

Irene I. Blea. *Toward a Chicano Social Science.* (New York, Praeger Publishers 1988) 176 pp., \$37.95; \$14.95 paper.

The author's stated purpose of this work was to "inform the reader about the Chicano population and its concerns" and "the potential impact of the group on America's future." In that sense the work is a resounding success. The author correctly points out that "those who teach and design policy relevant to Hispanic children are few . . . [and thus] the need to understand the Chicano in order not only to be able to provide services but also better race and ethnic relations in the United States" is great.

The author supports her points well, utilizing a well-documented bibliography. In this sense the work serves as a valuable resource for augmenting further study on topics that might be covered in a cursory manner. It is this reader's opinion that the purpose of this book is to provide introductory level material for students, both minority and majority, early in an ethnic or Chicano studies program, hence the inclusion of a great many topics covered in a peripheral manner.

Perhaps one of the more interesting notes concerning this work is the fact that it is written from the viewpoint of a Chicana, and thus it includes much of the feminist perspective, a perspective that is often omitted from works on Chicano culture. The book contains adequate treatment of the Chicana experience in the United States as it relates both to sexism and racism. Considering the focus of the book, it presents quite a detailed view of the sex roles within Mexican-American society in comparison to mainstream American (Anglo) society. Its major shortcoming in this area is the superficial treatment and overgeneralization of female-male relationships in marriage, both inter- and extra-cultural.

This book does adequately treat the need for additional research by Chicanos on Chicanos to help the social sciences break away from the "culture of poverty" perspective of blaming the victim for its subjugation. An interesting counterpoint is made, one which most social scientists outside of the Chicano culture ignore, that rather than having Chicanos assimilating into the dominant culture they might "experiment with the idea that the dominant culture might want to assimilate into Chicano culture or negotiate a compromise."

In summary, the work is quite successful as an introductory work serving to provide background information on the Chicano experience to serve as a stepping stone to further and more detailed study.

—Glen M. Kraig
California State University, San Bernardino

Beth Brant (Degonwadonti). *Mohawk Trail*. (Ithaca, NY: Firebrand Books, 1985) 96 pp., \$6.95 paper.

This is Beth Brant's first collection of her own work (she also edited *A Gathering of Spirit*, a collection of writings by American Indian women, for Sinister Wisdom). Length, genre and approach are mixed: poetry, short story, vignette, ritual, coyote tale. Thematic unity emerges in the book through Brant's focus on integrating and synthesizing her Mohawk family heritage with her current situation as writer, urban mother, and lesbian lover. The piece titled "A Long Story" brings the three themes together in the alternating soliloquies of a nineteenth-century Indian mother whose children have been wrenched away to boarding school and a lesbian mother of the 1970s who has lost her children to patriarchal court orders. Some stories present explicitly erotic material; "Coyote Learns a New Trick," with its gentle, graphic, turnaround seduction story, makes an excellent comparison with Gerald Vizenor's treatment of sexuality. Prudes will find the sex too explicit, and aesthetes will find in the book a faux-naive style that lacks irony and subtlety.

The collection as a whole fits several labels—feminist literature, American Indian literature, contemporary literature—but the most accurate is working-class literature. Some of Brant's most poignant pieces are monologues in the middle section, titled "Detroit Songs": an erotic dancer in a women's night club compares male and female audiences, a young drag queen recalls his macho father, a migrant from Kentucky mining country reminisces about her treatment as outsider and hillbilly. Brant's literary ancestors are writers like Rebecca Harding Davis and Anzia Yeziarska, who found their art in the experience of working people, the economist-sociologist's underclass. This is an important and unfortunately neglected tradition within American letters, and *Mohawk Trail* is a unique contribution to it.

Unlike that of other writers in the tradition of working-class literature, however, Brant's fiction does not rest on or embody any philosophical or intellectual understanding of the situation she portrays. There is no underlying analysis, neither Christian, Marxist, populist, liberation theological, mystical, tribal, social Darwinist, or any other. Rather, the anomalies, inequities, tragedies or triumphs depicted seem to have no other explanation than visceral or sentimental discrepancies in world view, or simple bias: all males are obnoxious to the erotic dancer, and all females sympathetic; a displaced Indian woman is exploited only by her white woman lovers, inexplicably unable to connect with the many supportive non-white women who long for her, and the sole source of her pitiable condition is made to seem nothing more than a problem of image. This has the unfortunate effect of trivializing Brant's characters, making their dilemmas and survival strategies simply the personal reflections of those shallowest of post-modern doctrines: image, pop psychology, and sex appeal. Brant's work shows she is capable of great sensitivity; one

hopes she will be challenged to develop commensurate rigor of thought.

—Helen Jaskoski

California State University, Fullerton

Jennifer S. H. Brown and Robert Brightman. “*The Orders of the Dreamed*”: *George Nelson on Cree and Northern Ojibwa Religion and Myth, 1823*. (St. Paul: Minnesota Historical Society Press, 1988) xii, 226 pp., \$24.95.

This text addresses the complex challenge of comprehending religious otherness. Brown and Brightman present a previously unpublished 1823 letter journal of fur trader George Nelson in which he reflects on his struggle to understand the Cree and Ojibwa people he knew at first hand. While he constantly wondered at the strangeness of Algonquian religion, he also expressed his admiration as frequently. The Cree and the Ojibwa were thoroughly religious and, paradoxical as it seemed to Nelson, he did admit that their religion worked.

Nelson’s musings comprise the most thorough account of Algonquian mythology and religious practices written in the nineteenth century. His sketch of Algonquian religion summarizes key myths, surveys the great persons of the Algonquian cosmos, and presents eye-witness accounts of the shaking tent and other rituals. Nelson appreciated the central importance of dreaming and vision questing to Algonquian religion. Using these techniques, Algonquians acquired access to the great others of myth, both those who had human welfare at heart and those like the windigo monster who embodied the antithesis of religious values. These details have special ethnographical and historical value because Nelson’s account makes it possible to take some measure of Algonquian religion midway between the seventeenth century *Jesuit Relations* and the ethnographies of the twentieth.

The book is also an excellent example of how primary documents ought to be published. Brown and Brightman’s introduction examines Nelson’s life and letters, his career and contact with various Indian groups and, most importantly, his intellectual and religious struggle to make sense of Algonquian religion. Similarly, they append a glossary of the *dramatic personae* of myth and ritual and thus make Nelson’s text more accessible. As important as Nelson’s text itself, the authors’ essay on “Northern Algonquian Religious and Mythic Themes and Personages” stands as an extremely useful overview of current knowledge of these traditions. In

this way, Brown and Brightman carefully place Nelson's descriptions in ethnographic and folkloric perspective. They also add a comprehensive bibliography, and their index is superb.

Two additional essays by Native American scholars round out the volume. Stan Cuthand reacts to Nelson's text and places it in relationship to contemporary Cree oral tradition. Cuthand also reflects on the current implications of texts such as Nelson's which record an earlier way of life: "Today there are many elders who are trying to bring back Indian religion and who want to emphasize the harmony of man and nature. Nelson's text shows a starker reality." Writing in a related vein, Emma Larocque balances the ethnocentric flaws of the text and its factual failings against its usefulness. She reminds readers also that Nelson's journal is an important document because it reveals the tenacious hold civilization-savagery has always had. These two essayists suggest the overall significance of the book in presenting an invaluable glimpse into past Algonquian culture and in fueling the ongoing process of native cultural adaptation.

—Kenneth M. Morrison
Arizona State University

Joseph Bruchac, ed. *Survival This Way: Interviews with American Indian Poets.* (Tucson: University of Arizona Press, 1987) 363 pp., \$28.95.

It is risky for an editor to compose a book of twenty-one interviews, each being centered in the same type of questions: What started you writing? Who were your models? What role does your tradition play in your work? How do you relate to mainstream poetry? The amazing result of reading this book is the recognition that it is neither repetitious nor dull, but highly informative and a pleasure to read. The reason for this outcome lies not only in the poetic sensibility, literary knowledge, and psychological skill of the interviewer, but in the quality of the poets selected and the wide spread of their tribal affiliations, mixed cultural traditions, and educational as well as personal backgrounds.

While Bruchac excels as interviewer, his preface and his bibliography are too sparse. The preface lacks a more thorough portrayal of the background from which these writers are emerging and a rationale for the selection of the writers interviewed. Was, for example, Leslie Silko not included because her poetry is so much a part of her fiction? (She is mentioned in several of the interviews as an important influence on poets.)

The bibliography could have included works that do not deal exclusively with poetry, e.g., Rayna Green's anthology, *That's What She Said* (1984) or the collection of critical essays edited by Bo Scholer, *Coyote Was Here* (1984) to which Bruchac himself has contributed. The inclusion of critical studies on the oral tradition would have been helpful. The book also lacks an index of names.

But these are minor flaws. The work is well organized with pithy headlines for each interview and short introductions describing the locale and situation as well as some important features of the poets and their work. The poem which each writer selected as a starting point for the interview connects critical discussion and poetic word.

Nine of the authors interviewed are women, and repeatedly the male poets comment on the strong women's voices. Overall, what transcends gender, class, tribal affiliation, and stylistic preference is the unifying force of myth and spirituality, of a grounding in specific places and kinship structures, and of close ties to all elements of the natural world.

The most interesting comments center on the difference between western "self-expression" and American Indian communal expression in poetry, on the humor and the containment of anger and bitterness in American Indian writing, and on the role of great teachers or friends, white as well as Native American, who helped young poets find their voice publicly. The book reveals the richness of American Indian poetry that is largely untapped by a mainstream readership. This is not a poetry of "mere" survival. "We are going beyond survival," asserts Simon Ortiz. "There is meaning beyond mere breathing and walking . . . The act of living is art." American poetry, often separating life and art, can learn a lesson here. As Carter Revard says, "I'd like to see American Indian writing be a standard for this country."

—Kristin Herzog
University of North Carolina

Marilyn Chin. *Dwarf Bamboo*. (Greenfield Center, NY: Greenfield Review Press, 1987) 77 pp., \$9.95 paper.

This is a more than capable first book by a Chinese American woman poet whose work evinces great potential. Marilyn Chin is a San Franciscan born in Hong Kong, raised in Oregon, and schooled in the U.S. (Chinese at Massachusetts and creative writing at Iowa). Many of her poems gathered here first saw light in journals like *Bridge*, *Massachusetts Review*, *New Letters*, *Kayak* and others.

One of the most striking qualities of Marilyn Chin's poetry is her use of imagery—tinglingly sensuous, precise, yet often expansively allusive within both Western and Asian cultural contexts. One poem, for instance, begins: "Red peonies in a slender vase / blood of a hundred strangers / Wateroat, cut wateroat / tubes in my nose and throat." The first line is precisely visual, suggestive of an art work, be it a French impressionist still life or a Ming-Ching color print. The clipped second line is allusively resonant of Chinese poetry, beginning with its lack of article and continuing with the "hundred" strangers, a typical Chinese locution (whereas, perhaps, the Western equivalent might be *dozens* of strangers). The literal object, the reader realizes with a pleasurable aftershock of recognition, is a blood transfusion being given to a hospital patient. Instances such as this point out the qualities of Chin's image-making at its best—subtle, original, sharp, producing resonances both Asian and Western in an American context.

Chin's images are often borne on a sweeping cadence that lends grandeur to a familiar subject. Writing of the Chinese poet Ai Qing, a victim of the Cultural Revolution, Chin says: "wherever you are, don't forget me, please— / on heaven's stationery, with earth's chalk / write, do write." The two-part cadence of the second line reinforces its images that defamiliarize and elevate a personal letter to cosmic proportions, and prepare for the briefer but even more insistent two-part cadence of the last line which must physically take the reader's breath away.

The structuring theme of Chin's book itself is Asian and American, organic and cross-cultural. The book's title posits the organic plant image and metaphor which derives from the Tang dynasty populist poet Po Chu-Yi. Elaborating the metaphor, the book's first part is entitled "The Parent Node" and consists of poems set in the Asian motherlands of China and Japan. These poems also evoke ancestors, familial ones like grandfather and uncle, literary ones like Basho; and there are poems that provide poignant, emotionally charged snapshots of life during several phases of modern Chinese history.

The second section, entitled "American Soil," shifts its scenes to this continent; there is a drive from Boston to Long Beach, a glimpse of the Chinese American ghost town of Locke in the Sacramento valley, a vignette from the bigoted and eccentric Louisiana countryside. "We are Americans Now, We Live in the Tundra" announces one poem's title,

while another poem pictures "Where We Live Now": "A white house, a wheelless car / in the backyard rusted / Mother drags a pail of diapers to the line." In many of these poems, one senses a child's point of view.

Entitled "Late Spring," the book's third section presents a more mature persona as its speaker. The poems crisscross national boundaries, resting momentarily in Hong Kong, Nagasaki, Oregon, Oakland; they explore love, sensuality, relationships, art; they ponder feminine identity, Asian American identity: "This wetsuit protects me / Wherever I go."

"American Rain" is the ironic title of the fourth and final section of the book which concludes on a mood of skepticism, if not pessimism. The long poem "American Rain" is a surrealistic and nightmarish vortex of imagery whirling between beautiful blooms and the marl of the dead, between Ben Hai in Vietnam and Seaside in Oregon, between life-giving rain and death-dealing bombs. Ultimately, the book closes on a pessimistic phrase ("another thwarted Spring") in a poem dominated by inkwash-like bleakness ("a black tree on a white canvas/and a black, black crow"), for though the speaker may strive "towards the Golden Crane Pavilion," she/he is also aware that "nobody escapes Oakland."

Marilyn Chin's *Dwarf Bamboo*, then, is an organically unified volume of poems that starts with the metaphor of Chinese bamboo nodes, progresses to a transplantation on American soil, continues to maturity in spring, and undergoes an ambiguous season whether of battering or of nurturing under American rain. The whole is the product of a subtle, gifted intelligence, a redoubtable maker of images; it forms a worthwhile and intensely persuasive portrayal of a woman's sensibility grappling with the perplexity and the experience of being Asian, and American, and woman.

—C. L. Chua
California State University, Fresno

Lucha Corpi. *Delia's Song*. (Houston, TX: Arte Publico Press, 1989) 191 pp., \$8.50 paper.

Lucha Corpi's novel, *Delia's Song*, operates on several levels which remain basically disparate; that is, we seldom have a sense of complete integration. Perhaps, finally Delia herself, must be seen as symbolic of the Chicana in search of self, although even this falters at times. Finally we cannot be sure if Delia represents all Chicana women, the educated Chicana, or the emerging Chicana. Even her name, "Artemis, the one from Delos. . . . Delia, the beautiful huntress," compounds the dilemma.

Huntress of what? We've witnessed her sexual encounters with various males, Daniel, Mario, Fernando, Roger (the Anglo), Jeff, which suggest that a paradox exists even in her name. Artemis was not only a beautiful huntress, she was also *chaste*. Often the omniscient author suggests that perhaps Delia is schizophrenic. "Two people, equally strong, live in you," Cammille, the dabbler in astrology, tells her. Nor is this the first time the idea has occurred. The character herself eludes us, even though in Joycean style, the author allows us free access to Delia's mind. She claims she's always been subservient, but we see a unique individual behaving in unorthodox ways, a paradox again. And the title is no less difficult. What is her song? Is it a lament, a dirge? Is it a song of triumph? A lyric? We learn from Mattie that this is the title of one of Delia's poems that is "shaky at the end." The uncertainty remains.

The novel does indeed operate on several levels; one certainly is the history of the Chicano movement. Delia attends Berkeley from 1968 to 1977 when she completes her doctorate in literature. Coming to Berkeley as a Mexican American, she is soon involved with an organization called MASC caught in the throes of becoming MEChA, Movimiento Estudiantil Chicano de Aztlan. Redefining herself as a Chicana, she participates in the protest marches, witnessing the police brutality, disliking the violence but applauding the Chicano resistance. The dream of the protestors, Delia's dream, centers on establishing a University for Chicanos. Struggling for recognition, they ally themselves with the black and Asian movements, centering on the Vietnam War. Even though the pseudo-victory of a "Department of Chicano Studies" is reduced to "Chicano Studies," Delia's friend Mattie remarks, "You were able to shake down one of the most important institutions in the country." Ironically, neither Delia nor her lover, Jeff Morones, moves into a position that utilizes their doctorates. Moreover, Delia internalizes the defeat. Only later when she returns to the campus, does she realize that she helped to open doors for Chicanos that might have remained closed.

A second level emerges as that of feminism. Delia alone survives as an only child in a family of two sons and a daughter. Her siblings have died—Sebastian, a victim of drugs, and Ricardo, a casualty of the Vietnam War. She feels enmity against her mother and finds herself a prisoner of her father's dreams. She feels she exists subservient always to another's demands, dreams, goals. Buried in silence, a primary motif in the novel, she believes herself to be a puppet or robot. During the protest marches, she is pushed and shoved, guided usually by Jeff, propelled to a lower level. At one point, she has an affair with Fernando, who physically abuses her, but, masochistically, she goes back for more. Until at last, driven to retaliate, she would have killed him had he not fled. From the outset, her relationship with Jeff might be described as a D.H. Lawrence model, the repelling even while attracting of two strong individuals. She remains shrouded in a silence so pervasive as to be reminiscent of Gabriel Garcia-Marquez's *One Hundred Years of Solitude*;

from the beginning, she seeks to break through the silence and establish herself as a person—Delia's mind becoming the battleground of the war.

But primarily this is the story of a Chicana becoming a writer. The novel begins as Delia is on her way to her Anglo professor-mentor's house for a "literary" party to which individuals must come masked as their favorite literary character. Delia goes as Santa Teresa and has a sexual encounter with James Joyce (Roger), with whom she is obsessed. In fact, the novel exists on two levels of consciousness, the interior monologue/dialogue, and the moments of verifiable reality. Before entering Berkeley, she kept a journal for venting her frustrations; in the Chicano movement, she becomes the historian; finally, at Mattie's suggestion, she writes a novel which becomes her emergence from silence into personhood. Along the way, she has allowed us to catch glimpses of the poet at work as she experiences her world.

Lucha Corpi, herself, is an established poet, beginning each section with a poem, giving insight into the part. The novel abounds in metaphor; early, violence as a sharp edged blade dominates; the rose bush reoccurs as symbolic of Delia's obsession with James Joyce; the fog becomes almost a character, finally enveloping Berkeley itself. The novel vacillates between the present, the past, and the inner life of Delia. Her traditional customs and the Spanish language are interwoven well, so that we do not stumble over extraneous information. Yet the novel depends on coincidence, and the character we see in Delia does not square with what others say of her, what she does, and what her thoughts reveal.

Finally, choosing Jeff as her mate, she not only accepts her culture but moves beyond racism into a broader set of dreams.

—LaVerne González
San Jose State University

D. L. Crockett-Smith. *Cowboy Amok*. (Oakland: The Black Scholar Press, 1987) 30 pp., \$6.95 paper.

Politically-oriented poetry is difficult to do well. Many politically oriented writers resist displaying a certain type of passion, the type of intense commitment that helps a writer convey ideas without being didactic, because displaying such intensity may make the writer feel vulnerable or weak in public. Conversely, many poets and artists use their art to grasp and convey what they see as profound dichotomy need not hold firm, however. Art, including poetry, has shown itself to be an effective way to convey important ideas, and the political struggles that surround issues of racial violence, oppression, war, famine, and the destruction of human freedom and potential are as profound as any other subjects for artistic expression.

Alabama, Florida, and Chicago-educated D. L. Crockett-Smith has produced a collection of thirteen poems that expresses his rage at this continuing destruction and its smug cultural milieu that engulfs much of U.S. society today. It is an anger shared by millions. He refers not merely to Reagan, but also to that segment of the population that enthusiastically supports this oppression that takes its self-esteem from brutality itself. Finally, and most intensely, *Cowboy* is a foundation of contemporary U.S. culture itself, the "pulp/silver screen Cowboy, who inhabits our collective imagination and sometimes manifests himself as a seductive malignancy in our public lives." The poet is careful to distinguish between the "Cowboy" of aggressive fantasies and the real cowboys of the West, which is important, especially given the oft-hidden truth that cowboys were actually a miserably oppressed lot, and that upwards of one third of them were black ex-slaves or their children.

The poems are powerful, difficult to dismiss. I might wish for less rage and despair, more struggle, confidence, and solidarity, and I might not share all the political viewpoints expressed in the poems. Similarly, the tone sometimes seems to be blaming the oppressed ("we," "us") for buying into the "Cowboy" fantasy, and this can blunt the intensity of rage against those primarily responsible. On the other hand, the tone has a kind of contemptuousness that reveals a confidence that "Cowboy" is fundamentally weak, a "phantasm" of imagination that we do have the strength to defeat. And it is also true that "we" do sometimes buy into the myths that sustain oppression, even our own, and it is important to be reminded, chided about that. The book is illustrated by Maceo (Ty dePass), a New York City artist whose pictures capture the sinister side of "Cowboy" civilization.

The book is reasonably priced and gives its readers much to ponder, whether used in courses or read casually. It might also be used as an example for developing poets. At a time when the main artistic alternatives to "Cowboy" and Rambo seem only to be the non-committed, Art Deco, soft-pastel of deconstructionism and detachment, U.S. culture

cries out for more artists who will challenge and confront “Cowboy” rather than defer. As the experience in Nazi Germany has shown, the most aggressive of “Cowboys” can co-exist nicely with a seemingly opposite culture saturated with detachment, passivity, and a pre-occupation with the moment which sustains the illusion that the immediate moment is disconnected from the past and future and has no important consequences. Rather than obscure reality, *Cowboy Amok* is part of the challenge.

—Alan Spector
Purdue University Calumet

W. Grant Dahlstrom, David Lachar, and Leona E. Dahlstrom. *MMPI Patterns of American Minorities.* (Minneapolis: University of Minnesota Press, 1986) xxi, 440 pp., \$29.50.

This anthology bobs out of the stormy sea of psychological research centered on minorities. The relationship between psychometrics and American minorities such as blacks, Native Americans, and Hispanics, is a long and troubled one. Prior to World War II standardized psychologic instruments were used mostly to assess and compare educational performance or “temperament” of whites and blacks or other racial minorities. But criticism emerged which questioned the reliability of such psychological tests. The tests seemed to find that, first, blacks and other minorities were inferior educational achievers compared to whites; and, second, severe psychosocial deficiencies of these minority group populations were the basis for their lower achievement. Since the Second World War the use of psychological tests or “inventories” has undergone explosive growth beyond the field of education. Psychological assessment instruments—scales of symptom categories as their users view them—have become a common fixture in the research and operations of mental health programs, penal institutions, and industrial personnel fields. One feature of this phenomenal growth in modern psychometrics has been the popularity of the Minnesota Multiphasic Personality Inventory (MMPI), now considered internationally as one of the most objective and reliable personality tests.

This book represents some of the latest and most thoroughly researched scholarship on the issue of the reliability of MMPI tests for psychiatric and personal assessment of minority group members. Since the 1960s psychologists, educators, counselors and sociologists have

debated heatedly what factors underlie the persistent racial discrepancies in scores of psychological tests like the MMPI. One group comprised mostly of minority scholars and also the likes of Erik Erikson blame the cultural bias of the tests—the WASP-oriented language and standardization of such tests, the conscious or unconscious cultural preferences of the testers, and the overall administrative context in which the test results are judged and applied that usually lacks sensitivity to the cultural and psychosocial values, the “gestalt” of minorities. By contrast, and on the very extreme of the psychometric race/ethnicity debate, are protagonists of the Jensen school who stress genotypical factors as the basis for a discrepancy in white-black psychological measurement and intellectual achievement.

MMPI Patterns of American Minorities attempts to carve a more fruitful path around this long-standing debate as it argues that the MMPI is still a most effective measure of psychological disturbances and personality patterns. It has sections that summarize findings of the most recent MMPI research on minority test populations, offers new studies by the authors and additional contributors explaining variant scores of white and minority subjects, and presents data and methodological items of use to MMPI specialists. Readers take note. Generally this is a highly technical treatise in quantitative psychology; the appendices containing information on scales, research forms, item data and tables make up nearly one-half of this book! Nonetheless, of its eight chapters, four should be of strong interest to general social scientists involved in ethnic studies and who seek an updated appraisal of current psychological issues.

One such section (Chapter 1 by W.G. Dahlstrom) offers a convenient summary of competing definitions of ethnicity and race and the effects of discrimination and ethnic practices on personality behavior. It then stresses the need to explore whether the variance in MMPI test results is rooted principally in any such non-psychopathological sources which could diminish the test’s reliability. Chapter 2 (by W.G. Dahlstrom and M.D. Gynther) is also a useful essay for ethnic studies because it reviews MMPI research on blacks that has emerged in the past thirty-five years. Four groups of studies are summarized: one conducted in a general black community setting that compared a black sub-population’s MMPI profile with those of the MMPI normative (white) group; others done on black and white subjects convicted of serious crimes; and clusters of MMPI studies derived from mental health and medical settings.

As for Asian-Americans, Hispanics and Native Americans, there is a survey of important studies and unanswered issues in Chapter 3 (by L.E. Dahlstrom) which should introduce ethnic studies research to major findings questions. The concluding chapter gives the recommendations of the primary authors on how future researchers should approach serious racial discrepancies they may encounter in their MMPI results: “accept the pattern of results generated by the standard scales on the

basic MMPI profile [but] when the pattern is markedly deviant . . . take special pains to explore in detail the life circumstances of that individual in order to understand as fully as possible the nature and degree of his or her problems or demands.”

MMPI Patterns of American Minorities will by no means still the troubled waters of American psychometrics given the intensifying ethnic and class stratification this society is experiencing, and the increasing challenges posed to teachers and research scholars to grapple with these divisions. But this book—a genuine scholarly effort to elevate the quality of MMPI research in current and future minority studies—will certainly lower some of the waves a few feet.

—David McBride
State University of New York, Binghamton

James P. Danky and Maureen E. Hady, eds., *Native American Periodicals and Newspapers, 1828-1982.* (Westport, CT: Greenwood Press in association with State Historical Society of Wisconsin, 1984) xxxii, 533 pp., \$49.95.

Native American Periodicals and Newspapers, 1828-1982 is a landmark publication. It is a comprehensive record and holdings list of extant issues of 1,164 historical and current periodicals published for the past 150 years. The scope of this volume is broad, covering literary, political, and historical journals as well as general newspapers and feature magazines.

In his foreword to this book, Vine Deloria, Jr., states, “At least part of the difficulty every generation of Indians encounters is the sense that no previous generation of Indians has ever faced the problems facing that group of people. Establishing clearly the precedents that have led us to the future is the first task in escaping the physical and conceptual barricades that have prevented us from solving present problems. This bibliography can be of inestimable assistance to us in helping to take that next crucial step in awareness and perception.”

Editors Danky and Hady write in their introduction: “This guide is the most extensive ever compiled, and its titles represent many phases of Native American thought and action, from the religious and educational press of the early nineteenth century to contemporary publications of the current Native American movements.” Their intent was to create a primary bibliography, not a secondary one. This book describes these titles still existing.

The book had its origins among staff members of the Newspapers and Periodicals Unit of the State Historical Society of Wisconsin Library, which also produced bibliographies and union lists of periodical literature such as *Undergrounds* (1974), *Asian American Periodicals and Newspapers* (1979), and *Women's Periodicals* (1982).

Of the 1,164 titles cited in this book, 823 or 71 percent are held by the State Historical Society of Wisconsin. The second largest collection is at Princeton University which has 304 titles or 26 percent.

Titles in this volume are entered alphabetically in the bibliography proper, and additional access is provided by geographical and chronological indices as well indices of editors, publishers, subjects and keyword subtitles. All the data cited were accumulated from issue-by-issue examination of existing copies in the collections of the Society or in other U.S. or Canadian institutions. Complete location sources and holdings are listed for each entry. Citations include beginning and ending dates of publications and their frequency of publications, subscription rates, previous and current editors and their dates of tenure, addresses and telephone numbers, Library of Congress Card numbers, ISSN, number of pages in the most recent issue examined, advertisements, availability of microfilm copies, languages other than English, and other data.

This bibliography complements another reference work, *American Indian and Alaska Native Newspapers and Periodicals, 1826-1924* (1984) by Daniel Littlefield and James Parins who worked with Danky and Hady. These two books are invaluable references to students, scholars and historians of the Native American press, American journalism, and Native Americans themselves.

The only shortcoming of this exhaustive book is a minor one and deals with the book's format. Its illustrations could have been interspersed throughout the work's 533 pages rather than grouped in one section. By placing them in various sections, users of the bibliography would have been provided some visual relief. Beyond that minor criticism, this volume is a needed addition to the field of Native American reference works.

—Donald L. Guimary
San Jose State University

Ella Cara Deloria. *Waterlily*. (Lincoln: University of Nebraska Press, 1988) xi, 244 pp., \$19.95.

Waterlily is a fictional rendering of a typical Teton woman's life in the nineteenth century, at the time the Sioux were first experiencing contact with the invading white world. The perspective from which the work was written (in the 1940s) is unique on two counts. First, its author was herself Sioux (albeit Yankton, not Teton) which allowed her to bring to the work an understanding and empathy not available to the mostly male Euro-American ethnographers also writing about the Sioux.

Second, Deloria attempts to convey the story from the point of view of a woman with emphasis on a woman's experience. Her success at this is uneven. At times, there is the emphasis on familiar male activities that one finds in most of the popular and scholarly treatments of Sioux life. At these moments, there seems to be a corresponding scanting of women's experiences. For example, Deloria gives a relatively large measure of attention to the passage to manhood of *Waterlily's* brother Little Chief: detailed accounts of his first hunt, first coup, first war party. On the other hand, her depiction of *Waterlily's* passage from childhood to adolescence and then adulthood is sometimes cursory. For instance, the Buffalo Ceremony, held to mark *Waterlily's* leaving childhood, receives two sentences. Following this are at least two pages devoted to discussing the Kit Fox Society and other men's societies. In his "Afterword" Raymond DeMallie points out that the "female characters reflect their preeminent concern for the welfare and reputation of their brothers" and their other male relatives; such emphasis *might* be further evidence of that preoccupation. Still, more description of a girl's passage to womanhood would have been valuable.

At other times, however, Deloria is quite specific about Teton women's lives. She provides insightful treatments of attitudes toward unmarried women and the use of the "Virgin Fire" ceremony as a means of protecting a young woman's reputation. There are also good descriptions of some women's activities like berry picking.

Among the most revealing passages are those showing *Waterlily's* efforts as a new wife to determine her relationship to and hence proper behavior toward her husband's relatives. If this novel has a theme, it is about the social glue provided the Tetons by the kinship system and its ramifications. Repeatedly, Deloria writes about kinship relations among the Tetons: kinship loyalty, proper behavior toward blood and marriage relations, and other kinship obligations, including ways of honoring relatives.

No reader should approach this book expecting artful fiction. As fiction, *Waterlily* is mediocre. Deloria bases characterization largely on personality "types" which reflect or are foils to Sioux values. We even receive little more than generalized glimpses of *Waterlily's* personality. Her reactions to events, including her first husband's death, are what

literary handbooks used to call “stock responses.” The dialogue functions mainly as a vehicle for conveying ethnographical information.

Still, in spite of these flaws, the book remains interesting and significant reading because of its ethnographic information. Its afterword by DeMallie and a biographic sketch of the author by Agnes Picotte make the book additionally valuable for those coming to Deloria’s work for the first time.

—Franchot Ballinger
University of Cincinnati

Ronald D. Dennis. *The Call of Zion: The Story of the First Welsh Mormon Emigration.* (Provo, UT: Brigham Young University Press, 1987) xii, 243 pp., \$19.95.

Like so many accounts of immigration, this has both a dark side and a light side. The latter is primarily a story of courage and determination and final success. The former is one of persecution and of propaganda, both pro- and anti-Mormon.

Although the Mormon church later attempted to convert various nations to its cause, it began its work in the British Isles, and particularly in Wales. In the 1840s, according to Dennis, there were between three and four thousand converts. Of them, an uncertain number eventually made their way to Salt Lake City. This book deals with the first three hundred who left Liverpool in February 1849 and arrived in Utah that October.

Dennis has the names and some biographical information about many of them, and more important, has translated various documents, until now only available in Welsh, associated with the trip. Many of these were intended to show how easy the trip was.

But of course the trip was not easy. The ships landed at New Orleans, and the group continued up the Mississippi to Council Bluffs, and eventually overland to Zion. Although the sea voyage may have been less troublesome than most, the party was rather badly decimated by the cholera. Although Dennis does not say so, one wonders if the decision to make the voyage to New Orleans rather than to one of the east coast cities—the usual landing point for Welsh immigrants at the time—was not caused by fear of recrimination.

The Welsh Mormons were not well thought of in their native land and were definitely the victim of what might be called “dirty tricks.” A series of Welsh clergy browbeat the Saints on their ships before they left, and rather vicious reports of their actions were published in the religious press—one being the fact that the group had arrived in New Orleans the

day after they had set out! Outrageous accounts later described the impossibly flourishing conditions in Mormon country.

Up to this point, almost nothing has been published on the subject of the Welsh Mormons, and thus this book is a welcome addition. Somewhat disappointing, however, is the fact that this book deals almost exclusively with the “first emigration” and has far too little to say about the Mormons who remained in Britain, and, of necessity, does not deal with those who followed the footsteps of the first group.

Dennis is also rather vague about language. Most of the original three hundred were speakers of Welsh, and efforts to allow them to continue to be so were made at Council Bluffs and at Salt Lake City. A time came, however, as it did with William Penn’s Welsh Quakers, when the use of the native language was strongly discouraged.

This weakness, if it truly is a weakness, will almost certainly be overcome in a volume that Dennis promises will deal with later Welsh Mormon settlement.

Finally, it is a pleasure to report that although the author is a Mormon—in fact a descendant of the major proselytizer of the Welsh for the church—he provides what seems to be a very unbiased view of the material he describes. He himself, for instance, points out that accounts of the sea voyage were almost certainly more rosy than true.

—Phillips G. Davies
Iowa State University

Leoncio P. Deriada. *The Dog Eaters and Other Plays.* (Quezon City, Philippines: New Day Publishers, 1986) 123 pp., \$7.50 paper.

In this work Deriada portrays through a series of seven plays an accurate portrayal of life in the Philippine Islands. The images presented could only be developed by someone who has lived and experienced the culture first hand.

The most impressive aspect of the plays, when viewed as a totality, is the wide and varied perspectives illustrated. Perspectives are given not only of the mundane aspects of daily life, but of the personal dramas that affect each of the characters as life is lived. The reader becomes involved intimately with the characters as their dramas unfold and their situations come to a climax. The playwright is, indeed, skillful in creating a setting through which the reader can come to empathize with the characters, practically living through the experiences with them.

One of the more poignant plays which illustrates this ability is entitled

“Abattoir.” In this play the situation of a husband and wife are depicted. The characters are never named, being called only “Old Man” and “Old Woman.” This is an effective device in that the reader is able to generalize the character to be anyone rather than merely two specific characters within a specific drama. The couple have already lost one son in the Vietnam war, and now have their only surviving son fighting in the Philippine guerilla war. The anxiety felt by the couple is expressed through the presence of a slaughterhouse that is across the street from where they now reside, an efficient and effective metaphor for the slaughter that accompanies any war. The comparison is made to the fact that they are not accustomed to living across from a slaughterhouse, although they have lived there for some time. This parallel is made even more poignant when viewed from the perspective that this slaughter can take place far away, as in the case of the boy who died in Vietnam, on foreign soil, and when the telegram arrives telling them that their second son has died as well, fighting in and for the homeland. This realism typifies the plays contained within this volume.

Viewing this text from a multicultural context, the work is excellent in that it relates situations that take place in the Philippines but depict the same emotions and feelings that would affect anyone, anywhere in a similar situation plagued by the anxiety of possibly losing a loved one. For that reason I highly recommend this work for inclusion on virtually any multicultural reading list.

—Glen M. Kraig
California State University, San Bernardino

Marina E. Espina. *Filipinos in Louisiana*. (New Orleans: Laborde and Sons, 1988) xvi, 100 pp., \$8.95.

Marina E. Espina's *Filipinos in Louisiana* is her long awaited, first collection; it is also an announcement of her book on eighteenth-century Filipino settlement in Louisiana and the United States, *Manilamen in the New World*. The chapters of *Filipinos in Louisiana* are Espina's articles in chronological order covering two decades of research, all of which were published between 1976 and 1981 in *Philippine News*, *New Orleans Ethnic Cultures* and *Perspectives on Ethnicity in New Orleans*. *Filipinos in Louisiana* opens a little-known compartment in the history of the Filipino-American community. Espina, as a professional librarian, has had access to archival resources on Louisiana Filipinos from the eighteenth century to the present; consequently, Filipino inhabitation and genealogy came to be traced to 1763 and for seven (now eight) generations since 1803. (At the time of this writing, information has been

disclosed that documentation of the Filipino presence in the continental United States now reaches to the seventeenth century when the Manila galleon was beached at Morro Bay in California during a storm in 1595).

In Espina's book are details which color the life of social histories such as her work. For example, the audience can become aware of "dancing the shrimp" which came into existence and went into extinction when Filipinos established the first dried-shrimp industry in Louisiana and when mechanization made obsolete the manual shelling of shrimp.

The readers can also become cognizant of an early Filipino village where neither alcohol consumption nor women were allowed; thus, peace in the community of men could be maintained. Peace was further safeguarded because disputes were not settled by law but by the wisdom of the oldest person in the community whose authority was rarely questioned. The audience can ponder, too, the inspiration of beauty and of the ambition which resulted both in Filipino-made floats winning first prizes for the Mardi Gras parades of the Elks Krewe in 1935, 1936, 1937 and 1946 and in Filipinos using the first flat-bed truck to mobilize a parade float in New Orleans. The distilled life in *Filipinos in Louisiana* is animated with maps of the oldest and most popular hamlets such as St. Malo and Manila Village and with photographs of shrimp dancers, Filipino Mardi Gras queens, historical *Pinoy* personalities, families, and documents. The historical perspective and journalistic style of writing make Espina's volume worthy of social scholars and accessible to lay readers.

The historical importance of *Filipinos in Louisiana* is not simply that this book is on an esoteric subject in ethnic studies, nor that the chronology of the articles spans the period of research beginning when "Filipinos First Came to Louisiana" to when the *Pinoy*s were "No Longer Manilamen." The book includes the "Filipino American Experience in New Orleans," "Seven Generations of a New Orleans Filipino Family," and "A Brief Sketch of Filipino Voluntary Associations in Southern Louisiana." This little book also presents a *new* theory on Filipino settlement in the United States. Until now, many experts on Filipino immigration acknowledged three "waves" of settlement from the pre-1940s, post-World War Two, and since 1972 as the major periods of Filipino entry to the United States. Espina's documents show that Filipino seamen began living in Louisiana and the New Orleans vicinity before 1765. She states that the first Filipino sailors were those who "jumped" ship to escape Spanish oppression when Spain occupied Louisiana and its shipping routes traveled from the Philippines to New Orleans before embarking to Spain. Espina's presentation of this theory of Filipino settlement unlatches a closed door on the history of Filipinos, which, consequently, opens the field of study to a deeper understanding of the Louisianian, as well as American, identity of this People.

While the historical message of *Filipinos in Louisiana* is of critical importance to scholars and concerned individuals, the journalistic style

of the book's format in general appeals to a wide social range as well as across the ages of its readers. Although only one chapter was previously written for a newspaper, the style of writing for the other pieces of the volume are just as accessible for their ideas, facts and photographs as a featured article in a newspaper. The size of the typeface, twelve rather than ten point, is large enough for young and senior readers to enjoy without visual distractions. Nearly all the photographs occupy whole pages, and Espina should be commended for insisting on perfection in the production and printing of these photographs since their published copies are better than the originals and since improvements were incorporated and better paper stock was used for the corrective re-printing of this first edition. The collection's reading aides—in addition to the usual contents and index pages—include a contents page for the photographs which incorporates the captions printed with the pictures so that the reader can decide which ones that she or he will want to view without having to turn the pages; however, one addition that might have also been useful is a glossary for the Filipino, Spanish and unique New Orleanian words expressed in the text. Because the book was issued during the 225th anniversary of the Filipino arrival to Louisiana, which was commemorated at the annual convention of the Filipino American National Historical Society held in New Orleans where *Filipinos in Louisiana* made its debut, the reproduction of the Proceedings and Debates of the Second Session of the 100th Congress of the United States which proposes to honor this anniversary is an appropriate inclusion and ending.

While the question of intended audience and suitability of writing style may never be satisfactorily answered in *Filipinos in Louisiana*, this collection promises the reader a "real" book in Espina's forthcoming *Manilamen in the New World*. *Filipinos in Louisiana* must be appreciated as a popular display of Espina's research over the past decades as well as an announcement of the formal presentation of her research specialization in a published format. Nevertheless, *Filipinos in Louisiana* does offer an overview of the Louisiana Filipino experience from its origins to 1988, coupled with visual and printed aides to appease the tastes of scholars and lay readers alike. Consequently, this book deserves space in public and personal libraries and in classrooms from junior high school to college. But, more important, *Filipinos in Louisiana* may be the key work generating a new phase in the study of Filipino settlement, history, and identity as the first Asian-American people to arrive in the United States.

—William Oandasan
University of New Orleans

John Fahey. *The Kalispel Indians*. (Norman: University of Oklahoma Press, 1986) xiii, 234 pp., \$18.95

Over time the Kalispel Indians of northeastern Washington resisted all federal attempts to remove them from their original homelands. Their tenacious attachment to the land eventually enabled them to gain title to a small reservation on the Pend Oreille River. Never fully satisfied with the size of their reservation (4,269.27 acres) and determined to ensure their cultural survival, the Kalispels initiated a land claims case in 1950. Thirteen long and politically difficult years later the tribe settled for three million dollars. Thereafter, they used the settlement to secure their economic future.

John Fahey takes this important period in Kalispel history and skillfully weaves it into a narrative set in the larger context of Kalispel-white relations. To support his text, Fahey relies heavily on non-Indian documents compiled to assist the tribe's legal claims to the land. In his bibliography Fahey explains why he uses few oral histories; it is because "modern Kalispels recall little of their past and the elders who once might have offered oral continuity died a generation ago." Readers ought to wonder why Kalispels remember so little of their past. Could it be because it is a past defined by traditional scholarship rather than by the Kalispels themselves?

The Kalispel Indians is an important source of information about the relationships between white institutions and the Kalispel tribe, but it should not be misconstrued as a tribal history. One reason why the history is limited in this way is Fahey's choice of methodology; that is, his almost sole reliance on non-Indian documents. Moreover, because a narrative style tends to let documents "speak" for themselves, the careful analysis that could make these non-Indian documents more useful is absent.

The text's weakness is exemplified by Fahey's discussion of how the roles of Kalispel women changed after contact with whites. Fahey quotes a Jesuit missionary who, when writing about Kalispel women, surmised that "all the work falls upon the woman," and that a typical wife "depends on her husband for a living, and although not so much a slave as among buffalo hunters, still she is submissive and affectionate." In his discussion of women's roles Fahey also employs ethnohistorical documents. This evidence is based, in part, on oral testimony and suggests that Kalispel women were also "known to sit in tribal assemblies and speak their minds." Interestingly, these records counter the stereotypical image of Indian woman as drudge conjured up by the missionary's recollections. So while Fahey's inclusion of women in the text deserves applause, the absence of critical analysis means that the reader is left to choose between contradictory images.

Fahey's more than occasional use of ethnocentric language, likewise, reinforces stereotypical images of Indians. Commenting on the arrival of

whites in Kalispel country, Fahey writes that “in more than a generation, the traditional base of Indian life vanished.” The very fact that Fahey takes the Kalispels’ story well into the twentieth century is evidence enough to suggest that the Kalispel culture has not vanished, but like all cultures it has changed with time. Fahey’s text contains a wealth of information and should not be overlooked by persons interested in the Kalispel tribe. But because of its style and language, *The Kalispel Indians* should be read with care.

—Gretchen Harvey
Arizona State University

Adam Fairclough. *To Redeem the Soul of America: The Southern Christian Leadership Conference and Martin Luther King, Jr.* (Athens: University of Georgia Press, 1987) x, 509 pp., \$35.00; \$17.95 paper.

Following David J. Garrow’s 1986 Pulitzer Prize-winning biography, *Bearing the Cross*, Adam Fairclough makes extensive use of information gleaned from FBI wiretaps as well as other sources in an effort to peruse the soul of the Southern Christian Leadership Conference (SCLC) and its president, Martin Luther King, Jr. Fairclough’s subtitle is no accident, for he focuses at least as much on the SCLC as he does on King. Significantly, this emphasis causes him to add a chapter about the SCLC after King’s death, a postscript not available in other books about King.

Concentrating almost exclusively on the internal dynamics and structure of SCLC, Fairclough contrasts the flexibility and spontaneity of the SCLC to the bureaucratic rigidity of the NAACP. But he also presents the personal and political wrangles within SCLC that hampered its effectiveness. In describing the perplexing organizational snarl that was the SCLC, Fairclough documents the misappropriation of both time and money by key staff members as well as their seemingly constant in-fighting, their frequent clashes of ego, and their often hectic and impromptu decision-making.

Countering Garrow’s contention in *Protest at Selma*, Fairclough argues that the Birmingham crusade proved as effective as the Selma campaign; he also offers a valuable qualification to Garrow’s claim that the SCLC intentionally provoked white violence. Fairclough suggests that King evinced a Hamlet-like indecisiveness not only at Selma but also at Birmingham, where, according to Fairclough, James Bevel—not King—first authorized the daring strategy of marching children down the streets and into Birmingham jail.

Yet Fairclough's internal focus has its limitations. Unlike Garrow, Fairclough makes no serious attempt to explain how the morality plays the SCLC staged in Birmingham and Selma worked as television drama for the rest of the nation. Also, his concentration on organizational headaches will lead readers to wonder how the SCLC ever succeeded in combatting segregation and how civil rights activism helped to propel not only the anti-war movement but also waves of protest from environmentalism to feminism to myriad other causes. At times Fairclough seems to measure SCLC against its successes and to find it lacking because it didn't have more.

This historian also spends too much time covering familiar ground. If he wishes to spotlight the organization, one wonders why he devotes relatively few pages to SCLC's field secretaries and to local campaigns where King did not play a major role, such as those in Danville, Savannah, and Nashville. Although James Lawson's leadership of SCLC's Nashville affiliate has received relatively little scholarly attention, Lawson trained such important leaders as James Bevel, Diane Nash, John Lewis, C.T. Vivian, and Bernard Lafayette, whose Nashville activities deserve considerably more space than Fairclough provides.

On balance Fairclough makes several contributions to an understanding of King and the SCLC, but he fails either to transcend or to explore fully his focus on the internal dynamics of an organization that helped to redefine America.

—Keith D. Miller and Elizabeth Vander Lei
Arizona State University

William N. Fenton. *The False Faces of the Iroquois. The Civilization of the American Indian Series, Volume 178.* (Norman: University of Oklahoma Press, 1987) xxi, 522 pp., \$75.00.

This scientific and artistic tome on Iroquois Indian masks, literally a "coffee table book," has been a long time in production. It is the culmination of over sixty years of interest and study by William N. Fenton, deservedly acknowledged as the dean of Iroquois studies. The author's interest in the subject began during his childhood when he spent summers at his family's farm in up-state New York. His grandfather, W.T. Fenton, had obtained two masks from Amos Snow, an Iroquois friend and neighbor, during the mid-nineteenth century. His father, J.W. Fenton, acquired more than a dozen additional masks as part of his vocation as an artist. So it is not surprising that the young William Fenton turned to anthropology in college and returned to the descendants of Amos Snow to pursue his consuming interests in Iroquois culture and history. Fenton's first article on Iroquois masks and the Society of Faces was published in 1937. During subsequent decades, he studied over 1,500 masks in museums and private collections throughout the United States, Canada, and Europe.

Fenton's modestly-stated purpose in this book was "to fulfill the need for a monograph on the False Faces and Husk Faces *in all their aspects*" (emphasis added). The resulting magnum opus certainly achieves that goal in its exhaustive and multi-dimensional treatment of the subject matter, historical and holistic interpretation of the artifacts within their cultural milieu, and at least some broader theoretical and comparative socio-religious considerations of the Iroquois data base. The extensive text is impressively supplemented by copious photographs, color plates, and line drawings which illustrate such things as cornhusk twining techniques, steps involved in the manufacture of rattles and other dance paraphernalia, and longhouse floorplans showing the spatial patterns of False Face ceremonies. Fenton's combined personal/humanistic and professional/scientific approach to the subject is especially appealing to this reviewer. Casual readers may find some of the ethnographic detail tedious; but the serious scholar will delight in the treasure trove of data on individual craftspeople and religious practitioners whom Fenton has interviewed over the years. In particular, artists, art historians, ethnographers, archaeologists, and private collectors will find Fenton's typology of wooden and cornhusk masks instructive along with his consideration of regional variations in the ritual objects. Although some may not agree with Fenton's personal viewpoint, students of American Indian studies will be interested in his discussion of contemporary False Face ceremonies, revitalization activities by young Iroquois seeking their "roots," the issue of repatriation of masks now housed in various museums, and the whole question of the appropriateness of the public display of False Face masks.

Although the reviewer has very few negative criticisms of the book, two points are perhaps worth mentioning here. First, the colored plates are not numbered. This fact will confound future scholars who wish to cite specific comparisons to their own data. Second, Fenton's chapter on European parallels — which he admittedly calls a "Postlude" — is frustratingly superficial. To be sure, the Swiss folk Carnival masks (and even more, the Bergengeisten or Mountain Spirit masks) bear some striking stylistic similarities to Iroquois masks. Having offered that comparison, Fenton reasonably might have provided some photographs to illustrate his observation. As such, the discussion is more tantalizing than instructive although the reviewer agrees with Fenton that the two masking complexes are apparently not related historically or epistemologically. Nonetheless, Fenton or someone else might well pursue the artistic comparison further.

In conclusion, we salute the prodigious efforts of William Fenton in this work and his other extensive discussions of Iroquois culture and history. Researchers, artists, teachers, and students will long stand in debt to Fenton as they draw information from the deep well of knowledge encompassed in this tome.

—David M. Gradwohl
Iowa State University

Erna Fergusson. *Dancing Gods: Indian Ceremonials of New Mexico and Arizona*. (Albuquerque: University of New Mexico Press, 1988) 286 pp., \$12.95 paper.

This new edition of *Dancing Gods* includes a six page foreword by Tony Hillerman, a fourteen page introduction by Erna Fergusson, and twelve pages of black and white illustrations prior to its 273 pages of manuscript. The text is arranged in nine units, with internal subdivisions, and ends with a ten page index.

This is the fourth paper back edition by the University of New Mexico Press. The original 1931 publication was edited by Alfred A. Knopf from Fergusson's 1920s writings about ceremonials for her Koshare Tours. The tour company's name was taken from one of the Pueblo Clown fraternities, and her *Dancing Gods* allows readers insight into the ceremonial dances of New Mexico and Arizona before the years of tourists took their toll.

The publication covers the dances of the Rio Grande and Zuni Pueblos, the Hopis, the Navajo and the Apaches. This reader finds herself wishing

the thirteen reproductions of ceremonials were rearranged so that each was within the sub-division, or at least at the beginning of the unit to which it is relevant.

This is a delightful prerequisite for tourists planning to visit the area. It should be an academic requirement for any instructor or student in any area of Native American studies. Native American history, religion, and humanitiies are so interwoven with the Indian ceremonials that these early Fergusson writings need to be read before any of the more recent publications.

—Charline L. Burton
Central State University, Edmond, Oklahoma

Ernesto Juan Fonfrias. *Five Women in the Life of Jesus*. (San Juan, PR: Esmaco Press, 1987) 85 pp, no price available.

Religious themes, especially the Marian, had an increasingly high number of publications last year all over the Christian World because 1987 was a Marian year. One of the most exciting and intriguing titles on this theme is this Puerto Rican poligraph.

Fonfrias's book is a collection of six interesting essays. The first one is entitled "Reasons and Motives" in which the author explains the genesis of this fascinating publication. He expresses the irrepressible urge that he has felt all his life for writing about the most significant moments in the life of Jesus of Nazareth. Then, he goes on to narrate the personal incidents of his own peregrination through the same roads and paths that Jesus walked on his evangelical mission.

The next five chapters in the book pertain to the five women that in Fonfrias's opinion played a significant role in Jesus's evangelical mission. The second essay is the longest in the book, the best researched, and where he offers a great deal of additional information about Mary. The primary sources of investigation are the synoptic gospels and the most recent evangelical historical investigation on this inspirational topic.

Fonfrias describes in this essay one of the most significant moments in the history of Christianity, the moment when Gabriel, the angel of annunciation, appeared to Mary and informed her of the good news that she had been chosen to be the mother of the Son of God. In order to give to this biblical account the proper historical context he cites directly from the Scriptures, and then goes on to explain in a very artistic style and elevated tone the importance of this moment in the history of Christianity. He has documented his work with an inexhaustible number of sources written in different languages and by the most respected

scholars in the field. He covers the period of time since the apparition of the angel of annunciation until and after her death.

It is in this essay that Fonfrias's craftsmanship excels. For a long time he has been considered one of the greatest writers in Spanish, and once again he shows good command of the narrative techniques and a profound knowledge of the intricacies of the language.

The third essay is an account of Elizabeth, the wife of Zachary and mother of John the Baptist, as a participant in Jesus' evangelical mission. Once again Fonfrias shows his great ability to describe the different states of mind of his characters, especially the female, as he has so remarkably done in his works of fiction.

For the essay on Mary Magdalene, Fonfrias, besides getting all the information that could be gotten from the Holy Scriptures, documented himself with the famous Treaty on the conversion of Magdalene by Friar Peter Malon of Chaide. The essay is presented in four stages representing four important facets in Mary Madalene's life: innocence, sin, repentance and reconciliation with God.

The fifth essay is dedicated to that women from Samaria, who has been immortalized in the Gospels, the Samaritan. In Fonfrias's opinion she holds a place of preeminence in the Christian world because she was the first person who found out from Christ's own confession that he was the Messiah, the much expected deliverer of the Jewish people.

The sixth essay of the book is about an obscure character in that historical time. There is no direct mention of her name in the Bible, but there is an indirect reference to her. She is Claudia Procula, the wife of Pontius Pilate, who according to Fonfrias's investigations recognized Jesus Christ as the Son of God, and tried to convince her husband to do away with the decision of the members of the Council that condemned him. She felt that he should not be punished or suffer the degradation of Calvary.

Fonfrias has a profound knowledge of the Holy Scriptures; he has devoted years of study and research on this topic. He has always been concerned with the role that women played in the church and in Christ's evangelical mission. He feels that the contribution of women in religion has not been properly recognized. There are women who played a prominent role in religious matters in Christ's time; they helped to disseminate the Gospel, and they never abandoned him, not even in the last moment during his crucifixion and death.

—Luis L. Pinto
Bronx Community College of CUNY

James S. Frideres, ed. *Multiculturalism and Intergroup Relations*. Contributions in Sociology 75. (New York: Greenwood Press, 1989) xii, 183 pp., \$39.95.

A volume of the policy and concept of multiculturalism is particularly welcome at a moment when the issue of minority vs. majority rights is once again flaring up in academics and politics. Canada is at the center of this discussion; but comparisons with the US (and Israel) are frequently made, and the US-American situation is explored at length in two essays by Rose. Also, the editor's introduction, though dealing explicitly only with Canada, raises basic issues of the ambivalent view of ethnic difference in liberal thought that transcend national boundaries.

To the reader with more general, rather than specifically sociological interests, two discussions of aging and retirement will be less useful than others, such as Rose's analysis of ethnicity among Asian Americans, which can be read as an exemplification of "identity compartmentalization," or Boldt's discussion of Hutterites within the wider framework of new vs. old ethnicity, and the question of the derivation of symbols in ethnicity. This essay also inquires into the human cost of maintaining old ethnicity (or any degree of real difference) in the face of a fully modernized civilization.

With this concern, one can place it alongside a number of essays that argue against too facile a privileging of ethnic diversity: Di Santo, with a tendency, though, to overlook the chargedness of language/culture questions with economic themes; Breton, forecasting for Canada an increasing importance of class factors and a decline of ethnicity, within which notions of color will dominate over notions of culture; Rose, painting a more divisive picture of the future of the United States.

Rose also implicitly points at the virtual absence of the Native American from the volume, which might be justified if it were actually dedicated exclusively to the Canadian Multiculturalism program, whose history is briefly, but informatively sketched out by Labelle and Burnet, and which, of course, does not apply to Indians. But the historical accounts as well as Adam's far-ranging overview of "Contemporary State Policies toward Subordinate Ethnicities" and Breton's analysis of the vesting of ethnic interests tend towards a wider and arguably more useful notion of the term, which should have made the exclusion of the indigenous population impossible.

The exclusion is partly methodological, resulting from a sociological focus on parameters and frames of present and future action. (This may also account for ethnicity being primarily described as constructed and emerging [cf. Goldenberg on identity formation and the formulation of difference], where one might more fruitfully argue in terms of at least two "steps": difference being biologically or culturally "inherited" and then [re-]constructed socially.) Concern with the past and the "Indian problems" cannot be dealt with if not historically.

But the exclusion is also ideological. It ties in with a basic acceptance of currently prevalent consensus- and hegemony-oriented views of intergroup relations, which may prevent the volume from becoming the standard critical reader on its topic that one had hoped for. As history, theory, and collection of data, though, it has much material to offer.

—Hartwig Isernhagen
University of Basel, Switzerland

Eduardo Galeano. *Memory of Fire: Genesis*. Cedric Belfrage, trans. (New York: Pantheon Books, 1985) xvii, 293 pp., \$8.95 paper.

The first volume of a trilogy by the Uruguayan writer Eduardo Galeano, *Memory of Fire: Genesis* has been called remarkable, fascinating, vivid, passionate, angry, celebratory, and triumphant. It could also be called a history of Latin America to 1700, though that gives little sense of its style or scope. In his introduction, the author describes himself as “not a historian,” but as “a writer who would like to contribute to the kidnapped memory of all America, but above all of Latin America, that despised and beloved land.” To do this he has created a great mosaic of stories, most of them less than a page long.

The first section of *Memory of Fire: Genesis*, called “First Voices,” consists of creation stories told by the original Indian inhabitants of South, Central and North America. These wonderful tales speak of the creation of the world, of stars, of day, night, the sun, the moon, people, animals, fire, plants, language, death, song, love, fear—the ingredients of life. Their ancient messages of wisdom reverberate through the historical narratives that follow. For instance, there is a Venezuelan myth, entitled by Galeano “Conscience,” about a “phantom born in [the] hearts” of Carib Indians who attack and kill their neighbors.” “Born among the conquerors to avenge the conquered,” this phantom who plagued the Caribs can also be seen to haunt the lives of some of the later European invaders.

The stories in the volume’s historical section, “Old New World,” appear in chronological order from 1492 to 1700. Each is identified by date and locality, and most focus on a particular person. Here are tales of Columbus, of Montezuma, of Juana Ines de la Cruz, and of Cervantes; tales of Indian warriors and monarchs, kings and popes, conquistadors and pirates, slaves and freedom fighters, poets and priests, saints and executioners—hundreds of stories. Increasingly we hear the voices of people of mixed ancestry—the mestizos, mulattoes, and Creoles who will inherit a continent.

The stories are alive with conversations, dreams, feasts, and feelings, and with the sights and sounds of nature, humanity, and strife. Galeano intersperses his prose pieces with poems, chants, and songs from the times and with dramatic skits he has created from historical sources. The result is compelling, enlightening, and disturbing—history interfused with literature in a way that emphasizes the humanity of everyone described, yet comes down strongly and angrily on the side of men and women struggling to free themselves from the slavery of others' greed.

The vivid detail of Galeano's style, which Belfrage succeeds in transmitting to English-speaking readers, leaves no reason to wish the volume had illustrations or photographs. And the author's method of cuing each story by number to historical sources listed at the end is useful and unobtrusive. Readers wishing to use *Memory of Fire: Genesis* as an engaging introduction to Latin American history, however, may regret its lack of maps and index.

—Kathleen Danker
University of Nebraska, Lincoln

Rodolfo O. de la Garza, ed. *Ignored Voices: Public Opinion Polls and the Latino Community*. (Austin, TX: MAS Publications, 1987) 232 pp., \$12.95 paper.

The past several years have witnessed the publication of a handful of books and articles focusing on Latino politics in the United States. These studies fall into three general categories: the first type of research attempts to shatter the popular myths about the lack of political sophistication among Latinos by discussing institutional obstacles which hinder Latino political aspirations; the second kind of study documents the rich organizational history of Latinos over the past century; the third type of literature promotes a variety of theoretical models as a way to explain the lack of influence of Latinos on the electoral process.

The book, *Ignored Voices*, breaks new ground in the field of Latino politics by addressing public opinion polls and the Latino community. The book is a collection of papers presented at a conference held in Austin in 1985. The presenters are a cross-section of Latino and non-Latino academics, elected officials, media representatives, and public opinion researchers. The publication is divided into four sections—the significance of public opinion, the 1984 election, issues in polling Latino attitudes, and Latino public opinion research.

Ignored Voices is a timely contribution to the growing list of studies on Latino politics because it takes a major step in answering some questions

which have puzzled Latino leaders, both major parties, and national polls about Latino voting behavior.

There has been wide-spread speculation that fundamental changes were taking place among the Latino communities in the U.S., especially since the early 1970s—yet there was no serious research attempting to measure these apparent shifts among Latino voters on issues and candidates.

One major reason for this void is that for years Latinos have been perceived as a homogeneous group of loyal, liberal Democrats. Democratic presidential and state candidates in the 1960s and early 1970s received overwhelming support from Latino voters, especially President John Kennedy in his narrow victory over Richard Nixon in 1960. Ironically, some Latino leaders see this blind loyalty as a major factor which has kept Latinos politically voiceless because the Democratic Party simply takes the Latino vote for granted while the GOP ignores the second largest minority in the U.S. As a result of this lack of political leverage, the social and economic conditions of Latinos have slowly declined in almost all categories including high drop-out rates, lack of affordable housing, increased unemployment, gang killings, unfair immigration laws, and political backlash against bilingual education and ballots.

Since the 1970s, however, several major changes appear to be taking place inside the Latino community including an emerging middle-class, increased political participation by conservative Cuban-Americans, growing activism among Latinas, massive voter registration campaigns, voting rights legislation, an effort by the GOP to attract Latino professionals, the establishment of community organizations sponsored by the Catholic Church, and the recruitment of some Latinos into religious fundamentalism.

As a consequence of these current changes, Latinos can no longer be viewed as a monolithic group, especially since many Latino voters have recently supported GOP candidates.

Both major parties, along with Latino social scientists, have disagreed about what all these changes mean for the future. *Ignored Voices* addresses these critical questions. The majority of participants found that the facts of class, gender, age, and geography must be important variables when measuring Latino voting behavior—ethnicity can no longer be the sole means to predict Latino voting patterns.

There are some differences among some of the participants regarding the most effective way to measure Latino public opinion, i.e. telephone surveys, door-to-door surveys, exit polling. Overall, *Ignored Voices* is a refreshing and welcome addition to the study of Latino politics.

—Richard Santillan
California State Polytechnic University, Pomona

E. Jane Gay. *With the Nez Perces: Alice Fletcher in the Field, 1889-92*. Frederick E. Hoxie and Joan T. Mark, eds. (Lincoln: University of Nebraska Press, 1981) xxxvii, 188 pp., \$7.95 paper.

Persons interested in Indian history will not want to overlook this collection of E. Jane Gay's letters written from Nez Perce (Nimipu) country between 1889-1892. On four separate trips to the West, Gay accompanied her friend, special agent and anthropologist Alice Fletcher, whose job it was to coordinate the allotment of the Nez Perce reservation in Idaho. While "Her Majesty" (Gay's endearment for Fletcher) figures prominently in the correspondence, the letters tell us less about Fletcher than the subtitle suggests. What they do provide, however, is an insightful account of the allotment process at the local level, and herein lies their value. *With the Nez Perces* gives its readers the opportunity to better understand the period by looking beyond the implementation of policy, as Gay did, to the ways in which individuals coped with changing circumstances. Editors Hoxie and Mark augment Gay's twenty-seven letters with thirty-eight of her own photographs, a sound introduction, and interpretive endnotes.

Gay's insights are important because she tried to understand what the Nez Perces were asked to accept. Shortly after they arrived in the Indian community of Lapwai, Fletcher met with local residents to explain the allotment policy. When writing about the meeting, Gay asked her reader to imagine what it would be like if, on some bright May morning, an "agent comes round the house and tells you that the Empress of all the Indies . . . has sent him to divide your lands according to [an] act of Parliament." Likewise, Gay explained the difficulties Fletcher encountered when registering the names of allottees by writing that "to arrive at an Indian's personal name is a triumph of diplomacy. The name is sacred, not to be lightly spoken." In spite of Gay's pride in her own "Yankee" heritage, the ethnocentric bias typical of writings from this era does not mar her prose. In fact, because Gay perceived Nez Perces as human beings first, and members of an Indian tribe second, her letters convey multidimensional images of the people she wrote about. It is ironic that one hundred years later scholars could still learn from Gay's example.

Above all, Gay's letters tell a story of adaptation. Whether allotment was welcomed or resisted, and whether individuals lived off the land or left it to the management of others, the Nez Perces made difficult choices during the entire allotment process. Moreover, attitudes among Indian agents were often inconsistent. Some four years and almost two thousand allotments later, Gay summed up Nez Perce experiences with federal bureaucrats by writing that "officials have come and gone; some bad, others better, and some worse, and the Indians have accommodated themselves to each as best they could, as best they must."

With the Nez Perces is also a valuable source of information about

women in positions of authority. It is not surprising to discover that some non-Indian Idahoans believed it was “folly to give the best land to the Indians.” What is revealing, however, is that Fletcher and Gay persisted, even though they received little support from local Indian agents. It is odd that leading women’s studies/history journals have not reviewed this book; it is their loss, because Gay’s letters and photographs make an important contribution to the history of women and cultural contact in the American West.

—Gretchen Harvey
Arizona State University

Simon Gikandi. *Reading the African Novel.* (Portsmouth, NH; Heinemann, 1987) xi, 172 pp., \$15.00.

Gikandi, has added an excellent critical work to his earlier volumes on new African writers. Employing the techniques of modern criticism, he analyzes significant works of eleven African writers including, among others, Wole Soyinka, Chinua Achebe, Ferdinand Oyono, and Ayi Kwei Armah. He is concerned with the form-content relationship in the novels examined, as well as the part played by centers of consciousness of main characters. As he states, he set out to “show how . . . life and consciousness” move from external reality of the novel to “interiority.”

All the novels are concerned with the peoples of the post-colonial era and deal variously with the search for or the recovery of a national and a personal identity, or the relationship between the two. A reader of this criticism will find that although Gikandi is sympathetic to all the novelists, he does identify technical problems that a few of the authors face. His citation of these points does not detract from his overall appreciation of their artistic successes.

Gikandi categorizes the novels examined into parabolical, biographical, subjective, and political narratives. In a fifth chapter “Rereading the African Novel,” he deals mainly with myth in the modern novel. In each chapter, for purposes of astute comparing, he pairs or groups fictionalists who may have similar approaches, themes or techniques. For example in the chapter on psychological novels, he compares Camara Laye’s work with Armah’s since both novelists are deeply believing narrators and regard themselves as traditional storytellers.

In his chapter on the biographical narrative, he finds in each author chosen narrators in the process of self interpretation. Each is a colonized African. This is true in Fernando’s *Houseboy*, Mongo Beti’s *Mission to Kala*, and Kane’s *Ambiguous Adventure*.

“The Subjective Narrative” singularly deals with the problems of isolation. In the novels chosen for analysis and illustration, there is an expression of dissatisfaction with the present. Focus is upon Armah’s earlier work and the novels of Wole Soyinka.

The distinction that Gikandi makes in the political novels is their concern with “community, character and consciousness” in works by Sembene Ousmane, Alex La Guma, and Ngugi Wa Thiong’o. The first author’s *God’s Bits of Wood* deals with the anti-colonial fight: in La Guma’s work, *In the Fog of the Season’s End*, the focus is upon the anti-apartheid struggle, and the last, *Petals of Blood*, centers on Kenyan neo-colonialism. These works have parallelisms: they are fictions of crisis and the characters are placed in an ideological framework dealing with the future of communities. The authors would appear to have written their novels with patterns for changing “African reality.”

Finally, the last chapter examines the importance of myth, both traditional and contemporary. Chinua Achebe’s *Arrow of God* and Elechi Amadi’s *The Concubine* provide the works for Gikandi’s analyses.

In summation, Gikandi’s work is an absolute must for study for those interested in the African novel. Because of the ground it breaks, it may well serve as germinal for needed critical works on this fiction.

—Cortland P. Auser
Bronx Community College (CUNY)

Howard L. Harrod. *Renewing the World*. (Tucson: University of Arizona Press, 1987) xiv, 214 pp., \$22.50.

Howard Harrod’s work provides an interpretation of the religious and moral world of the Arapaho, Crow, Cheyenne and Blackfeet tribes of the Northwestern Plains. Well aware that the material he is utilizing represents interpretations by early ethnographers, he transcends this hermeneutical problem to provide an idealized reconstruction of this world guided by the theories of Schutz and Geertz and the work of Joseph Brown.

His goal is to represent and provide a deeper understanding of the rich religious and moral heritage of these peoples. In this he succeeds well. He covers encounters with the sacred based in individual vision seeking, the significance of cosmologies, manipulation of key symbols such as bundles, and renewals effected through focal rituals such as the Crow Tobacco Society and the Sun Dance. In his most striking chapter, the

theme and insights of which pervade the book, he analyzes the significance of kinship and the implications of extending the kinship metaphor to all beings.

While carefully tracing the interrelation of religion and morality of these peoples, he does skirt one important institution, war. It is clear from the ethnographic record that war was a spiritual act linked intimately to the ritual, vision, kinship and morality of these Plains tribes. Harrod, however, excuses this crucial behavior as ultimately defensive.

Harrod could also have more fully integrated historical data into his project. While he considers the migrations of these tribes to their locations in the 1850s, the vast changes taking place in Indian life and culture and their effects on religion and morality are reduced to brief comments in Chapter One and its footnotes. Introduction of the horse, gun, and European trade items occurred before the era examined (1850-1900), as did contact with whites, widespread epidemics, and the florescence of the fur trade. Events during this period, including contact with Christian thought, the disappearance of the buffalo, the ghost dance, and the final restrictions of Indian migrations and warfare, clearly affected religious and moral beliefs.

I do not suggest that either Harrod or the authors from whom he works are ignorant of or insensitive to this history, nor that this work should be a purely historical analysis of transformations. However, Harrod could have strengthened his analysis by reincorporating historical data to more fully explicate both the nature and production of these ethnographic texts and the effect of history on religious thought, action and morality. Since the period of study is from 1850 to 1900 rather than a hypothetical *in illo tempore*, a fuller attempt to integrate the significance of this material is essential.

Harrod utilizes Geertz's model of religion as models "for" and "of" society. As a model *for* society, his representation and analysis are provocative, one he rightfully advises others to heed. As a model *of* society, religion cannot be properly understood except in its historical context. Bracketing history, even when drawing an interpretive, idealized representation, risks portraying religion (and culture itself) as immutable, monolithic, and ultimately unreal. This work does provide valuable insights into the religious world of these peoples but at the cost of decontextualizing this world from the forces of history.

—Raymond A. Bucko
Oglala Lakota College

Vi Hilbert, translator and editor. *Haboo: Native American Stories from Puget Sound*. (Seattle: University of Washington Press, 1985) 204 pp., \$9.95 paper.

Vi Hilbert, a Skagit Indian of the Northern Lushootseed of Western Washington, has collected and edited thirty-three fine examples of Salish oral literature. As an instructor in Lushootseed Salish language and literature at the University of Washington, she has had excellent opportunities to collect material and work out a presentational form in English. This volume collects stories from the Myth Age with special emphasis on Raven, Mink and Coyote stories. These stories, largely "light and humorous," explore the actions of beings with human and animal characteristics who existed before the world was transformed into the world we see today. Hilbert stresses the way in which the stories teach the important values of her culture through negative demonstration.

The stories are presented in block prose format with illustrations by Hilbert's son. Each storyteller is identified, and the recording data is included in an appendix. An excellent bibliography of related cultural studies concludes the book.

All the stories were recorded on tape, though the editor did not actually collect each one. Hilbert then translated the material which she or Leon Metcalf collected. A few of the stories were told in English, thus requiring no translation by the editor. At points in the narratives the editor interjects pertinent cultural information which would have been understood by the storyteller's audience. While the information is important, the editorial information would be best placed in a footnote or in an endnote.

This choice in positioning contextual information mirrors a larger choice made by the editor to present these stories in free translations so as to smooth their English form. While storytellers are identified, there is no attempt to present line and breath units of the storyteller, or to approximate the storyteller's performance. Repetition, stresses, song, and stylized speech are dropped out. The first appendix presents a story told by the editor in both Lushootseed and English which is widely spaced on the page in an effort to recast the story in the ethnopoetic form of Hymes and Tedlock; however, the result is closer to Rothenberg's reactions, more poetry than story.

While this volume may not be up to our expectations for the bilingual, performance-oriented texts which are rapidly becoming standard in the field of oral narrative, it is an important, entertaining and accurate collection of stories. They would, of course, prove easily accessible to English readers unconcerned with the intricacies of the native storyteller's art. These stories are a clear and enlightening look into Lushootseed Salish culture and values.

—James Ruppert
University of Alaska, Fairbanks

Langston Hughes. *The Big Sea: An Autobiography*. (New York: Thunder's Mouth Press, 1986) 235 pp., \$8.95 paper.

In the last ten years a number of critical studies on the Harlem Renaissance have been published, and these in turn have sparked a revival of interest in the cultural, political, and social activities that took place during the ten-year period in Afroamerican history between 1919 and 1929. There is a renewed interest in the life and writings of Renaissance figures such as Arna Bontemps, Countee Cullen, Zora Neale Hurston, Nella Larson, Claude McKay, and Langston Hughes. Hence many of their autobiographies, first published in the 1930s and 1940s, are being reissued in response to the demand for more information on the era when "the Negro was in vogue." This latest edition of Hughes's first autobiography *The Big Sea* is part of this larger revival and follows very closely behind the reprint of his contemporary Zora Neale Hurston's *Dust Tracks on a Road* (University of Illinois Press, 1986).

Hughes's *The Big Sea* has over the years been described by critics as one of the most insightful studies of the Harlem Renaissance ever written by one who had actually lived during that time, but many have noted that it is a text that absolutely refuses to reveal very much of a personal nature about the poet himself. Until the recent publication of Arnold Rampersad's epochal biography of Hughes (*The Life of Langston Hughes*, vol. 1: 1902-1941), specific details of Hughes's early life in Kansas, his travels to live with his father in Mexico, his life as a seaman, and his involvement in the Harlem Renaissance were never known. Hughes insists on masking his interior personal world in *The Big Sea* and gives us instead a detailed study of the outer world in which he moved both in the United States and abroad. His character studies of various people he lived and worked with between 1919 and 1931 are fascinating, and his personal detachment from his narration of various scenes in *The Big Sea* emphasizes his mastery of the comic vision that pervades so much of his poetry and short stories.

Langston Hughes, like most black writers in America, mastered the art of personal disengagement from his writings out of a necessity to satisfy the demands of the white publishing industry and a white intellectual reading audience. We learn from Rampersad's study (as we did from Robert Hemenway's biography of Hurston) that Hughes (as did Hurston) struggled during his career to maintain a balance between writing what he wanted to say to black Americans and writing what his white publisher would be willing to print. Both Hughes and Hurston wrote their autobiographies during the 1940s when the United States was involved in a major world war. Patriotism ran high in white America, and though black Americans still suffered from racial discrimination in education, housing and employment, no one, especially not a black writer trying to live off publication royalties, could expect to voice dissent and survive. Hughes, therefore, made the same decision as did Hurston when faced

with a request for an autobiography; he posed as a cultural ambassador intent on describing his black world to an audience living outside of it. *The Big Sea* is valuable as a classic of American autobiography for this reason. This reprint is long overdue.

—Alice A. Deck
University of Illinois

Major J. Jones. *The Color of God: The Concept of God in Afro-American Religious Thought.* (Macon, GA: Mercer University Press, 1987) 160 pp., \$24.95 paper.

Covering the period from the beginning of slavery in America and up to the present, this important and powerful book demonstrates the necessity for a black theology. Major Jones provides an incisive analysis of each entity of the Godhead—God, Jesus Christ and the Holy Spirit and relates it to the oppressed African-American. Drawing on his own impressions and the findings of many other theologians, Major Jones has provided an informed up-to-date basis for black Christianity. This book is an excellent synthesis of the paucity of research on African-American theology. However, the book does not appear to meet one of its fundamental aims—black self-worth.

Jones writes, “Black Theology aims to inspire in Blacks a sense of worth, self-esteem, and ‘at-homeness’ within their own subjective blackness.” But the question arises, how can the average black layman relate to this abstract and theological discourse? Theologically, believing that “God acquired knowledge of human suffering by becoming flesh in the form of Jesus Christ” does not appear to be a source of inspiration for African-Americans; or believing that the “Holy Spirit is God and Christ fused into an external unit to bring oppressed people an internal sense of identity” seems too abstract and ideological to be of much benefit. *The Color of God* needs to incorporate ethnic pride in African-Americans by providing concrete examples. The African’s contributions to the development of Christianity seems an indispensable starting point. For example, the “fathers” of the Christian religion and church were indigenous Africans—Tertullian, St. Augustine and St. Cyperian. It was also Felicitas, Nymphamo and Perpetua, another three indigenous Africans who were the first to become martyrs of Christendom.

Finally, Jones did not mention the three African popes—Victor I, Miltiades and Gelasius I. Victor I was noted for bringing unity in the observance of the Easter festival.

Major Jones implies that Jesus Christ’s suffering is similar to African-

Americans' suffering and that this forms a basis for identification. There are, however, major differences. Christ, being Jewish, had knowledge of his ethnic, cultural history. He also had a spoken and written language. The African-American only had the culture, language and history of the enslaver.

Mention should have been made of African-Americans during slavery, men such as Absalom Jones, the first black ordained Episcopal priest in the United States, and Richard Allen, who was born a slave and later became the originator of the African Methodist Church. By providing vivid examples of Christian Africans and African-Americans and their accomplishments, the author might have achieved one of his aims.

In conclusion, although *The Color of God* is an interesting and well written philosophical, theoretical and theological discourse on the fundamentals of black Christianity and may provide the black theologians with inspirations, it seems to fall short of inspiring self-worth to the average African-American.

—Ivan Ainyette
College of New Rochelle

Ruth Kirk. *Tradition and Change on the Northwest Coast: The Makah, Nuuchahnulth, Southern Kwakiutl, and Nuxalk.* (Seattle: University of Washington Press, 1986) 256 pp., \$19.95 paper.

Much has been written about the traditional social organization, art, and technology of the Northwest Coast Indians whose settlements stretch from the state of Washington, through British Columbia, and into southern Alaska. In this volume, writer-photographer Ruth Kirk summarizes the historic and present-day culture of four native groups in the southern part of this region: the Makah, Southern Kwakiutl, and people who call themselves Nuuchahnulth and Nuxalk. Until recently, the latter two groups were referred to, respectively, as the Nootka and the Bella Coola. Kirk's task, undertaken with the sponsorship of the Royal British Columbia Museum, was to update information in older publications and present it in a popular format for the general public. In addition to utilizing previously published data, Kirk drew upon the expertise of contemporary linguists, ethnologists, archaeologists, and—most importantly—many native elders. Kirk emphasizes that the elders bring a “sense of place and past” to our understanding since these people are a “bridge across time.” Numerous first-person accounts and portraits of living individuals bring an exciting and dynamic dimension to this

book which is handsomely illustrated with copious photographs, line drawings, and color plates. Specialists may be disappointed that there are no footnotes or citations within the text; there is, however, a selected, topical, bibliography which will allow the non-specialist to delve further into the rich literature on the subject.

As indicated in the book's title, Kirk focuses in on cultural traditions and change. There have been, indeed, rapid and significant changes in Northwest Coast Indian culture. The author illustrates this fact by showing an Edward Curtis photograph of a woman dressed in woven cedar bark clothing and carrying a large burden basket with a tumpline. Juxtaposed is a photograph of that woman's great-granddaughter who recently graduated from the University of British Columbia Law School. The latter woman is dressed in a fashionable slack suit and carries a large purse. Kirk comments, "The route from posing in cedar bark to finishing law school has taken about seventy years." The forte of this book, however, is its emphasis on cultural continuity over long periods of time. Many of these cultural traditions go back centuries if not millennia as documented in the archaeological excavations at the Ozette site, an ancient settlement of the Makah Indians. This matter is of particular interest to those involved in the study of ethnic groups and the diachronic processes of ethnicity. Many Northwest Coast cultural traditions have persisted in spite of the tendency of all societies to change and, in this case, the attempts at forced assimilation by the dominant white population. For example, even though the potlatch was officially outlawed, the practice continues today in a good deal of its earlier social and material contexts. At one point, native children were punished if they spoke their own language in school. Today, one elder recalls that fact and adds that when he taught linguistics at the University of Victoria, he did not allow English to be spoken until the end of the lesson. He comments, albeit with bitter humor, "That gave me a great deal of satisfaction." A number of vignettes deal, instructively and often poignantly, with a variety of cultural facets including puberty observances, private ownership of songs, basketry technology, importance of the names of chiefs, why salmon bones are returned to the river, and modern controversies regarding fishing rights.

This book should be in all public libraries as a resource for teachers dealing with American Indian topics in their classes. The text is well written, the illustrations inviting, and the emphasis is on American Indians in contemporary society as opposed to the past tense in which they are, all too often, represented.

—David M. Gradwohl
Iowa State University

Peter Kwong. *The New Chinatown.* (New York: Hill and Wang, 1987) 198 pp., \$18.95.

Peter Kwong presents a provocative portrait of Chinese-Americans in *The New Chinatown*. This book describes aspects which have been the basis for the development of Chinese-American culture. However, the book does not (as the title indicates) clearly differentiate between a "new" Chinatown and an "old" Chinatown. Thus, an initial review left this reader wondering why the book is titled as such.

Kwong's overview of the Chinese-American culture achieves breadth at the expense of depth. Areas covered include the Chinatown ghettos, economic stability in New York's Chinatown, informal/formal political structures, gangs, Chinese and American labor unions, and grass-roots organizing. His experience and interest in community-based organizations provides a consistent focus in most of his discussions. He is to be commended on his analysis, but again, a more accurate title would give the reader a needed orientation.

This work has strengths and is worthwhile reading. Kwong makes a variety of claims throughout the book and does a good job of substantiating his statements with outside sources. He does an admirable job of meshing statistical data with more subjective observations based on his work in the Chinese-American culture. In one section, Kwong observes "Chinatown is like a warm bath—once a new immigrant decides to settle in, it is difficult to get out, even as the water slowly becomes cold." He then proceeds to clarify and substantiate this view.

His inclusion of chapter notes, bibliographic sources, and an index clearly meets standards for an investigation such as this. The reader who wishes to pursue topics discussed in the book is provided ample sources for additional reading. Sources noted represent a diversity of perspectives. That is, referencing goes far beyond the acknowledgement of similar works which would have similar agendas.

Kwong presents a relevant portrayal of the Chinese-American ethnic experience. He does this, not as a major objective, but more as a secondary effect of his descriptions and diverse examples. His long term involvement with this culture no doubt adds to the richness of his perspective. Beyond present day events, he provides pertinent historical underpinnings regarding the development of the Chinese-American culture. This development gives a helpful context for the current situation.

A shortcoming of this work is that Kwong does little to suggest possible improvements. His analysis of present problems is appreciated, but a section discussing solutions (and the implementation of such solutions) would give his investigation a more well-rounded appeal. Certainly a person who has thoroughly studied such a topic would have ideas for how the current situation could be enhanced.

Kwong states "outsiders wrongly assume that the Chinese, in the ethnic enclaves into which they were forced a hundred years ago, are

unified, docile, and 'make it.'" Much of the book is dedicated to analyzing the images which perpetuate this assumption. Although many of these images are false, the author gives unique insights on how the foundations of such images are legitimate but how the interpretation of these foundations can be inaccurate. Kwong weaves commonly held notions regarding Chinese-Americans with substantiated interpretations of how and why these notions have evolved. His analysis provides an appreciable understanding of dominant culture white America and how a particular ethnic group is frequently interpreted and misinterpreted.

—Jim Schnell
University of Cincinnati

Gail H. Landsman. *Sovereignty and Symbol: Indian-White Conflict at Ganienkeh.* (Albuquerque: University of New Mexico Press, 1988) xii, 239 pp., \$19.95.

Anthropologist Landsman has written a fascinating study about the events surrounding the seizure of a 612-acre abandoned girls' camp in upstate New York in May 1974 by a group of Mohawks who named their settlement Ganienkeh. The ensuing Indian-white land dispute eventually culminated in the relocation of the Indians to parkland near the Canadian border in 1978 as a result of a unique arrangement, the Turtle Island Trust Agreement, which for "charitable, religious and educational purposes" under New York State law established "a permanent, non-reservation settlement of Indians claiming sovereign status."

In exploring the events surrounding the establishment of the Trust, Landsman utilized a variety of techniques of data collecting. Her fieldwork included open-ended interviewing, participant observation, and the analysis of documents and tapes produced by participants throughout the dispute; she also examined archival materials and reports of the "outside" news media.

Landsman writes from the point of view of "a neutral scholar" who managed to maintain good relations with both Indian and non-Indian informants because she was "unthreatening, honest, and respectful toward informants." Also, the dispute between the two groups was actually "the intersection of two preexisting controversies: the struggle for sovereignty by traditional Mohawks, and the upstate-downstate controversy in New York State politics." Various groups that became involved in the controversy viewed the dispute over Ganienkeh quite differently. By attempting to demonstrate what the dispute really meant to its various participants, Landsman not only provides a model for anthropological field work in a dispute setting but also offers many valuable insights for scholars of Indian-white relations, journalism, and

public administration as well.

The occupation of Ganienkeh was the outgrowth of a long history of factionalism on Iroquois reservations in Canada and the United States. It was accomplished by Mohawk traditionalists who refused to participate in the reservations' Canadian and American government-supported elective system of tribal government and who viewed the U.S.-Canadian border as artificial. Citing treaties made in 1784, 1789, and 1794, the Mohawks claimed Iroquois ownership of nine million acres in the states of New York and Vermont.

Although the Mohawk presence at Ganienkeh surpassed in duration the much publicized seizure by Indian militants of Wounded Knee in South Dakota in 1971 and the occupation of a vacant Catholic novitiate near Gresham in Shawno County, Wisconsin, on New Year's Eve, 1974, it did not attract attention from the national news media for many months until an unfortunate act of violence finally made the Mohawks "part of a [news] beat." Landsman's analysis of the coverage provided by two major newspapers demonstrates how the press's frame of reference for covering the story did not promote the recording of reality but "helped to create it" and to divert attention from the profound political questions raised by the "repossession." Such press coverage contributed to local whites' perceptions of the Indians as beneficiaries of a lopsided system of justice which favored minorities.

The author skillfully handles several issues that frequently surface in contemporary disputes over Indian treaty rights. She notes, for example, that many whites have an image of Indian culture that is frozen in time assuming that either Indians should live exactly like their ancestors did two hundred years ago if they are going to claim "special privileges" (treaty rights), or they should become assimilated into mainstream culture and subject to the same rules and laws as other Americans. Landsman also observes that disputes over treaty rights have sometimes been exacerbated by efforts of well-meaning white liberals who have sought an accommodation of such conflicts within the American judicial system. Such efforts have led other whites to view the Mohawks at Ganienkeh, or Indians elsewhere who have treaty rights enabling them to fish or hunt out of season or to cut wood in wilderness areas, as benefitting from a "double standard of justice" as opposed to enjoying the rights and privileges which the United States recognized and their ancestors retained after ceding land to the federal government.

This well-documented study is enhanced by maps, illustrations depicting the perceptions of Mohawk and local white participants in the dispute, appendices, a list of references, and a fairly complete index. Although the author tends to be repetitious at times, the book is generally well written. It is highly recommended for college and university libraries.

—Ronald N. Satz
University of Wisconsin, Eau Claire

Ivan Light and Edna Bonacich. *Immigrant Entrepreneurs: Koreans in Los Angeles, 1965-1982.* (Berkeley: U. of California Press, 1988) xi, 495 pp., \$9.95.

This latest study of immigrant entrepreneurs to come out of the collaborative efforts of sociologists Light and Bonacich is another significant contribution to Asian American Studies specifically, but also to ethnic studies, immigrant studies, urban studies, and business-economic studies in general. It contributes to our understanding of the history of Los Angeles, and it constitutes an important companion piece to existing studies of Korean Americans, such as Illsoo Kim's work on Koreans in New York City. As a case study, it also elaborates on the related theoretical models of "middlemen minorities" and "immigrant entrepreneurs," and how, in this case, both models can be integrated for a more accurate analysis of Korean entrepreneurs.

In their analysis, Light and Bonacich distinguish between *ethnic resources* (sociocultural features of the whole group, such as the sojourning orientation of the immigrants, hard work for low wages, solidarity, rotating credit associations) and *class resources*, which are cultural and material and common to bourgeois everywhere (such as money and education). The Korean immigrants combine both ethnic and class resources, the authors argue, to produce a successful business community. They also place the phenomenon of Korean immigration and entrepreneurship in the U.S. in a "world systems analysis" of U.S. military and economic intervention in Korea, and U.S. quest for cheap labor worldwide. Finally, this and other studies of ethnic immigrant entrepreneurs dispute the view that the giant corporations of postwar America have closed off all economic space for small businesses to start, flourish and function as avenues of social mobility. On the other hand, the authors note that these successful immigrant petty entrepreneurs often operate in extreme environments, such as rundown inner-city neighborhoods populated by ethnic minorities and racked by high unemployment, drugs and crime. Relative prosperity of the newcomers generates resentment and gives rise to inter-ethnic hostility, a topic beginning to receive serious attention from ethnic studies scholars, including the present study.

Light and Bonacich reach conclusions that are as blunt and pointed as the study is comprehensive and detailed. They argue that immigrant businesses are a form of cheap labor that threatens to lower labor standards in general. Apart from perpetuating labor exploitation, immigrant enterprise tends to create intergroup competition along ethnic lines, thus intensifying inter-ethnic tension that in the end benefits the ruling class while leaving the poor and the workers fragmented and defenseless. The greatest irony in the immigrant entrepreneur experience is that, while as immigrants they were propelled from their own countries

by the forces of world capitalism, they end up pursuing the very competitive values of capitalism that created their own oppression. This often meant providing whatever service or commodity will sell, irrespective of its moral character or impact on the nonimmigrant community, in which they do business but do not reside, and hence feel no moral responsibility for its well being. This is a strong indictment indeed of the social cost of immigrant entrepreneurship, as exemplified by the Los Angeles Korean community. Having come this far in their analysis, Light and Bonacich feel compelled to end with a moral suggestion: that these immigrants have an alternative, which is to join together with oppressed peoples (i.e. American born minority groups) to construct a social order that is based on concern for all humanity, regardless of ethnicity.

—Evelyn Hu-DeHart
University of Colorado, Boulder

Luciano Mangiafico. *Contemporary American Immigrants: Patterns of Filipino, Korean and Chinese Settlement in the United States.* (New York: Praeger, 1988) 232 pp., \$35.95.

Since the passage of the immigration acts of 1965, a large number of skilled Asians have migrated to the United States. Scholars have noticed this trend, labelling these, along with other skilled third world sojourners, “the new immigration.”

Contemporary American Immigrants deals with three of the most numerous Asian nationalities to enter the U.S. since 1965: Filipinos, Koreans and Chinese. The book explores their experience through three sources of data. First, the author offers a short description of each population’s history of migration to the United States. Second, census data regarding their present status is summarized. Finally, the decade-old census of 1980 is updated with information from the author’s own non-random sample survey of 849 immigrants who entered the U.S. from 1980-1985.

Because Mangiafico served as a high-ranking consular official at the U.S. Embassy in Manila and made research visits to embassies in Taiwan, Hong Kong and Seoul, he brings special knowledge and insight to the process of immigration from the Pacific Rim. His comments regarding the number of visa applications from these nations and the various techniques would-be immigrants develop to subvert regulations are among this book’s major contributions.

After reviewing numerous sources of data, Mangiafico concludes that despite popular stereotypes and the predictions of some demographers, the most recent entrants to the United States from Asian nations—many

of whom entered the U.S. on the basis of family relations rather than because of skills—continue to be highly educated, skilled and upwardly mobile. For example, 35.9% of Asian immigrants over age 25 who entered the U.S. between 1970 and 1980 had a college education—twice the proportion of native born Americans in the same age group.

Readers will find Mangiafico's summaries of Filipino, Korean and Chinese immigration to be useful and easily accessible sources of data. However, they may be disappointed by the author's exclusion of more community-oriented, ethnographic and theoretical information about these groups. For example, the very different styles of ethnic self-help and community development revealed by these three populations receive little attention.

Further, while the author has gleaned substantive information about Filipino, Korean and Chinese immigrants from various primary sources, he generally disregards the theoretical arguments that scholars offer to explain why these immigrant groups follow distinct patterns of adaptation. Downplaying the complex factors that determine a group's economic adaptation—discrimination, degree of English language competence, access to traditions for amassing investment capital, the availability of low cost imported goods, the nature of ethnic communities—the author deals with variations in patterns of structural integration by referring to psychological outlook: "Comfortable, acquisitive—but 'playing it safe'—these Filipino immigrants do not appear to have the degree of ambition, drive, or forward vision that will place them in leadership positions." In contrast, "Energetic, hardworking, and willing to take risks, these Koreans are building for the future, rather than living for the day." Such simple explanations do little to increase our understanding of such a complex and politically controversial topic as ethnic economic behavior.

If Mangiafico had addressed the social structural reasons for immigrants' styles of adaptation, attending to issues of community and taking seriously theories of immigrant integration *Contemporary American Immigrants* would have provided a more valuable contribution to our knowledge of the new immigration.

—Steve Gold
Whittier College

Rene Maran. *Batouala*. (London: Heinemann, 1987) 149 pp., \$7.50 paper.

This book is a long-neglected product of the 1920s negritude movement, in which a new kind of primitivistic interest concerning the lives of black men and women in the African Diaspora took hold in the literary words of Europe and America. *Batouala* was written in French by Rene Maran, an Afro-Caribbean writer living in Paris in the 1920s, who had worked for several years in what was then known as French Equatorial Africa. This edition is a reprint of a 1972 English translation that adheres to the lyrical, sensuous style of Maran's prose and that follows the revised and unexpurgated version Maran approved of for publication in 1938. The book has been brought back into print in an inexpensive paperback format, which now makes this first great novel about Africa written by a black person readily available for use in literature classes and also for general reading by a wide public audience.

Batouala describes the life of an aging African chief, who must contend with a young man's desire for his wife. The novel is a story of love, the passing of generations, and the changing face of Africa caused by time and the Europeans. Although somewhat dated in its theme of anti-colonialism and in its sometimes idealized images of Africa, Maran's book is a fine achievement of poetic depictions of natural landscape, mythical enactments, and the storytelling powers of men and women whose lives are infused with a pervasive spirituality derived from the common earth and all the creatures who live upon it.

However, what is unusual about Maran's use of primitivism is his inclusion of the unpleasant realities of life present in the frequently harsh and dangerous African world. He mentions body smells, the foul stench of human excrement, the painful, vicious circumcision rites practiced upon the young bodies of male and female youths, and the cruel, deadly stalking of men and women by both humans and animals.

Maran employs the omniscient narrator device to enter the minds of his characters, including the mental and emotional states of animals. Chief among the beasts is Mourou, the panther, who looms in the story as the powerful force from which no man or woman can escape. At one point *Batouala* saves his wife from Mourou's attack, but later *Batouala* himself is destroyed by the panther. Mourou's actual and symbolic presence in the lives of the Africans even makes their disputes and hatreds of the white colonial masters seem subordinate to the life-and-death struggles the Africans wage for survival, and which are symbolized by their battle with Mourou.

This book won the *Prix Goncourt* in 1922, and deservedly so. Even through the translation, the reader receives an appreciation of Maran's sensuous, lyrical prose style, especially in the descriptions of the African country. The transcendental spirit suffusing the world of nature is evoked in the language of prayers and hymns. Here is a sample of

Maran's paean to fire:

Ah! Who will sing of fire? Who will praise as is fitting, with words right in bounty and in fervor; who will praise that miniature sun which gleams, sometimes alone, more often innumerable, night and day, in spite of rain, in spite of wind?

One must sing of its changing light, its diverse face and its heat, progressive, soft, insistent, intolerable and secret.

Glory be to fire!

There are many other remarkable passages in the book. Chief among them is the description of the wild and bloody initiation rites of circumcision. Another scene shows Batouala telling stories that explain the origins of illnesses and the traditions of tribal life. These myths Batouala passes on to his youthful rival, Bissibi'ngui, in an unconscious realization that he will be the one to survive him. There is also the frenzy of the hunt for Mourou conducted with destructive fires, wild dancing, and the intoxicating odor of blood.

In his portrait of Africa, Maran neither glorifies nor degrades the African men and women. He gives us a novel that resonates with all the terrors and pleasures of lives lived in intimacy with the spiritual forces of nature. In the last scenes of the novel, Batouala is shown attempting to kill his youthful enemy during the hunt for Mourou. Both the youth and the panther escape unharmed, but Batouala is mortally wounded by Mourou. Maran attaches no moral good or evil to these actions; man and beast do what is inevitable—the younger generation and Mourou's strength always succeed.

—Angelo Costanzo
Shippensburg University

Carolyn Martindale. *The White Press and Black America*. (New York: Greenwood Press, 1986) 215 pp., \$29.95.

The White Press and Black America chronicles the many deficiencies of press coverage of black America. Martindale, an assistant professor of journalism at Youngstown State University, has worked as a newspaper reporter and section editor and has published articles in several scholarly journals. She is to be commended for her compelling and informative book.

The book is divided into ten chapters and is well organized and easy to read. It begins with exploring reasons why racial coverage should be studied and ends with the last two chapters focusing on how to improve racial coverage.

The first few chapters are concerned with the media's role in race relations, difficulties of covering racial news, and past deficiencies in coverage of racial news. The author is clever in her ability to utilize previous studies dealing with the coverage of racial news in order to present her beliefs about the press coverage of news dealing with blacks. In these chapters, the author is careful to look at some of the common causes of the failure of the press to cover news peculiar to blacks. For example, her analysis of studies and her own experience reveal that the news media spent too much time on the "who? what? when? and how?" of social protest and not enough time on the "why?" of racial conflict. She is quite astute in revealing how prejudice towards blacks in general is revealed in coverage of news dealing with blacks in particular. Her careful analysis of studies and newspaper articles dealing with issues peculiar to blacks reveals how little space is allotted for coverage of this news. She repeatedly reveals how most of the news dealing with blacks is concerned with conflict that usually paints an extremely negative picture of black people. Her analysis of articles dealing with blacks usually revealed that these articles tended to overemphasize the negative aspects of the black experience and deemphasize the positive aspects of the black experience.

The second part of the book deals with a study designed to answer many of the questions posed in the preceding chapters. The pertinent information was derived from the content of four newspapers: the *New York Times*, the *Boston Globe*, the *Atlanta Constitution*, and the *Chicago Tribune*. The study covered a 30-year period: the 1950s, the 1960s, and the 1970s. Some of the major findings were as follows:

1. During the 1970s all the newspapers examined provided more, and more realistic, coverage of black Americans than they had during the 1950s or even by some measure, during the 1960s. (The author considers the above the most significant finding of the study.)

2. Explanation of causes of black protest was largely ignored by the papers examined.

3. News about the everyday experience of black Americans was largely

ignored.

In the final two chapters the author presents some excellent suggestions for improvement:

1. Reevaluate traditional news values and practices of gathering news.
2. Increase reporting of black activities as a normal part of everyday life.
3. Involve more black Americans.
4. Hire more minority journalists.

This is a scholarly study on the subject of press coverage of black Americans and should be read by people in general and blacks and journalists in particular.

—Allene Jones
Texas Christian University

Julio A. Martinez and Francisco A. Lomeli. *Chicano Literature: A Reference Guide*. (Westport, CT: Greenwood Press, 1988) xiv, 492 pp., \$50.95.

The editors in attempting to cover Chicano literature written since 1848 by Americans of Mexican descent have done a fine service for all students of American literature whether they are specialists or generalists, tyros or scholars. The work in more than one way provides a comprehensive reference guide.

Martinez and Lomeli have certainly succeeded in giving readers and users of the work a “representative cross section of pertinent subject matter in the literature.” No small accomplishment has been their success in enlisting the work of many scholars whose contributions are lucid, perceptive, and informative. The arrangement of the format of all the articles is a fortunate one whether on such writers as Luis Valdez, Ricardo Sanchez, Abelardo Delgado, or Estela Portillo or on broader subjects covering eras, genres, or criticism. It is unfortunate that the editors did not include articles on younger poets such as Lorna Dee Cervantes and Tino Villanueva, but they do express their regret for these omissions and promise to rectify this shortcoming later.

The bio-critical articles on authors provide important biographical data with excellent summaries of outstanding works, critical statements that are insightful and at times provocative. Normally brief summaries are included at the close of entries of outstanding critical articles. For each writer there is also a “Selected Bibliography” of works and secondary sources.

In the case of poets, such as, for example, Alurista, the article’s author,

Guillermo Rijas of the University of California, Davis, provides a keen analysis of representative poems complete with translation.

Another contribution of the authors of the various articles is their discussion of the Chicano writers' positions within the context of the movement and the literature whether the writers are nineteenth century predecessors, political militants, or the newer Chicano writers who herald a wider vista within the cultural context.

Especially valuable if read individually or together are the articles which are in fact comprehensive overviews of Chicano literature: *The Chicana in Chicano Literature*; *Chicano Children's Literature*; *Chicano Literature from 1942 to the Present*; *Chicano Philosophy*; *Chicano Poetry*; *Chicano Theater*; the *Contemporary Chicano Novel, 1959-1979*.

Supplementing the entries are useful appendices: one on writers Ernesto Galarzo, "Amado Muro," and Anthony Quinn, another on the *Chronology of Chicano Literature*, and last, a valuable glossary.

No one after reading the various entries will ever stereotype Chicanos. Moreover, by such a reading one will be reminded of the contributions to American literature.

Scholars, teachers, and students of Chicano and American literature will welcome the publication of this reference work.

—Cortland P. Auser
Bronx Community College (CUNY)

Mark Mathabane. *Kaffir Boy*. (New York: New American Library, 1986) 354 pp., \$8.95 paper.

Few middle and upper class Americans, whether they are black or white, can fathom the extent of humiliation, suffering, and brutality that black people are currently enduring as a result of the South African apartheid policy. Mark Mathabane's autobiographical book *Kaffir Boy* documents the inhumane treatment of blacks in that society and relates the "meaning of this policy in human terms." The book gives the reader insight into the daily life of a black family struggling to survive in the midst of hatred and bigotry.

The book is disturbing and wrenching. The truth about the horrors of life in South Africa is difficult for us to perceive. Mr. Mathabane compels us to smell the decay in the ghettos of Alexandria, to hear the sounds of the violence in the townships, to see the brutality in the cities, and to feel the desperation and despair of a people under oppression.

The author shows us through real life illustrations how the insidious laws and public policies find and imprison the underclass in South

Africa. He demonstrates how these oppressive, confusing, and contradictory laws have systematically subjugated the black population and have even succeeded in “pitting black man against black man” in order to divide and conquer.

At the same time, the book is a tale of hope, courage, and escape. It is the story of a young man hoping to fulfill his dream of coming to America to attend college and play tennis. Mark succeeds in fulfilling this dream but not without sustaining physical hardships and psychological pain.

As an autobiography the book lacks the objectivity to dissect the issues of apartheid and to separate the levels of responsibility for it. However, as an autobiography it does demonstrate the personal and family responses to these oppressive laws.

This book would be an appropriate supplemental text for courses on discrimination, human deprivation, South African apartheid policy, race, ethnicity, and minority studies.

The use of personal photographs supports and enhances the body of the text. This very readable book is a vehicle by which our youth can become aware of the issues of apartheid through the eyes of a young student with whom they can relate.

The negative outcome of reading the book may be that it would have a boomerang effect. It may encourage the false belief that if he (Mark Mathabane) can rise above the rubble—so can everyone else. The result of this type of thinking would be a tragedy and would perpetuate a “victim blaming” mentality. It may lull one into an attitude of complacency and absolve the reader from any responsibility to act on the injustice.

Another possible reaction may be the feeling that the problem is so immense and pervasive that there is no way that it can be solved or no way that one can participate in a solution. The educator would have to be aware of the possibilities of such responses and be prepared to deal with them in the classroom.

—Mary Anne Busch
High Point College

Ruthanne Lum McCunn. *Chinese American Portraits: Personal Histories, 1828-1988.* (San Francisco: Chronicle Books, 1988) 175 pp., \$16.95 paper.

With her latest book, *Chinese American Portraits*, Ruthanne Lum McCunn adds to her growing list of publications about the painful struggle and heroic survival of the Chinese in America. In an engaging novelistic style, accompanied by equally eloquent photographs, she tells

detailed stories of seventeen diverse men and women, ranging from Yung Wing, educator and patriot, and the first Chinese to graduate from an American university (Yale, class of 1854), to Ho Yuet Fung, writer and filmmaker, who emigrated from Hong Kong in the 1970s. Interspersed within these primary narratives are photographs and lengthy captions telling the stories of other Chinese in America. How the author chose which stories to highlight and which to condense is a mystery, for each story is compelling. On the one hand, the photographs and brief stories interspersed within the pages of longer stories tend to be something of a distraction; on the other hand, in this compromise fashion, many stories beyond the major seventeen get told. The reader cannot help but be impressed by the richness of the author's store as suggested by the large quantity and variety of these small vignettes.

The bibliography at the end of the book attests to McCunn's diligence in researching her subject. The large number of letters to the author and personal interviews may in part account for the personal, sympathetic tone with which she tells each person's tale. McCunn's personal warmth, her empathy for each individual, the patience and evenhandedness with which she relates the hardships that each endured, and the pride she takes in their accomplishments is evident. The book is effective in achieving her purpose, which is identical to Maxine Hong Kingston's in her second book, *China Men*, "to claim America" for people of Chinese ancestry. The evidence McCunn accumulates is most convincing, and the pictures play a highly significant part. The Lee sisters, who grace the paperback cover, for example, in their Victorian ruffles with hair dressed in long curls obviously contradict the late nineteenth-century arguments of the proponents of the Chinese Exclusion Act that the Chinese did not assimilate with whites and never would. Placing her brief summary of "Some Major Legislation Affecting Chinese in America" at the end of all the personal narratives of heroic struggle and survival, serves to emphasize the injustice and the racist quality of America's "protectionist" laws.

For readers who might protest that too much attention is paid to working class people and not enough to the achievements of the upper-class, highly-educated Nobel laureates and business tycoons, the author might respond that her purpose was not to showcase Chinese Americans who have already received wide attention but to show the quiet courage of representative examples of the majority of Chinese Americans—not the exceptions but the rule. *Chinese American Portraits* demonstrates that the ordinary "rule" has itself been extraordinary, and McCunn deserves our sincere thanks.

—Amy Ling
Georgetown University

Richard E. Meyer, ed. *Cemeteries and Gravemarkers: Voices of American Culture*. American Material Culture and Folklife Series. (Ann Arbor: University Microfilms International Research Press) xv, 347 pp., \$39.95.

The twelve individual essays contained in this volume were originally presented as papers in the Cemeteries and Gravestones Section at a conference of the American Culture Association. A short foreword by James Deetz, an early leader in the anthropological study of New England cemeteries from the colonial period, provides some instructive initial insights into the wealth of cultural information which can be derived from the study of mortuary behavior in the United States. Meyer's thoughtful introduction and his topical bibliography, though not exhaustive, will be of considerable utility for those wishing to pursue the research topic further. An index along with numerous photographs and other illustrative material additionally enhance this volume.

Since these essays represent an interdisciplinary approach to the subject matter, this book should appeal to many members of the multifaceted National Association for Ethnic Studies. Authors come to the topic with perspectives from the fields of American Studies, anthropology, art history, cultural geography, folklore, and history. The essays are grouped into four sections entitled "Icon and Epitaph," "Origins and Influences," "Ethnicity and Regionalism," and "Business and Pleasure." For those who find the general subject matter morbid, we should note that the "pleasure" dimension involves the use of cemeteries by the living as parks for leisure activities and tourist attractions.

Each of the essays presents worthwhile material and viewpoints to those, such as the reviewer, who are conducting specific studies of cemeteries and gravestones. All readers of this journal, however, would have general interests in three particular chapters which focus on ethnicity. The chapter by Ann and Dickran Tashjian deals with "The Afro-American Section of Newport, Rhode Island's Common Burial Ground." Here the graves of Newport's black free and slave inhabitants were marked by tablet-shaped monuments decorated with winged skulls, cherubs, and angels which are familiar eighteenth century forms throughout New England. In many cases, the blacks can only be identified by archival records. In other instances, the epitaphs include references to "faithful" or "beloved" *servants* — a term which the authors note probably functions as a euphemism for slave. In this graveyard section there is no evidence of African survivals as documented in cemeteries on islands along the Atlantic coast of Georgia. Rather the Newport cemetery is, for the most part, a reflection of the values and material forms of the dominant white society.

On the other hand, ethnicity is strongly manifested in San Antonio, Texas, as discussed by Lynn Gosnell and Suzanne Gott in their chapter entitled "San Fernando County Decorations of Love and Loss in a

Mexican-American Community.” In this cemetery, gravestones are elaborately decorated not only with bunches of flowers, but with mylar balloons, coronas, banners, pumpkins, Christmas trees, Valentine’s day cards, and letters by which the living greet the deceased on birthdays, religious and secular holidays. Gosnell and Gott view “gravesite decoration as a highly symbolic visual process through which families continue to experience a sense of ongoing relationship with departed relatives.” This point is well demonstrated. Further enhancement of the case regarding ethnicity could be made by an analysis of the Spanish epitaphs which are indicated in the photographs accompanying their article. Ethnic variations in burial styles are also interestingly presented in Keith Cunningham’s chapter, “Navajo, Mormon, Zuni Graves: Navajo, Mormon, Zuni Ways.” At Ramah, New Mexico, two cemeteries reveal three distinctive eschatologies or doctrines of death and immortality. Traditional as well as acculturative practices are also exhibited by the Native American graves.

In sum, there is much of value in these collected readings. Perhaps members of the NAES will be encouraged to at least observe if not study ethnic cemetery variations within the communities in which they live. The data base is useful not only in evolving a better understanding of ethnicity but in introducing the subject to students in the classroom.

—David M. Gradwohl
Iowa State University

Aurora Levins Morales and Rosario Morales. *Getting Home Alive*. (New York: Firebrand Books, 1986) 213 pp., \$8.95 paper.

How does one get home when being home is not safe? Or how does one get home alive when the spirit can be killed in the journey there? Getting home alive means searching for the sacred place from which all life emanates. This search is an all consuming passion for both Aurora Levins Morales and Rosario Morales.

The text is divided into eight sections beginning with a poem and closing with a poem. In between there are journal entries, letters, prose renderings and more poems. All sections, with the exception of “Flowering in the Dust of the Road” which is written entirely by Rosario Morales, are dialogues between mother and daughter.

The writing for both connects the magic of the island of Puerto Rico with the reality of the outside world which can trivialize human beings and undervalue its beauty. The mixture of prose, poetry, journal entries and essays present women as active participants in their own creation

which points out how each of them has had to fight to be able to be as they wish, not as others would like them to be.

The most poetic visions are not in the poems themselves but in the merging of the human and the islandic in the description of the childhood lover, “with glimmer of coffee bloom around him, a quality like the silver yagrumo leaves in a wind or the rain of the mountains pattering on banana leaves, the smell of steam rising from the hot roads or the sound of jibaro Spanish.”

Like most women who write, Morales and Levins Morales must accept or reject the image of woman as seen by others. Morales, the daughter, in the section “Flowering in the Dust of the Road” asserts her right to be “I am what I am I am Puerto Rican I am U.S. American I am New York Manhattan and the Bronx . . . I am Boricua as Boricuas come” and also “I’m naturalized Jewish American, wasp is new but Jewish American is old show, Take it or leave me alone.” It is the images and the range of moods which make the authors’ text engrossing reading. One hopes to find in their company the home they search for with the whole family.

The “Ending Poem” appropriately named, is a statement which summarizes the search for identity which merges a multi-faceted history into a being who “will not eat ourselves up inside anymore./ And we are whole.”

Each section of the collection has a theme which holds it together, and they all represent the collective effort of women who can weave beautiful tapestry of individual colored threads or the more homey metaphor of the quilt which Morales and Levins Morales use, providing for the reader colorful squares with interesting designs. One needs only to stop and examine closely. The book incorporates two women’s voices in the effort for self-definition within ethnic cultural boundaries.

—Margarita Tavera Rivera
California State University, San Bernardino

Milton Murayama. *All I Asking For Is My Body*. A Kolowalu Book (Honolulu: University of Hawaii Press, 1988 [Originally published by Supa Press, 1975]) 110 pp., \$4.95, paper.

In little over a decade this short novel has become a classic, developing a dedicated following, not only in Asian American communities and literature programs, but also in traditional literature programs alongside books such as *Huckleberry Finn* where the strategies are the same: the view of the world through the clear eye of youth, the puncturing of both pretense and pretension by the view from the bottom up.

I can do no better in this context than to quote Arnold Hiura writing in the *Hawaii Herald*: "We have been denied, up to this work, an idea of what the real, human situation of the plantation has been. . . . we've come up with a kind of generalized myth of what the Japanese-American experience has been . . . [This is] the only comprehensive literary treatment of the Hawaii plantation experience, an experience which either directly or indirectly affects a very large segment of Hawaii's population." It may be worth noting that Hiura, now editor of *Hawaii Herald*, was a participant in the Pacific Northwest Asian American Writers Conference at the University of Washington in 1976 where many of us first discovered Milton Murayama and his work for ourselves.

All I Asking was an exhilarating discovery and remains so upon each return. It is good fun to find it rollicking along its somewhat subversive way under a sedate University Press imprint; it bodes well for both longevity and academic respectability. The sheer exuberance of language: staccato pidgin (or, more properly, Hawaiian English Creole, as Franklin Odo reminds us in his afterword) rhythms alternating with various levels of standard English create a texture that reflects the linguistic ethos in which the characters were living: standard English in school, pidgin English with peers, pidgin and standard Japanese with parents and older community members. Each language context evokes a whole subculture of its own. The genius of the work is in evoking these contexts without either getting bogged down in exposition or lost in indecipherable attempts to render phonologies rather than rhythms.

The novel traces the fate of the Oyama family from turn of the century Hawaii to those fateful days for the Japanese American community just before and after Pearl Harbor. The point of view is that of a rebellious second, nisei, generation. Whether fishing or working the plantations, they are held down by the system; for every step forward there are two back. It is a tale of *bachi*, retribution, and how traditional Japanese concepts of fate and the way humans should respond are worked out. The how is the story, and that is too delectable to reveal here. This is a classic, required reading for those who delight in the storyteller's art as much as those who long for at least a wine taster's sip of the whole wide range of the American ethnic experience.

—S. E. Solberg
University of Washington

Swami Nitya-Swarup-Ananda. *Education for Human Unity and World Civilization*. Indian Council of Philosophical Research, in association with Indian National Commission for Co-operation with UNESCO, 1986. (Available from Vedanta Book Center, 5423 S. Hyde Park Blvd., Chicago, IL 60615) 352 pp., \$47.50.

This work is of interest to any in ethnic studies for it outlines the need and process of establishing a new order of education which would serve the needs of cultural integrity and world unity. This latest version of Swami Nitya-Swarup-Ananda's description of such an education, published in 1986, is the culmination of decades of thought and observation by the author, who founded the Ramakrishna Institute of Culture in Calcutta. The Swami has also worked closely with UNESCO in furthering the aims of worldwide cultural education which would promote planetary diversity at the same time that it promotes world harmony.

This is a work of logic and practicality. Beginning with the notion of the spiritual tradition, the Swami argues throughout that we are thereby heirs not only to the culture we are born into, but to all the cultures that have flourished on the earth. Our responsibility to the integrity of each is as great as the wealth of the inheritance.

Building on this spiritual base, the Swami describes the basic principles of an educational system that will serve this vision. Basic to such an education is the theoretical assumption of the world as one and a careful consideration of individual cultures as they have contributed to the evolution of humanity. However, none of this can come to life until individual students are able to—in the Swami's word—"confront" the reality of other cultures in the flesh. The distinctive nature of each culture—the nuances of thinking, feeling, relating to others—can never be reduced to simplistic judgments of good or bad when experienced through human contact. As the Swami states, "Having viewed each culture from . . . the standpoint of its own special genius, the participant will experience a deep change in his mentality. His prejudices, his narrow attitudes and feelings will be swept away and he will begin to think in a new way."

In the third section of the book, the Swami discusses the need for a world community. Only the fostering of such a community will create the ground for genuine "world civilization." Without the shared purpose of such a community, the necessary dialogue and planning that will lead to new educational structures won't be possible. Responding to this need for structures, the Swami presents a detailed scheme which suggests how the curriculum of cultural study might be planned. He outlines the purpose and procedures, the framework and techniques; the method of study; and the central mechanism, which would be a center for cultural study. This center would be a residential institution for teaching, research, and training at the postgraduate level. The possibilities of such a center are

creative and affirmative. Administered with one eye on the ideal of human unity and another on a love of diversity, such an institution could become the nerve center of a new way of seeing human identity. Art, science, social skills—all that serves the growth of individuals and cultures—would find the truest reason for being, freed of the dogmatism and political biases that limit their usefulness.

In the fifth portion of his study, the Swami links the idea of such a center to UNESCO's Declaration of the Principles of International Cultural Co-operation. This is a very important connection, for it demonstrates that the commitment to the goals discussed in this book is already embedded in the international organ devoted to world unity, the United Nations. Indeed, it may be that the unrealized potential of the UN as a guardian of world order is related to the establishment of the center for the study of culture and world civilization. By activating the ideals of the UN in the work of students, scholars, and creators, the center will strengthen the work of all organizations that serve world peace.

Any educator who reads this work will be challenged by its clear description of what is needed, an equally radical overhaul of the way we approach culture in the curriculum leading us to a global level of awareness. We in America who have so often failed to utilize our own riches, mistaking our strengths for our weaknesses, have much to ponder reading this presentation. For before we can take steps to meet other cultures on terms of equality and good will, we have to contemplate the cultural diversity of our own country. We have to recognize that as a part of the planet we do reflect the whole: all the cultures of the world have streamed into our nation; and as the Invisible Man of Ralph Ellison's novel sums up, "Diversity is the American word." This diversity is held together by a national ideal based on freedom and justice for all. If Americans were to come one step closer to actualizing the promise of these words—that it is possible to promote the well-being of the totality by respecting the distinct identities that make up the whole—this country would be serving the evolution of world civilization as well. The challenge we face is faced by every other country and culture in its own way: what are the highest values of each culture? How has each held true to its ideals? In confronting its own deepest self, each culture discovers its responsibility not only to its limited interests but also to the greater unity of the planet. This wider sense of responsibility is what is most needed in these times. As reflected in this work, the author's lifetime of effort on behalf of cultural harmony and world unity offers a model of what it means to take this responsibility seriously.

—Margaret Bedrosian
University of California, Davis

Jill Norgren and Serena Nanda. *American Cultural Pluralism and the Law*. (New York: Praeger Publishers, 1988) 254 pp., \$45.00; \$16.95 paper.

The authors' stated purpose for creation of this book was that no work could be found which was appropriate for undergraduate students in an interdisciplinary course which related legal issues in case law to cultural pluralism. The authors stated that they desired to create "a book of readings drawing primarily on case law, but also including a wide variety of social science and humanitarian materials... [with added] text which described and analyzed the content of these cases." The authors were very successful in this endeavor, in that they have put together an excellent compilation of cases which give a broad and varied overview of the legal precedents related to the concept of cultural pluralism.

The authors present an outstanding portrayal of the legal situations in which immigrant and other non-dominant group members find themselves presently and have found themselves historically. The organization of each of the sections of the book is very logical and assists the reader in appreciating the development of case law over decades of development. The book accurately describes the painful course taken by some groups in the move "from Brooklyn to Manhattan."

One of the more outstanding features of the book is the inclusion of very diverse groups. The book does not limit itself, as many works tend to do, only to the more visible minorities, but includes case law pertaining to religious minorities such as the Amish and Jehovah Witnesses as well. A plethora of groups, subdivided as racial, cultural, sexual and religious, are included. This broad view allows the reader to analyze contrasts and similarities in the legal perspectives of the different types of groups. In a very appropriate manner both majority and minority opinions from the major cases are cited and receive commentary as to major points of contrast.

As a final note, the work points out a particularly noteworthy contrast in the aims of the different groups, in that some (the Amish, in particular) have striven to remain outside the cultural mainstream to maintain their cultural autonomy, while other groups (such as women and homosexuals) have used the courts to be permitted to enter the mainstream. The difference in perspective was outstandingly portrayed.

—Glen M. Kraig

California State University, San Bernardino

Mine Okubo. *Citizen 13660*. (Seattle and London: University of Washington Press, 1983) xii, 219 pp., \$8.95.

Citizen 13660, first published in 1946, is part of the scant first-person record of Japanese American experience in the first half of the twentieth century. Like S. Frank Miyamoto's *Social Solidarity Among the Japanese in Seattle* (1939, repr. 1984) and Toshio Mori's *Yokohama, California* (1949, repr. 1986), Okubo's book has been given new life by the University of Washington Press.

Okubo's personal account of her forced evacuation and internment—first at Tanforan Assembly Center and later at the Central Utah Relocation Project at Topaz—is a unique combination of personal and public history, a blend of “documentary drawings” and understated prose. Her pen-and-ink narrative and its accompanying text cover the period from September 1939, when Okubo was an art student returning to the United States from Europe, to January 1944, when she was allowed to leave Topaz for a promised job in New York. During this time Okubo and her brother were reduced to the “family unit” number 13660, and they and 110,000 others became refugees in their own country.

Because cameras were considered contraband and thus forbidden to internees, Okubo's drawings constitute the only available long-term pictorial record of camp life by an internee. It is a story of how “bewildered and humiliated people” struggled for privacy, individuality, and self-respect in the face of inadequate housing, thoughtless and insulting policies, a labyrinth of regulations, and a daily life of idleness, boredom, rumor, and uncertainty. It is a record pervaded by what Okubo calls “the humor and pathos of the scenes.”

In fact, irony is Okubo's controlling mode, the method through which showing also becomes a means of telling; she is quick to picture the tragicomic reality of responsibilities without rights, “relocation” without personal motive or choice, and “Americanization” classes for people prevented by law from becoming citizens. She notes that the train that takes her to Utah resembles the blackout trains she traveled on in a Europe under siege. She wonders at the bizarre logic through which “the (precious) scrap lumber piles were guarded night and day, but in the zero weather the guards burned up most of it in order to keep themselves warm.” And in a particularly impish and revealing drawing, she captures the irony of the vigilant artist herself, spying on the buffoonish “Caucasian” spies assigned to police the camp.

There are 198 individual drawings in *Citizen 13660*, and with the playful self-possession available to the artist (but not the photographer), Mine Okubo has placed herself in virtually every one. In two of them she comments on situations by sticking out her tongue; in one of them she is crying.

—Neil Nakadate
Iowa State University

Felix M. Padilla. *Latino Ethnic Consciousness: The Case of Mexican Americans, and Puerto Ricans in Chicago.* (Notre Dame, IN: University of Notre Dame Press, 1985) 187 pp., \$9.95 paper.

Felix M. Padilla's contribution to the growing body of literature on Latino/Hispanic identity in the United States represents a significant departure from the way most social scientists have approached their analysis of ethnic identity and consciousness. On his way to putting together a conceptual framework for supporting his thesis of an emerging Latino ethnic identity and consciousness, Padilla provides a substantial in-depth analysis of the Mexican American and Puerto Rican community-based organization in Chicago during the early 1970s.

The creation of a Latino identity, Padilla suggests, grows out of a "primordial" historical bond which is built around the shared language as well as a commonly shared belief, by two or more Spanish-speaking groups, that specific structural factors in their larger environment (city-wide or as he theorizes perhaps on a national level) demand corrective social and political action. These functional activities bind people together; and ultimately, these actions seek to bring about social, political, and cultural change for the betterment of the collective community. "Latino ethnicity is fabricated out of shared cultural and structural similarities, and functions accounting to the *perceived needs* [italics are the reviewer's] of Spanish-speaking groups." Therefore, Latino ethnic identity and consciousness results when distinct communities reach beyond their own ethnic boundaries as Mexican Americans or Puerto Ricans, and others, to attack (component of "ethnic mobilization" is essential) social political conditions which are perceived collectively to perpetuate the continued structural inequalities in their environment. That these larger structural conditions or issues (job discrimination, unequal education, poor housing), are essential non-ethnic phenomena, does not really seem to matter at all as long as they are linked or connected through the commonly shared elements of culture and language.

Padilla's departure from the standard definitions and constructs of what constitutes ethnic identity is built around a model which proposes a new synthesis; in essence, it combines the "traditionalist" and "emergent" theories frequently used to define and describe ethnicity in American society. Padilla suggests that the Mexican Americans and Puerto Ricans in Chicago were and continue to be moving toward what he conceptualizes as an authentic Latino or Hispanic ethnic identity or consciousness. Those who might challenge his expanded notion of ethnicity, perhaps using the traditional definitions of "genuine" and "spurious" culture, as suggested by E. Sapir back in 1924, may indeed argue against this proposition on the grounds that this particular form of ethnic consciousness is simply lacking "authentic" or "genuine"

elements of culture. Yet others, I am sure, will see that the cultural bond that is created is indeed genuine, and constitutes an advancement and protection of the cultural integrity of the group as a whole, and its constituent communities. Latinos are increasingly defined and treated as a monolithic mass by non-Hispanics. While we know that each group possesses unique historical and cultural origins; it is, nevertheless, a well known fact that prejudiced treatment by the larger society is such that it has resulted in creating pockets of poverty, oppressive living conditions, and unequal opportunities in our nation's schools. A response to those societal conditions, as a Spanish-speaking people, requires a shift in consciousness from one's membership in a distinct Hispanic community to a sense of belonging to a larger ethnic aggregate.

If we are able to accept the notion of *biculturalism* as a way of surviving in American society, without necessarily giving up certain traditions and beliefs, then I would certainly imagine that we could extend that proposition to include the idea of an emergent and dynamic *tri-culturalism* which would allow Puerto Ricans, Mexican Americans, Dominicans, Cubans, and others to go beyond the boundaries of their own communities without losing a sense of who they are and where they come from. Latinos interact not only with other Hispanics, but with African Americans and the Anglo world as well. Acculturation is a reciprocal and dynamic phenomenon which at the same time seems to be a multidimensional as well as multidirectional.

This model, if applied outside of the Latino community, could enhance our understanding of other aggregate ethnic groups similarly dispersed throughout the United States (Native American, Asian American, African American). If applied carefully, further extrapolations of this concept could also help shape the development of the newly emerging curricular ventures in combined *Latino Studies Programs*. As Hispanic communities become more diverse, and as researchers' interest in these communities increases, established ethnic studies programs (Chicano Studies, Puerto Rican Studies, Cuban Studies, etc.) will be faced with the challenge of how to integrate Latino diversity into the existing curricular structures. I would suggest that other readers will be as equally challenged to see how Felix M. Padilla's ideas might be applied to other ethnic communities in other geographical settings.

—Jesse M. Vázquez
Queens College, City University of New York

Felix M. Padilla. *Puerto Rican Chicago*. (Notre Dame, IN: University of Notre Dame Press, 1987) 277 pp., \$11.95 paper.

Felix M. Padilla's *Puerto Rican Chicago* is a noteworthy contribution to the ever burgeoning literature on the Puerto Rican community in the United States. While it is clearly a detailed sociological history of the Puerto Rican community in Chicago, it is also a study which positions this community in a broader network of racial, ethnic and class interactions. As more literature documents and analyzes the histories of diverse Puerto Rican settlements (from New York to Hawaii), scholars will begin to form a more complete picture of the impact of migration, race, labor and industry, and culture on the development of the various Puerto Rican communities in the United States.

The product of Padilla's work — a systematic study of the Puerto Rican community in Chicago — more than adequately fulfills his proposed intention to fill a void in the social-scientific literature. His method for collecting first-hand data from the respondents is essentially naturalistic in that he conducts unstructured interviews without the "constraint of specific questions." Insofar as possible, Padilla wanted to provide an unstructured and spontaneous environment by encouraging a "normal routine conversation as well as promoting[an] exchange of ideas with the respondent." These exchanges, through oral histories, were organized around experiences with major institutions: family, school, work, police, politics, etc. His direct data collection method is set against and amply supported by secondary sources which present critical information on the labor force, industrialization in Puerto Rico, wage and occupational distribution, educational information, settlement patterns, and so on. Throughout, Padilla seeks to draw comparisons between the experience of the Puerto Rican in Chicago and other racial/ethnic minorities (Mexican American, African Americans, and Native Americans) similarly positioned in the social class structure of American society. He demonstrates over and over again how "institutionalized or structural discrimination has contributed directly to the exploitation and subordination of the racial minority population." He doesn't see racism as a cause, but rather as a continued "justification for racial exploitation and domination." And, to give breadth and a broader social context to these observations, Padilla presents detailed comparisons with the work and settlement histories of previous waves of other immigrants (Eastern and Western European) who now occupy a different place in the Chicago class hierarchy. By drawing attention to these new ethnic-old immigrant comparisons, he effectively counters the usual "assimilationist" explanations for why Puerto Ricans and other racial/ethnic minorities seemingly fail to enter the social, cultural, and economic mainstream of American society.

In describing the evolution of the Puerto Rican neighborhood, Padilla suggests that the Chicago *barrio* is both a product of "racial dis-

crimination and ethnic solidarity.” The “Division Street Area,” he says, “is structurally the equivalent to the Puerto Rican nation;” once again, this is an echo of the internal colonialism theme, which he uses to partially explain the generational cycles of poverty and discrimination among Puerto Ricans and other racial/ethnic minorities in the United States.

Padilla gives the reader a multidimensional sense of the strength and persistence of the Puerto Rican by using poetry and the lyrics of “Salsa,” which speak of resistance to assimilation and a defense of the Latino way of life. The lyrics of Ray Barreto, Ruben Blades, El Gran Combo, and others are musical expressions of deeper cultural and political awakenings. The music, according to Padilla, “is further evidence that Puerto Ricans (and other Latinos) continue to reject the notion that they must subjugate their cultural tradition in order to rise within American society.”

Readers of this volume will not only be given the statistical tables, community demographic maps, migration history, and the history of the island of Puerto Rico and its people, but they will also be given the kind of analysis that makes a genuine effort to depart from a social science that frequently distorts and sometimes dehumanizes its subjects. Felix M. Padilla’s stated intention, from the outset, is to begin to shape a social science that seeks to counter some of the built-in biases found in some of the explanatory models most commonly used by mainstream social scientists. Noting the emerging Chicano and black sociology, Padilla joins others, such as Jose Hernandez Alvarez, in their search for models and methods that will effectively give investigators a more “comprehensive understanding of [the] sociohistorical reality of the Puerto Rican urban experience.” By combining a variety of theoretical models, each with some element of usefulness and applicability, Padilla and others believe that we will be able to move toward a unique, yet eclectic Puerto Rican social science perspective. The poetic verses, the “Salsa” lyrics, the hard statistical data, the eloquent oral histories, and the wonderful photographs all serve to give the reader a sense of the richness and complexity of the Puerto Rican community in Chicago.

—Jesse M. Vázquez
Queens College, City University of New York

Sterling Plumpp, ed. *Somehow We Survive: An Anthology of South African Writing.* (New York: Thunder's Mouth Press, 1982) 160 pp., \$6.95.

Somehow We Survive takes its title from an included poem by Dennis Brutus and is a collection of poems written in English by non-white South Africans. It is not a new book, having been published in 1982, but it still is worth the attention of Western readers, particularly of those who have not already become students of South Africa's shameful history of apartheid and the growing resistance of black and colored persons, both in direct action and literary activity. As the book is now available in paperback, at a modest price, it is worth having, in spite of its limitations.

The poems are largely what the critic Alice Walker calls working poems and what the poet Keorapetse Kgositsile (who is represented by eight poems and a preface) views as part of a revolutionary movement. The fervor apparent in Kgositsile's preface is both understandable and justifiable, though perhaps a bit misleading in one respect. He points out, with some pride, that the South Africans write many more poems in their native tongues than they do in English and asserts that many white persons are contemptuous of any poetry unless it is in English. Whether his judgment is excessive or not, the fact that the poems in this book—his included—are written for an English-reading, largely Western, audience suggests a strong desire for understanding of, and sympathy and support for, South Africans in their struggle against tyranny and oppression. He also expresses a desire that this collection, which is by no means an exhaustive one, should be followed by many others.

Somehow We Survive does not present a great variety of themes and attitudes, as its editor Sterling Plumpp would like to have us believe, and a number of the included writers, like Dennis Brutus, Arthur Nortje, Mongane Serote, Bessie Head and Amelia House, are by now rather well known. Still, the collection is one worth having. One of its definite assets is that it contains a long piece by Amelia House, which originally appeared in *Staffrider* and was a major reason for the banning of the issue which contained it. "Awakening," together with the two letters in an Appendix (one from the Publications Directorate "explaining" the reasons for banning and one from the publishers of *Staffrider* in reply) are very interesting and will reveal a great deal to the careful reader of just how control and repression are exercised in South Africa and how they are dealt with by the oppressed and the controlled. These three items are evidence in a way more eloquent than some of the generalized interpretations and declarations which are the forte of protest poetry. The thoughtful reader will draw a lot of credible passion from reading them—and, additionally, be made more able to understand and appreciate the other poems in the anthology.

—David K. Bruner
Iowa State University

D. C. Poole. *Among the Sioux of Dakota: Eighteen Months Experience as an Indian Agent, 1869-70.* (St. Paul: Minnesota Historical Society Press, 1988) Intro. Raymond J. DeMallie. lvi, 241 pp., \$8.95.

From 1869 to 1870 many Oglala and Brule Sioux lived together on their first reservation, the Whetstone Agency, on the Missouri river near Fort Randall, South Dakota. Poole was the reservation agent from 1869-70, and his memoir of that period (published in 1881) introduces the drama of cultural conflict that persists to the present day. The agent had been ordered to use persuasion of every possible kind to induce the Lakota to abandon their way of life and to turn to farming. He had been instructed to regard his wards as children, but he often expresses admiration in many of his descriptions, though rarely in overt statement. Like a novel narrated by a *persona* whose views differ from that of the author, Poole seems to be expressing conscious limitations that his narrative somehow transcends.

Of all the character portraits Poole presents, the “hero” of the story is clearly Spotted Tail, who personifies (without Poole’s knowledge) all the virtues of the Lakota warrior-leader. As if foreseeing the major problems of contemporary reservations, Spotted Tail kept his camp of four hundred lodges as far as possible from the agency to avoid whiskey and other dependencies. Poole reveals a leader of extraordinary physical courage and resourcefulness, ready to defend whites when necessary out of a consistent will to keep his own people at peace. At one point he kills a drunken troublemaker who had attempted to discharge his pistol against his chest, after which he quietly guards the agent with a cocked pistol under his blanket, while the dead man’s relatives ritually work out their anger against the white man’s whiskey rather than begin a feud against other Lakotas. Spotted Tail makes the customary gift of horses to conclude this “savage” avoidance of internecine violence. In another instance of personal courage, Spotted Tail, unable to dissuade his young men from their annual raids on the Pawnee, accompanies them to make sure they do not attack whites en route, thus preventing reprisal upon non-combatants at home.

In addition to these qualities of heart, Spotted Tail’s ironic wit emerges during the extensive description of the 1870 trip to Washington, where the Lakota leaders were brought to be awed and enticed by the wealth they might share if they agreed to become farmers. After a sumptuous feast at the Grant White House, “Spotted Tail said that the white men had many more good things to eat and drink than they ever sent out to the Indians. He was told that that was because the white man had quitted the war path and gone to farming. The chief exclaimed that he would do the same provided he could be as well treated and live in as big a house.”

For this illumination of Spotted Tail as anything but an opportunist or a sell-out, as well as for its reflection of intercultural misunderstanding

then and now, *Among the Sioux of Dakota* will be a provocative source of ongoing study.

—Julian Rice
Florida Atlantic University

Jo Ann Robinson. *The Montgomery Bus Boycott and the Women Who Started It: The Memoir of Jo Ann Gibson Robinson.* (Knoxville: University of Tennessee Press, 1987) xv, 190 pp., \$12.95 paper.

Jo Ann Robinson, a major organizer of the Montgomery bus boycott, offers a new and convincing account of the origins of the protest that triggered the entire civil rights movement and launched the career of Martin Luther King, Jr. In an absorbing, first-hand narrative, the dignified and unassuming Robinson focuses on the role of the Women's Political Council (WPC) and details the WPC's plans to engineer a boycott months before the heralded arrest of Rosa Parks.

Although the Parks arrest has been universally understood as the spark that ignited the boycott, Robinson and other WPC leaders had negotiated with recalcitrant city officials over the issue of bus seating long before the boycott began. Disturbed by a series of racial incidents on city buses, the black community experienced new depths of frustration and alarm when police jailed a teenager named Claudette Colvin. Parks's arrest mattered because it constituted, in Robinson's words, "almost a repeat performance of the Claudette Colvin case." Immediately following the Parks arrest, and without consulting Parks, Robinson and the WPC mimeographed and distributed over fifty-two thousand leaflets that mentioned the name of Colvin but not Parks and urged a one-day abandonment of public transportation.

The success of this initial action led to the formation of a separate organization to supervise the boycott, the Montgomery Improvement Association (MIA), which elected King as its president. During the year-long boycott, Robinson joined other MIA representatives in negotiating with city fathers. Her copious notes of meetings allow Robinson to provide an accurate first-hand chronicle of events reported by journalists from around the globe. She describes the initial solidarity of the black community, the growing frustration during prolonged negotiations, and the hope imparted by donations sent to the MIA from Americans and foreigners alike. She also discusses the MIA's remarkable efficiency in coordinating a car pool large enough to enable fifty thousand boycotters to stay off buses indefinitely.

The effect of Robinson's involvement—her arrest along with over a hundred other MIA leaders and boycotters, her resignation from Alabama State College, and her move from Montgomery soon after the issue was settled—clearly exemplify the heavy toll the struggle for civil rights exacted on many who participated in this and later campaigns.

In conjunction with Aldon Morris's *The Origins of the Civil Rights Movement*, this book effectively refutes the common perception of the Montgomery bus boycott as a spontaneous event inaugurated by a single arrest and extended by the charisma of a single leader. Without slighting Rosa Parks or Martin Luther King, Jr., Robinson demonstrates the critical importance of her grassroots women's organization in instigating and sustaining the protest.

The value of this primary source will endure long after many best-selling, secondary accounts of national politics during this period have disappeared. And for that reason we should applaud Jo Ann Robinson, editor David J. Garrow, and the University of Tennessee Press for making this volume available.

—Keith D. Miller and Elizabeth Vander Lei
Arizona State University

Karl H. Schlesier. *The Wolves of Heaven: Cheyenne Shamanism, Ceremonies, and Prehistoric Origins*. (Norman and London: University of Oklahoma Press, 1987) 214 pp., \$25.00.

Schlesier has a necessary footnote advisory to readers explaining the way in which he has structured *The Wolves of Heaven*. In the advisory Schelesier writes that the book is a slow read on purpose so as to develop the story of how it was that the Tsistsistas (Cheyenne), came out of the boreal forest to become hunters of the northern plains, evolving eventually into the 19th century Tsistsistas bison hunting horse nomads.

The book is focused on their transition from a group of taiga hunters to northern plains hunters some time between 500 and 300 B.C. The transition was ritualized in the performance of a ceremonial event called the Massaum, first held at the foot of Bear Butte (Nowah'wus) located in what is now the state of North Dakota, about 500 B.C. The Massaum is an enactment of the creation of the world and the ordering of the universe, and is a land giving ceremony intended to signify the taking of possession of a hunting ground by the Tsistsistas. The Massaum was performed for this purpose on an annual basis for some uncertain number of years thereafter, and then on an irregular basis until the last performance in 1927.

Schlesier's reconstruction is drawn from the few scraps of ethnographic materials recorded and from secret information given to him by Edward Red Hat, Sr. and unidentified others who were the custodians of an oral tradition which included the Massaum. But, the description given is not the real ceremony. It is an approximation which does not disclose secret religious information.

There is an attempt to link oral tradition with the archaeological evidence of the Besant Phase, specifically "with the eastern regional subphase of the Besant Phase" which is identified as associated with the ancestors of the Tsistsistas with dates of 500 B.C. to A.D. 800.

In a bold attempt to go even further back in time, Schlesier postulates a Siberian connection between the boreal forest cultures of North America and Asia and explores similarities between the Siberians and the Algonquians at some length.

The book is a valiant effort to carry out the stated purpose of presenting an alternate view on Cheyenne shamanism, ceremonies, and prehistoric origins. The effort is only partially successful, for several reasons that a dedicated editor could have prevented.

First, a dedicated editor would have insisted that Dick West's drawings be reproduced in color without any page folds to mar the details of ceremonies and performers' costumes. Second, a map of North America to compare against the text and the three northern plains and the three Canadian Shield maps for continental placement and locational purposes would obviate the need for readers to go find the atlas.

Third, a dedicated editor would have deleted the authorial rambling through archaeological material that finally turns out to be judged as probably not from ancestral Tsistsistas cultures; and fourthly, the lengthy and ultimately inconclusive Siberian excursion could have been deleted as not contributing any substance to Cheyenne shamanism, ceremonies, or prehistoric origins. The book has a useful lengthy bibliography in German and English language titles.

The Wolves of Heaven is a difficult book to follow because of the structure the author warns of in the advisory footnote, and because of the excursions into Siberian ethnography and into Subarctic archaeology. A good editor would have made a world of difference.

—William Willard
Washington State University

Paul C. P. Siu. *The Chinese Laundryman: A Study of Social Isolation*. Edited by John Kuo Wei Tchen. (New York: New York University Press, 1987) 252 pp., \$47.50.

There are two tales behind Paul Siu's *The Chinese Laundryman: A Study of Social Isolation*. It is his detailed insider's description and analysis of the Chinese Americans who were commonly tracked into this occupation prior to World War II. The immigrant laundrymen of Chinatown worked long hours for low wages and predominantly remained isolated from mainstream Anglo society. This recent publication of Siu's 1953 dissertation is also the story of a son of a Chinese laundryman who immigrated to the United States in 1927 and became a student of Ernest Burgess at the University of Chicago School of Sociology dominated by Robert Parks. University of Chicago Press at the time felt that Siu's finished research was not "marketable" enough to be considered for publication, and it remained buried in obscure archives until John Tchen of the New York Chinatown History Project accidentally came across it in 1980. Tchen, thankfully, recognized the importance of this dissertation to ethnic studies and tracked down Paul Siu. Siu passed away just prior to the final publication of this book, another "Chinaman" buried before his contributions to his adopted homeland could be properly recognized.

Paul Siu's *The Chinese Laundryman* is a careful, anthropologically-oriented description and study of Chinese laundrymen in the Chicago area in the 1930s. As an insider, Siu recorded the daily routine, the aspirations, the problems of these pioneers, capturing the desperation and frustration of their "social isolation" from mainstream society. He includes many candid quotes from interviews. He describes the physical appearance of the work space down to the use of the abacus and the format of the laundry ticket. An interesting aspect of the study is Siu's comments on Chinese relations with their "Negro" employees. Siu builds evidence that the Chinese had little contact with mainstream society except for limited contact with customers. The Chinese had their own leisure activities, language, customs, and social relationships. These immigrants retained economic and social ties with their villagers from and in China. The separation from mainstream society was exacerbated by the attitudes of non-Chinese, which Siu also collected:

I don't use their laundries, no more, after they tore up a couple of shirts on me. You can't argue with the bastards, they don't talk English. They know what money is; they can count better than Americans. They save every cent. They eat nothing but rice. If I done that, I'd be a millionaire. . .

Siu's dissertation, however, seems to stretch in two opposing directions. On the one hand, he painstakingly describes the racism that the Chinese Americans faced; Siu describes the stereotypes, the violence, and legal actions against the early pioneers. Siu suggests that the

Chinese were tracked into the laundry business because it was a service industry that the bachelor Anglo-American communities did not want as it was deemed lowly “women’s work.” On the other hand, Siu concludes that the Chinese isolation in the U.S. was due to the “sojourner” mentality, which was “deviant.” As sojourners, the Chinese did not try to “seek status in the society of dominant group” and instead, the process of socialization was “contact, conflict, accommodation, and isolation.” Siu goes further to suggest that the Chinese were “non-assimilable” and thus formed their own “racial colony” in Chinatown. Are the Chinese immigrants non-assimilable or victims of racial prejudice, or both?

The dissertation describes the reality that Siu witnessed as a participant observer but concludes in a framework that accommodated to Robert Parks’s theories of cultural assimilation: contact, conflict, accommodation, and assimilation. Still in 1953, this academic compromise did not make this research acceptable enough for scholarly recognition. A study of Chinese laundrymen by a Chinese American scholar was deemed superfluous to the serious work in “American” sociology.

But Siu’s research survives the odds. His consistent attention to descriptive details in this study is invaluable in helping 1980s scholars understand the daily drudgery of Chinese American laundrymen. Siu systematically recorded a way of life that few others bothered to appreciate in that era. Siu’s *The Chinese Laundryman* is yet another testimony that the ethnic experience could not be completely suppressed despite the racist attempts by both general society and academia.

—Susie Ling
Alhambra, CA

Michelle Maria Cruz Skinner. *Balibayan/A Filipino Homecoming*. (Honolulu: Bess Press, 1988) 76 pp., \$6.95 paper.

Homecoming is that eternal and unrealizable dream for expatriated Filipinos, from the migrant workers of the 1930s to the skilled and professional immigrants of the last two decades. Sheer economic hardship or cultural estrangement after relocation consign them to limbo and leave-taking. Homecoming becomes an act to be imagined; a dream pursued by Carlos Bulosan in his village stories and 1950s novella, *The Power of the People*; a hope nursed by the “hurt men” of Bienvenido Santos’s *Scent of Apples* (1981); an experience textualized by Ninotchka Rosca’s account of the 1986 Four-Day Revolt in *Endgame: The Fall of Marcos*.

Michelle Skinner imbues her stories with a sense of this elemental trope

in the expatriate experience and imagination. But for her, as for every emigrant, imaginative homecoming cannot recover the original innocence that is lost with the gesture of leaving. More, within the gambit of colonial and neocolonial US-Philippine relations, emigration for many Filipinos is an inescapable destiny sealed by the impossibility of return. Against romanticized visions of home, Skinner writes as a mestiza who grew up in the American base city of Olongapo, under the dark shadows of martial law and the relationship of (neo)Colonialism. The US as a powerful idea and reality confronts Filipino emigrants more directly in the new country yet is also the spectre that frames regenerative memories of the old. The “homecoming” in her title becomes incantatory as she sets her stories in the Philippines and writes as an “exile.”

“Balikbayan,” the title story, grounds the reader in the sensibility of change and rebellion of Ruth, the reluctant returnee grappling with the tenacious traditionalism of her grandmother and three aunts. Ruth’s “growth” becomes possible only because she left for the US in the first place, away from the stifling protectiveness of her mother-surrogates (she is orphaned at age four). “Ruthie,” as her aunts persist in calling her, intends to depart again after her grandmother’s funeral (the old woman dies on the day she welcomes “Ruthie” back) but the story ends with her attempt to reach out to her aunts from her new sense of self. “Balikbayan” thus personalizes the momentary process of cognitive growth that follows one’s separation from the homeland or “mother culture.” Occasioned by the act of return, growth springs from the unarticulated impact of the emigrant experience, from the internalized distance that allows a “balikbayan” the perspective and the will to go back and rediscover herself and her cultural crucible.

For Skinner, that cultural crucible consists of the climate of fear, image-building, poverty and terror spawned by martial law (“Faith Healer,” “A Modern Parable,” “They Don’t Give Scholarships to Artists”) and the hybridization of the old country and the new in bizarre but often profound ways (“Taglish,” “The Television Man”). One does not have to go to the US to feel American presence in one’s life. A car driven by a peace corps volunteer negotiates a tricky curve and hits a boy on one of Manila’s busy thoroughfares (“At the Corner of EDSA”). Greg, an impetuous American youth out of the base for a night of fun in the city confidently wends his way through the maze of speeding jeepneys (“In the Neon City by the River”) because “They always stop for us.” Indeed, even Macarthur, the gentle black serviceman who lured the shopgirl Evelyn out of her shyness in “An American Romance” must blurt out, “Man, how can you live here?” upon seeing her living quarters.

This cultural crucible to which Skinner returns ultimately becomes the prism through which she radically redefines the expatriate dream of homecoming. Skinner draws from her stark memories of local landscapes of cultural atrophy, corruption, colonial thinking, repression, intrigue and class divisions to form the background for all the stories, but only as a

new American. Still gripped by the silent terror of what she remembers, she can only allude to the era in which she grew up: the routine “salvaging” or summary executions of electoral candidates (“A Modern Day Parable”), the American bases and their cities teeming with “dirty children in oversized t-shirts,” the tourist-orientation of “faith healing” and lenten spectacles (“The Television Man”), or indeed, the Balikbayan program through which Filipino Americans and their precious dollars were attracted by the Marcoses to revitalize an economy squeezed dry by their excesses. Yet Skinner inverts these allusions even as she makes them self-evident to emphasize her historical positionality as an expatriate. She may be a martial law baby, one of those who were “born feet first . . . children who faced death” at the point of birth, but her narrator is also “a faith healer.” Ruth may be introduced as a “balikbayan” to the parish priest but she returned for reasons other than tourism, and only temporarily. Maria Clara in “Simbang Gabi” may be the “barangay” beauty queen but chooses to burn her queen’s gown in a backyard pyre that she builds with her competitor and working-class neighbor Memet.

Skinner’s remarkable achievement lies in making the cultural crucible of her own emigrant generation sensible from the standpoint of their removal or distance from it. Made possible, ironically enough, by one’s flight to the “father country,” this position of historical spectatorship suggests a homecoming that is self-recreative rather than merely imaginative. Finally understood after the gesture of return, the cultural crucible from which one originated must make the experience of emigration sensible as well. “Simbang Gabi” best metaphorizes this movement—which is Skinner’s too—with Maria Clara’s view from her bedroom window of the vacant lot on which Memet’s family erected a shanty and a (microcosmic) squatter culture of gamblers and drunkards. Locating Memet in that context, but only because of her vantage point, she is eventually seduced out of her sheltered existence and down from her privileged pedigree as a middle-class mestiza by Memet, to burn the gown and everything that symbolizes her own “exile.” Indeed, as Skinner seems to say, one must have that peek through the window and that glimpse of life beyond the confines of accepted boundaries, to reach out for “home,” for others, and for oneself.

—Oscar V. Campomanes
Brown University

Donald B. Smith. *Sacred Feathers: The Reverend Peter Jones (Kahkewaquonaby) and the Missisauga Indians.* (Lincoln: University of Nebraska Press, 1987) 372 pp., \$21.95.

This excellent historical study will make a contribution in various fields: American Indian missions, Canadian history and Indian policy, history of Methodism, theory of acculturation, and—in terms of Peter Jones's wife—women's studies.

Smith has done research on the Missisaugas (an Ojibwa tribe) for nearly two decades. While the painstaking historical detail available in the notes of the book is likely to be bypassed by the average non-historian, Smith has been able to turn the actual text into an interesting biography of a bi-cultural leader. Whenever he fills historical lacunas with educated guesses, he carefully indicates the sources of his assumptions without appearing tedious.

Peter Jones (1802-1856) was the son of a white surveyor and a Missisauga woman. He grew up as an Indian in his mother's community on the northwestern shore of Lake Ontario. At the age of fourteen he joined his father who was then farming on the Grand River on the land of the Six Nations (Iroquois).

The two major events of his life were his conversion to Christianity at the age of twenty-one, which led him to becoming a Methodist missionary, and his marriage to a well-educated English woman, Eliza Fields. Although his missionary methods were influenced by the theological and cultural prejudices of his day, he never separated spiritual welfare from Indian rights: land, education, and political power. While strongly impressed with British life, he never promoted the total assimilation of Canadian Indians. He did pioneer work in translating biblical books and hymns into Ojibwa and was eager to pass on Ojibwa traditions to his sons. Through his help a band of Indians on the verge of extinction was able to build a model agricultural settlement west of present-day metropolitan Toronto and to assimilate without surrendering Indian identity. His Christianity, taken over from whites, was of course shaped by western imagery, but proved convincing to Indians because of his personal integrity. Although he became famous as a lecturer in England and Canada and met with many white dignitaries including Queen Victoria, he always upheld the value of Indian culture.

The author gives Jones's wife Eliza the extensive coverage she deserves. She gave up the comforts of a bourgeois English home to involve herself in the sufferings of an Indian band. Besides being a tireless worker for Indian welfare and a loving wife and mother of five sons, she was an artist and writer. She also collected and published her husband's manuscript notes for a history of the Ojibwas and assembled his diaries for publication.

The book is enriched by many historical photographs, some maps, three appendices, an index, and extensive notes. Smith himself expects

future studies of Jones by scholars who know Ojibwa and can judge Jones's translations. Perhaps an Ojibwa scholar would see the missionary more critically than Smith also in matters not relating to translation. But to the extent that a white person can enter a bi-cultural world, this is a valuable book.

—Kristin Herzog
University of North Carolina

Gary Soto. *The Elements of San Joaquin*. (Pittsburgh: University of Pittsburgh Press, 1977) 56 pp., \$5.95 paper.

California's fertile San Joaquin Valley is the setting of this first published collection of poems by one of Chicano literature's leading voices [other books include *The Tale of Sunlight* (1978), *Father Is a Pillow Tied to a Broom* (1980), *Where Sparrows Work Hard* (1981), and *Black Hair* (1985)]. Thirty-eight poems comprise the three sections which take the reader through a series of disturbing images of the region. (Critic Bruce-Novoa has compared *Elements* with T. S. Eliot's *The Waste Land*). In the first poem, "San Fernando Road," migrants are described in the language of travail as men "Whose arms/Were bracelets/Of burns/And whose families/Were a pain/They could not/Shrug off." The odyssey ends with "Braly Street" where the past and the present come together in bleak images as the poetic voice views the empty lot where his home once stood: "When I come/To where our house was,/I come to seeds/And a sewer line tied off/Like an umbilical cord." Generative images of home and seeds are in unsettling discord with the metaphor of a sewer line as umbilicus. Other poems deal with rape, drowning babies, drunkenness, drugs, mental illness, hunger, and death.

As the title of the volume suggests, many poems are linked to rural agriculture. In "Field Poem," for example, the narrator looks back through the smashed window of a bus to see the fields ever awaiting the migratory Chicano farm workers: "I saw the leaves of cotton plants/Like small hands/Waving goodbye." By humanizing the image of the agricultural product, Soto imbues the scene with an unexpected pathos and beauty. In another migrant poem, "History," the narrator recalls his grandmother's journey from Mexico. It ends with a stanza characterizing all Chicano field workers: "From Taxco to San Joaquin,/ Delano to Westside,/The places/In which we all begin." In "Emilio" there is another type of journey, one in which an old man goes home to Mexico in his death dreams, returning to his young wife. Other poems in the collection deal with urban subjects, frequently portrayed in violent terms.

“The Morning They Shot Tony Lopez, Barber and Pusher Who Went Too Far 1958” treats a drug problem, while “Copper” is about boys searching the city’s streets for cars to strip of their valuable metals.

The Elements of San Joaquin is a significant book in the evolution of Chicano poetry. It represents a change in direction from many of the earlier politically motivated, more group-oriented writings, frequently strident and artless, to more intensely personal and well-crafted expression. Negative elements of Chicano life are presented just as in poems of the political movement, but the view here is more universal, and the human victims of social and political forces at a given point in history are portrayed with a more chilling effect. Soto is an outstanding poet, and the importance of this first collection cannot be overstated.

—Carl R. Shirley
University of South Carolina

Gary Soto. *Small Faces*. (Houston: Arte Publico Press, 1986) 142 pp., \$8.00 paper.

This slim, superb collection is Soto’s second foray into the field of prose (*Living Up The Street: Narrative Recollections* was the 1985 American Book Award winner). The thirty-one vignettes in *Small Faces*, written in December, 1983, and between June and August, 1984, are imbued with warmth, charm, and nostalgia. They touch subjects such as human nature, human relationships, and love, all from a very personal viewpoint—that of the author. During the course of the book, we come to know the poet, his wife and daughter, and his friends. Selections treat the narrator’s college days, travel, poetry and philosophy, as well as the mundane episodes of his daily life. The sketches are not presented chronologically, nor are they arranged thematically, so readers can deal with them out of sequence if they so desire. They are short—from one to four pages—and because each is an individual unit, one need not set aside a large block of time to read the collection. (However, the book is so charming that this reviewer read the entire volume in one sitting.)

The subject of ethnicity is treated only briefly in several stories. For instance, in the first and one of the longest pieces, “Like Mexicans,” the poet relates that in his own family, his grandmother has the entire world classified as Mexicans, blacks, Asians, and Okies, and she lectures the young man on the virtues of the Mexican girl: she can cook and acts like a woman, not a man, in her husband’s home. When the time comes for his first meeting with his future wife’s family, who are Japanese-Americans, he concludes that they are “like Mexicans, only different.” In “June,” the narrator exposes the injustice of racism when he remembers a high

school classmate who “smiled the perfect teeth of magazines, the ones I scribbled black in my meanness, my bitterness, because her smile would get it all—the shiny cars, the houses, the beachfront vacations where she would sip tropical drinks with a lover or husband in the late haze of the afternoon. The boy who cleaned up would be someone like me: brown, quiet, and so thin he would be hardly noticed among the chairs.”

Soto’s love for his family and his observations concerning the universal human condition are capsulized in “This Man,” a character sketch of his stepfather, a rough, hard-working man whose dream was simply to lie on the beach. With deft strokes, the narrator sketches his subject: “He hurt from the house payments, the asking wife, the five hungry kids to clothe and offer someday to the world,” and presents the man’s dream in a poignant fashion: “This is what he wanted: to lie on sand, to quiet his mind and think nothing of the ocean, his kids, or the work that would end when he ended.” The hand of the skilled poet, always present, is evident in such passages as the following one: “White blossoms fall at your feet, and you can only guess where they came from, what bright wind blew them your way. They sputter in the air, lingering against the blue, and then are gone.”

Small Faces is a collection of finely wrought vignettes that reveal the soul of a very talented poet. Anyone wishing to learn more about Gary Soto, or anyone who just wants to read first-rate, highly poetic prose should obtain a copy of this book.

—Carl R. Shirley
University of South Carolina

Gary Soto. *Lesser Evils: Ten Quartets*. (Houston: Arte Publico Press, 1988) 126 pp., \$8.50 paper.

This volume continues in the same vein as *Small Faces*, but here the poetic voice is more mature, more reflective. There are forty autobiographical essays treating many of the subjects of *Faces*: Soto’s wife and daughter, his pets (both present and past), friendships, recollections of his childhood and teen years, sex, and the details of his everyday life. There are also two movie reviews and an account of the writing of a review of a bad novel. The essays are grouped in fours, but they are not presented chronologically, and thus can be read in any order. Each of the quartets, however, treats a single theme from four different angles.

Quite a few deal with serious topics. “Between Points,” for instance, depicts the author’s feelings of helplessness confronting late twentieth century woes—disasters, pollution, discrimination—while “Bag Lunch”

advocates a system whereby we might feed the poor one-on-one (each person giving his lunch directly to a needy person) rather than through unwieldy, impersonal, and ineffective bureaucracies. Other pieces are whimsical and amusing. "I Love My Students" is about a girl in his class with an overbite who thinks that the favorite color of the gods is lavender. "Reprobate" details his lust for three women (another one with an overbite!), and "Happy" is a hilarious account of the five-year-old narrator's recollection of a night spent with a friend of his mother's. Two children, Donald and Lloyd, "necklaces of dirt around their throats, their T-shirts like slaughterhouse aprons stained with peaches, bean juice, hotdogs they rolled clean when they fell in the dirt," are jumping up and down in tubs of chow mein the boy fears are destined to be his dinner.

Only a few selections deal with ethnicity. "The Girl on the Can of Peas" is about a youthful infatuation with a blond girl pictured on a label. The narrator cannot "imagine that someone so delicate and rich would live near a poor street like ours." In "Guess Work" he thinks about how he could have been a migrant worker, "but woke up in high school to see that I didn't want to stand on a ladder with buckets tied to my hip and babies screaming in my ear when I got home." Instead, he wound up in college, sitting on campus grass "among other ambitious Mexicans." In "A Local Issue" he remembers his first black friend and their trip to Clovis, where they didn't belong, "a brown boy and a black kid on the wrong side of town."

Noteworthy in this collection are the pieces treating animals. "Pip" is a thoughtful story about the author's cat, posing a question about what it does all day when the people are away. "Pets" recalls Blackie, an old dog who liked raisins, and "Moses" is a poignant memory of a dog who was a regular at the young male poets' barbecues and beer blasts. After he is hit by a car, they bury him lying on his side because "it's a long blackness in the earth; we must find a comfortable position to wait it out."

Throughout this collection, there is evidence of the poet's eye for details of the human condition, and manifestations of his splendid ability to render a feeling or image with just a few compressed but expressive phrases. Although not as engaging as *Small Faces*, *Lesser Evils* is a thoughtful, first-rate book.

—Carl R. Shirley
University of South Carolina

Michael Thelwell. *Duties, Pleasures, and Conflicts: Essays in Struggle*. (Amherst: University of Massachusetts Press, 1987) 266 pp., \$27.50; 10.95 paper.

Duties, Pleasures, and Conflicts is a collection of previously published material on related issues, different genres and varied circumstances written over many years. If a good book is one that can evoke interest and response in the reader while at the same time relaying some sort of message, this book ranks in that category.

It arouses curiosity and interest in the reader because the passages contain a prevalent immediacy. As a textbook for a course in the civil rights struggle, it presents history as it was made when it was made, and from the point of view of participants. The message is that the struggle takes many forms but that it is ongoing.

The book contains passages on Southern Movement fiction, politics, literature, and a contemporary perspective on Jesse Jackson's 1984 presidential campaign. The introduction written by the late James Baldwin is in itself a book review par excellence. Baldwin's reproduction of the poem "The Dogwood Tree," and his message that black freedom in the United States should not be the last item on the agenda for social justice is very instructive. Baldwin expounds upon the theme of the poem by wondering aloud whether blacks are free in the national context of an American foreign policy that targets the non-white peoples of this hemisphere as the "enemy"—references to Latin America.

"The Organizer, Bright and Mownin Star," depicts the mood of political and socio-economic oppression borne by the black South. Even for those who migrated to the North, it soon became apparent that many of them were doomed to a life of alienation, humiliation and powerlessness. Many of their social and interpersonal relationships were dotted with episodes of alcoholism, gambling, harshness and discourtesy to each other.

The chapter on politics contains material analyzing the August 28, 1964 March on Washington poetically described as a "mighty river of humanity." The passage highlights some of the goals of the March—attaining "social dislocation without violence" and demanding full employment for all, integration of public schools, and the passage of the Kennedy Administration legislative package without compromise or filibuster, among others.

The Literature section does not appear to fit the purpose of the book. Commentaries on James Baldwin's *Another Country* and Tutuola's *Palm Wine Drinkard* assume that readers are familiar with these works. The professor's vitriolic responses to Naipaul and his broadsides with Irving Howe seem out of place in a textbook of this nature. It is better to publish extracts from the works in question and let readers decide and make up their own minds.

Other than this one negative streak, I find the book timely, in-

formative, and very well put together. As a book for the teaching of a civil rights course, it fills a void. This book makes for enjoyable reading for those who were participants or observers during the civil rights struggle of the 1960s, as well as to those who were not even born at that time. This book is long overdue.

—Samuel Hinton
Kent State University

Russell Thornton. *American Indian Holocaust and Survival: A Population History Since 1492*. (Norman: University of Oklahoma Press, 1987) xx, 292, \$29.95.

A sociologist, Thornton has written a thorough and balanced demographic account of Native American societies in what became the United States from before the arrival of Europeans to the present.

There is still no agreement on pre-European population size north of Mexico, but everyone now agrees that Mooney's estimate of about one million is too low. Thornton rejects the highest estimates but chooses seven million as the most reasonable. Since there is agreement that Indians in the United States were reduced to about 250,000 by the end of the nineteenth century, the loss was of staggering proportions.

There is an excellent general discussion of the causes for this terrible loss, under the headings of: increased mortality due to disease (the most important factor); warfare and genocide; removal and relocation; the destruction of ways of life; decreased fertility; migration; and physical and genetic change among American Indians. There is also a discussion of the loss by various time periods, in which specific events (e.g., the Sand Creek and Wounded Knee massacres) are noted.

Later chapters deal with the recent increase in the Indian population in the United States, genetic mixture with non-Indians, the effects of the increasing urbanization of Indians, and also the official definition of an Indian (and who makes such a definition) and of a tribe.

There are a few good photographs, many good maps, and numerous graphs, charts and tables to provide basic data simply or to illustrate important relationships graphically. There is also an excellent bibliography.

Some specialists will no doubt continue to differ with Thornton on some details, but the reader is given ample guidance to follow up if more information is desired.

Use of the term "holocaust" in the title and the preface may be questioned. The loss of life among Native Americans from 1492 to the end

of the nineteenth century was of gigantic proportions; millions died and some entire societies disappeared. Yet "holocaust" has come to refer to a special case of genocide, involving a deliberate governmental policy aimed at eliminating entire categories of people, and only a small part of the experience of Native Americans fits this pattern. Thornton does not spend as much space as he might discussing those cases in which extermination was intended, mentioning incidents primarily in California. But in all cases, genocidal actions were by individuals, although some of these were government employees; in no case did a European or Euro-American government deliberately set out as a matter of policy to exterminate entire peoples. It is true that these governments did not often attempt to counteract the diseases that were the principal killers of Native Americans (although in the 1830s there was some effort by the national government to vaccinate Indians against smallpox, the most destructive disease), but this is not the same as genocide. However, Thornton almost entirely deals with hard (and disturbing) evidence, so that this difference of opinion about the use of one word in two places makes very little difference overall.

An issue which might have been considered is the impact of such terrible losses on Native cultures. Calvin Martin, in *Keepers of the Game* (Berkeley: University of California Press, 1978), for example, has noted that severe droughts contributed to destruction of fur-bearing animals in parts of the Northeast. Such catastrophes must also have led to loss of significant elements of the cultures of the most severely damaged groups who survived at all.

In brief, this is a very thorough, competent, fair and well-written book about an important topic, and should remain the basic work in its field for some time. What Europeans did to the Native peoples they found in North America, whatever their intentions, is an important aspect of the European expansion of the last few centuries which has shaped the modern world for non-Europeans (what some people mean by "ethnics") ever since. Those who think of the growth in the United States as an example of the growth of material wealth and freedom should be aware that there is another aspect of this development.

—Elmer R. Rusco
University of Nevada, Reno

Okah Tubbee. *The Life of Okah Tubbee*. Daniel F. Littlefield, Jr. ed. (Lincoln: University of Nebraska Press, 1989) 159 pp., \$19.95.

It is difficult to know what to make of *The Life of Okah Tubbee* because it is difficult to know what to make of Okah Tubbee. In the 1840s and 1850s he was a performing musician, a ventriloquist, and an "Indian doctor." He claimed to be a Choctaw chief's son who, somehow, had begun life as a slave in Natchez, Mississippi. His autobiography, possibly written by his wife (possibly of Delaware and Mohawk extraction), appeared in several formats and editions in 1848 and 1852.

Daniel Littlefield has edited and annotated the 1852 edition; he has also provided, through his introduction, as much information about Tubbee as existing records permit. Littlefield tells us that Dr. Okah Tubbee, the Choctaw Chief (as he styled himself) began life as William McCary, a slave owned by free blacks in Natchez, Mississippi. Unfortunately, the real story of McCary-Tubbee is still largely conjecture. Littlefield's helpful and long introduction raises the possibility that Okah Tubbee was, above all, an extraordinary confidence man whose stock in trade was his own fabricated experience.

The reason for the fabrication, however, is painfully clear in spite of the contradictions and sheer hokum in Tubbee's autobiography. Whatever the veracity of his claim to Indian ancestry, his struggle against his own identification as a slave is true. His story is a testimony of his passion to become an Indian and thereby escape the stigma of slavery.

The book edited by Littlefield also serves to remind us of popular American attitudes in the mid-nineteenth century. Tubbee's various activities are remarkable, of course. But it may be more remarkable that white audiences responded to him by paying admission to his concerts, seeking his services as a healer, and buying his autobiography. The 1852 version of the autobiography includes dozens of letters written to and for him by appreciative whites as forms of introduction and testimony. In many instances these letters define a second kind of good Indian: "... he conducts himself with propriety, and is a gentleman in every respect." It was not difficult to like Indians who served as agents of white culture.

The Life of Okah Tubbee is by no means an ordinary contribution to American ethnic studies. But it is worth our attention—and worth our hopes that someone will somehow uncover further details of Tubbee's life.

—William A. Bloodworth, Jr.
East Carolina University

Philip E. Webber. *Pella Dutch: The Portrait of a Language and Its Use in One of Iowa's Ethnic Communities*. (Ames: Iowa State University Press, 1988) ix, 163 pp., \$14.95.

This book does exactly what it says it will, namely to study how language is used by the some two hundred and fifty citizens of Pella who still make use of it. As such it should be useful to those interested in nineteenth century emigrants from Europe whose descendants are still clinging to part of their ethnic roots.

Of the three aspects of language that seem relevant to such a group: the language itself, its use in the printed media, and its use in the churches, Webber concentrates on the first, but provides sufficient information about the latter to present a fairly full picture of the Pella ethnic community—both past and present.

As to the language itself, the most interesting fact seems to be that some members of the community, itself established in the 1840s, now speak a variety of Dutch which differs substantially from modern Netherlands Dutch. More recent migration from the old country has had little effect on it because the old settlers are defensive of their unusual manner of speech, and the new settlers seem unwilling to try to change the language that they find on their arrival.

In addition, the language seems to have usually been learned from older rather than younger members of the community, and as a result the Pella variations on Dutch were reinforced. There are many, perhaps too many, examples of Pella speech patterns, and Webber at times forgets to translate words and phrases into English.

This reviewer wishes that more had been done with the media and the churches. We are told that the last Dutch newspaper ceased publication in 1942 and that a strangely repressive Iowa law that forbade the public use of any foreign language during World War One tended to put a virtual stop to the use of Dutch in the churches, although Dutch still continued to be used in them to a degree until the 1940s and 1950s. But more material on both matters would make the picture of the language and the people both fuller and more interesting. Other Northern European immigrant groups seem to follow the same general pattern, and further details about Pella would make more specific comparison and contrast easier to accomplish.

Webber got his material from a detailed questionnaire which he gave some sixty people who still speak the language to some degree, and the body of the book is an analysis of the responses: Why do you speak Dutch? Where did you learn to speak it? On what occasions do you use it? Have you tried to teach it to your children? The latter is perhaps the key question, for he finds that the answer is yes only a third of the time, and sporadic attempts to teach Dutch in the schools in the area never were very fruitful. This seems odd at a time when there seems to be something of a revival of interest in the language of one's ancestors.

Although there are several books already on the subject of the Dutch in America, this one deals interestingly with an admittedly limited aspect of their assimilation or lack of it. Besides its clear presentation of the language of Pella, it also sheds suggestive light on the experience of other groups of immigrants, and for this reason should be very useful for a large number of students of ethnicity. A generalist might well start the book with Appendix B, material that Webber prepared for the American Folklife Center of the Library of Congress in 1982, and which contains a good summary of all ethnic aspects of life in Pella.

Coupled with the recent interest in ethnicity and language, this work may encourage more investigation of the way in which native languages have continued to function in this country.

—Phillips G. Davies
Iowa State University

August Wilson. *Fences*. (New York: Plume, 1986) 101 pp., \$6.95 paper.

At the turn of the century, playwrights wrestled with realism and wrought a new theater capable of great poetic and symbolic force. It was an exciting time because artists turned their talents to subjects which had never been deemed fit for the stage. The classic requirements of rank and verse were swept aside as audiences learned that even illiterates could make music with their tongues, and that eloquent, serious exploration of the human condition extended well beyond the provinces of kings and queens.

August Wilson's *Fences* prompts these observations. Wilson is a playwright of vision who has set himself an ambitious goal. *Fences* is the second in a proposed series of plays which will dramatize the African-American experience throughout this century, decade by decade. Wilson sets his play in the quiescent period of the fifties and tells the tale of an extended family headed by 53-year-old Troy Maxim. A sexually active and rebellious youth, Troy spent fifteen years in jail for manslaughter. There, he took up baseball, reformed himself, and became one of the most outstanding players in the old Negro league.

A racist society may have denied him entry in the Major Leagues, but this illiterate man successfully manipulates the system to become the first black to drive a garbage truck in his city. It is not enough. A man of tremendous appetites, Troy betrays his loyal wife, and when his mistress dies in childbirth, he brings his infant daughter home for his wife to raise. She accepts the responsibility, but denies him her bed. His son, Cory, is

starved for affection, yet Troy disdains his pleas for love and refuses him permission to play football at a white college, claiming that Cory's talents will be exploited as were his. As did his father, Troy drives his son away. It's a willful act.

Isolated at home and at work, Troy finishes the fence that encloses the yard of his home which suggests the ways in which this man has closed off his life. But *Fences* does not end here; the last scene takes place eight years later in 1965. Troy has just died and members of his family gather and are reconciled in a powerful musical reprise of Troy's favorite song. We never get to see the way Troy deals with his isolation, but the implication is clear that this giant of a man endured rather than triumphed.

Fences is a traditional tragicomedy. Though I find its structure too episodic, on the whole it's a forceful and honest portrait, redeemed by rich, powerful and detailed characterizations. There are elements within it that suggest that Wilson is beginning to break through to explore new forms. What a joy it is to hear Troy defy Death in monologues which may seem tangential to the plot, but may in fact be clues to deeper levels of meaning.

—Robert L. Gilbert
California State Polytechnic University, Pomona

