

applicability of concepts to social work. The content is well documented. Equally important, Green has synthesized the materials into easily understood reading for beginners in the field and built upon these concepts which will surely stimulate the more seasoned educator and practitioner as well as the novice in social work. Green's conceptualizations reflect experience as well as a knowledge base in social work.

Part two has five chapters which are written by Green and the six contributing authors. The chapters present ethnographic information about four ethnic and minority groups in the United States: blacks, Asian and Pacific Americans, American Indians (specifically urban Indians), and Chicanos. Each of the groups is discussed in terms of a brief historical overview, contemporary issues affecting the overall well-being of the group, and the current status of social services with implications and strategies for the delivery of social services to the group. The authors are sensitive to intra-group variations which is a welcomed perspective.

The appendix contains cross-cultural learning activities which can be useful to faculty and students in the acquisition of the knowledge and skills presented in the book. This would be beneficial text for undergraduate and graduate students in social work. Green has presented principles in such a way that the book is not limited to social workers but is also recommended to those in the health professions who practice and prepare others to work in diverse communities among ethnic and minority individuals, families, and groups.

—Cecilia E. Dawkins  
University of Illinois at Chicago

**Rose Basile Green. *Songs of Ourselves*. (East Brunswick, NJ: Cornwall Books, 1982) 50 pp., \$9.95.**

"The time has come to be both joyous and lyrical about the particular exhilaration in the experience of the American immigrants and their descendents," writes Rose Basile Green in the introduction of this volume of poetry. "In lifting harmonized voices, the people of this nation sing in a symphony of one theme—we are all Americans" (4).

The poems that follow are, indeed, joyous. They recount with pride Roman (Italian) contributions to Western civilization. They present pastoral pictures of life in the Italian homeland. They praise the courage

and hard work of the immigrant ancestors. Most important, they celebrate the triumph of today's Italian American. "No more the ushering, the backstage door;/ The time of cueing other stars has passed;/ The opera is ours, for us the score;/ Our chance to hold the stage has come at last" (16).

With an M.A. in Italian Studies from Columbia University and a Ph.D. in American Civilization from the University of Pennsylvania, Green is both an academic and a poet. She knows that prejudice against Italian Americans has not disappeared. A poem called "To the Media" deplores negative stereotyping on the "tubes." Green also recognizes that losses accompany successful assimilation: "Diminished by attempts to imitate/ Our children sense no more the parting grief" (42). Nevertheless, the dominant feeling in the collection is the exultation of the ethnic now accepted into mainstream American society. "For we have married the establishment;/ They father us from their pioneers;/ And we are grateful of their sentiment/ That gracefully has mated us as peers" (14).

Green's poems reflect the recent emphasis on the strengths rather than the problems of ethnic minorities, a necessary corrective to earlier, one-dimensional views of minorities as victims. Nevertheless, Green's vision of ethnic American seems to this reviewer to border on the romantic. Certainly individuals of every ethnic group have succeeded in America, and Italian Americans, who dominate this book, have done especially well. Nevertheless, the doors to the upper echelons of corporate America remain closed to most white ethnics, as well as to people of color. Millions of currently unemployed (or underemployed) ethnic Americans, including many Italian Americans, in our older industrial cities may not share Green's exultation. Nor would Sacco and Vanzetti (mentioned in the poems) or other less radical Italian American reformers, past and present, rejoice with Green that "we have married the establishment."

While Green suggests that "each one catch the tune and cue it to any other person—to sing America," her celebratory lyrics are more applicable to white ethnics and perhaps Asian Americans than to blacks, Native Americans, or Hispanics. Few of the latter are likely to feel as Green does that "we are inside the gate" (43), and that "the anguish has been largely overcome"(7).

A few of the poems appear to present positions about non-white minorities with which many may disagree. In "Plurality" the poet notes with disapproval that "by law the shades [but not white ethnics] are a minority—" and warns that "to fix flight patterns as a legal right,/ A racial group strips out the landing fields" (23). In a poetic plea against extremism, she notes that "The ancients argued well the golden mean/ . . . They would decry the Afro as obscene" (25).

These poems are not intended, however, to make political statements. They are intended to allow us to share the feelings of this particular Italian American woman at this particular time. Read in this way, they contain much that is valid, even moving. They provide memorable descriptions of immigrant men—Green’s father and grandfather singing in the midst of hardship. They give sensitive portrayals of the dreams of immigrant women. They describe the poet’s mother, her Jewish friend, her son on his college commencement—“Now work in greener fields near mountaintops, my son” (31). They show the author’s pride in ethnic background, in America, and in personal achievement. Not all the poems are equally good, but the many that describe personal and very human experiences are the strength of the book. They will ring true to readers of all ethnic groups.

—Maxine S. Seller  
SUNY - Buffalo

**Signe Hammer. *Daughters and Mothers: Mothers and Daughters.* (New York: New American Library, 1976) 173 pp., \$1.75.**

Poet, actress, and author (*Women: Body and Culture*), Signe Hammer here attempts an exploration of the complex bonds and strains between women, their daughters, and their mothers. While it is written for a popular audience, the book’s credibility is strengthened by the inclusion of scholarly chapter notes following the final chapter.

In interviews of seventy-five mothers, daughters, and grandmothers, Ms. Hammer explores the complex contradictions inherent in the issues of separation and dependency. While some socioeconomic variation is apparent in the lives of the women quoted, the subjects of the book are predominantly middle class and white. Rarely do issues of ethnic identity extend her analysis to other segments of the population.

Although Ms. Hammer accepts the psychological premise that both physical and emotional independence are crucial to development, there is little evidence in her subject’s lives of experiences leading to that autonomy. Rather, “. . . the feminine role has had no real room for a strong sense of personal and sexual identity that can be passed on to, and supported in, a daughter” (134). Not only have women traditionally had a poor sense of boundary between self and other, but those most closely adhering to the feminine ideal have truly experienced an absence of self.

The generation now in their late 20s to early 40s is the pivot. For the