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- curriculum design
- publications of interest.

In addition, the Association sponsors an Annual Conference on Ethnic and Minority Studies, publishes a journal (*Explorations in Ethnic Studies*), *The Ethnic Reporter* (including the Association's newsletter), and other publications.

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Summer, 1986

**EXPLORATIONS
IN
SIGHTS AND SOUNDS**

Annual Review Supplement to
Explorations in Ethnic Studies

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Chinua Achebe and C. L. Innes, eds. *African Short Stories*. (Exeter, NH: Heinemann, 1985) 159 pp., \$5.00 paper.

From time to time, collections of modern African short stories like the collection here noted should be published in order to keep an increasingly aware readership abreast of articulate literary production. When such collections are prepared, their editors would do well to be led by the general principles expressed by Chinua Achebe in a short, but very cogent, introduction:

The indebtedness of modern African writing to its wealth of oral traditions is taken for granted by the editors and they see no necessity to demonstrate the link further by including traditional tales in this collection.

The point is well taken: publications during the past quarter of a century have made these tales available and well known. An expanding and developing production of short stories even now makes the matter of choosing which to include and which to omit a critical matter. In the collection at hand the editors have recognized this and have tried to show their solution as one of a number of valid ones:

The rich contrasts of Africa are well displayed in this book — stories of the north, spare as Islamic calligraphy beside the more densely and luxuriantly realized species from further south

Although breadth and variety are shown, there is also a “spirit of unity which is more than a political cliché” which the reader is aware of. The collection is of African short stories, but African does not mean monolithic. The varieties of style include magic tales, exempla, and dramatic narratives. Although the editors were mindful of the advantages of representing writers of different regions, sexes and generations in this anthology, their criterion was ultimately literary merit. Of course, the decision of what constitutes literary merit is an editorial one which may be argued. And even though one may find it impossible to be in total accord with the judgments of another critic, the fact that the editor tries to adhere to literary — not political, historical, or moral — values is an important critical decision and a proper one.

The editors write, “In putting it together we had in mind to appeal to the general reader.” This orientation is both significant and pragmatic. If the world is to become intelligently aware of the modern African literary scene, it must have means of showing some of that scene in the schools of various countries of the world. If that scene is a varied one, as has been asserted, such a showing can be made only through a number of writings. To be sure novels like the “pioneer” novel, *Things Fall Apart*, are of high value; practically, however, the elementary, secondary—and even tertiary—school student is more easily led to a number of short stories than to more than one or two novels.

Chinua Achebe and C. L. Innes, the editors of this volume, have divided Africa into four large areas: West Africa (five writers), East Africa (five writers), Northern Africa (three writers), and Southern

Africa (seven writers). About half of the writers chosen are already well known: Sembene Ousmane, Chinua Achebe, Nadine Gordimer, Ama Ata Aidoo, Ngugi wa Thiong'o, and Ezekiel Mphahlele, for example. The stories chosen from their works, however, are not the ones most commonly known.

It is obvious that the intention here is to "add to" the public's African library rather than to provide a basic text for new readers. Even so, the result is a book which will serve both the initiated reader and the classroom student. Heinemann's *African Writers Series* No. 270 is definitely recommended reading.

— David K. Bruner
Iowa State University

Margaret B. Blackman. *During My Time: Florence Edenshaw Davidson, a Haida Woman.* (Seattle: University of Washington Press, 1982) xvii, 172 pp., \$19.95 cloth, \$8.95 paper.

This book is a recorded autobiography, but it is also much more. In the preface Blackman traces her connections with the Haida people of the Northwest Coast since 1970 and explains her special relationship with Florence Edenshaw Davidson whom she promised in 1973 that she would someday publish the record of her life. Davidson had accepted Margaret Blackman as a grandchild and the special kinship relationship enabled the two of them in 1977 to record the life story of the eighty-one year old Haida woman. Nani, the Haida equivalent for "grandmother," traces through six chapters the significant events of her life, remembering the stories told about the times before her birth and elaborating on the changes she has experienced within her own lifetime. In her recollections she fulfills the mandate of the name Story Maid which her father had given her at birth.

Blackman frames the narrative of Davidson's life with anthropological information on the culture of the Haida, includes an orthography of the Haida language, and provides a bibliography for further study. Photographs bring to life the people discussed in the account. Blackman's description of her methodology gives the reader insight into how life histories are collected and provides the context for her work. She presents theoretical information on the purposes and values of life histories and gives a personal account of the circumstances surrounding her relationship with Florence Davidson.

As Blackman points out, life histories provide a longitudinal view of the changes in a culture. Davidson was born in 1896 and had lived through the changes described in the anthropological literature. Her experiences give credence to those accounts and add a female perspective to earlier studies which almost always dealt with male experience.

Of special interest in this account is the information provided about the role of women among the Haida. Davidson tells of her own puberty seclusion and arranged marriage and then compares the past practices to the present. Her role within her culture has been a traditional one in spite of her acceptance of Christianity and modern technology. Throughout her life she gave and participated in potlatches, tended to the dead, and maintained the sense of history of her people. Her life is a testament to the flexibility of Haida women who, like Davidson, were able to blend Haida and Euro-Canadian values and practices and remain whole.

Florence Davidson had final control over the manuscript and Blackman points out that some parts were omitted at Davidson's request. To supplement the edited version of the autobiography, Blackman provides a brief section of an unedited portion of the narrative which is about Davidson's arranged marriage. This section complements Blackman's description of methodology and gives the reader a sense of Davidson's narrative style.

This text is appropriate for introductory anthropology courses, women's studies courses, and general humanities courses. It is a combination of literature, history, anthropology, sociology, philosophy, politics, and religious studies. As Blackman points out, ". . . the basic fabric of ethnology is woven from the scraps of individual's lives, from the experiences and knowledge of individual informants." Florence Edenshaw Davidson is a delightful informant, an elder who provides a link between the past and the present and through her story guarantees that the Haida of Queen Charlotte Islands will not forget who they have been and who they are.

— Gretchen M. Bataille
Iowa State University

James E. Blackwell and Philip Hart. *Cities, Suburbs and Blacks*. (Bayside, New York: General Hall, Inc., 1982) 228 pp., \$11.95.

Because blacks who reside in cities and suburbs are a popular subject among urban specialists, critics must constantly ask the question, to what extent does a recent publication break new ground in terms of creativity and scholarship? Inhabitants have known for many decades that cities and suburbs are not only physical environments in which smoke, dust, heat, noise, filth, and darkness threaten the human organism, they are also social systems in which the circulation of goods and people is a central function. Cities and suburbs can grow and change only if the circulatory system also changes.

Blackwell and Hart attempted to address this theme in *Cities, Suburbs and Blacks*. They chose to focus on black American life by beginning the book with a brief and comprehensive overview. Included in the overview are studies on alienation among black Americans.

The authors selected five cities for their study. The cities selected were Atlanta, Boston, Cleveland, Houston and Los Angeles. The authors reasoned that these cities represent essentially different regions of the country and the areas of the nation in which a substantial proportion of the black population resides. Each city has a significant numerical proportion of blacks in its metropolitan area. Although blacks in these metropolitan areas tend to be concentrated within more or less self-contained sub-communities within the city limits, an increasing number of blacks have moved into their adjacent or nearby suburban communities.

Blackwell and Hart studied black community responses to such critical issues as health problems, housing, economic conditions, justice and education. The priority rankings based on such variables as place of residence, age, sex, income, and level of education are more informative. However, I disagree with the authors' notion that these five cities (Boston, Cleveland, Houston, Atlanta, Los Angeles) represent a national profile of "the black community." Major urban areas such as New York, Detroit, Chicago, Miami, Oakland, New Orleans, and Washington, D.C., were omitted.

Overall, *Cities, Suburbs and Blacks* does make a scholarly contribution to the ethnic studies discipline. This is a good introductory text for such subjects as "Introduction to Black Studies," and "The Afro-American Experience." In addition, this text should be required reading for courses on Black Community Development.

—James H. Williams
California State Polytechnic University, Pomona

Gill Bottomley and Marie de Lepervanche, eds. *Ethnicity, Class and Gender in Australia*. Studies in Society: 24. (Winchester, MA: Allen and Unwin, 1984) 218 pp., \$29.95; \$13.50 paper.

North American social scientists can benefit from comparing immigration in their own countries to immigration in Australia, another former English colony bordering on the Pacific Ocean. Bottomley and de Lepervanche have assembled a very useful set of theoretical discussions and data-based studies which provide a starting point for such comparisons. The collection focuses on the relationship of immigrants to the institutions and ideologies of the dominant culture in Australia. The underlying perspective is Marxist, although this is not made explicit by every contributor. In addition to a historical review of immigration policies, the authors present critiques of policies and the social science theories that go with them, as well as descriptive and analytical accounts of immigrants in particular institutional contexts such as labor, law and education.

The authors are anxious to remind the reader of the interrelatedness of three concepts listed by the title, but priority is given to class over ethnicity or gender as the concept with the greatest explanatory value. The theoretical status of ethnicity is stated most directly by Kakakios in van der Velden: “. . . ethnicity, as specifically ideological form, does not serve as a basis for explanation but itself requires explanation . . . [We begin with] particular class relations within the migrant communities and their political and ideological structuring within the context of the economic processes and class relations of Australian capitalism in general” (p. 145). While gender is the focus of two papers and is incorporated into many of the discussions, it is never integrated theoretically into the Marxist perspective encompassing class and ethnicity. It is disappointing that the authors did not make a greater effort to correct this serious shortcoming in many Marxist analyses.

The title also suggests a general and inclusive discussion of ethnicity, class and gender in Australia. But the reader learns nothing of ethnic relations within the numerically and economically dominant English-speaking segment of Australian society because this group is assumed to be homogeneous. The authors have chosen not to discuss Aborigines for sound analytical and political reasons. The exclusion of these groups reduces the scope the reader expects of the work. Nevertheless, the authors argue that a Marxist account of Australian immigration is needed, and for that purpose their omissions are justifiable.

The articles in the first part of the book set the stage by presenting the major issues of immigration to be discussed (Collins), the historical sequence of Australian policies and their theoretical underpinnings (Jakubowicz), and the impact of the dominant ideologies on immigrants (Morrissey). These writers present cogent arguments, although the force

of Morrissey's point is reduced by a too-abrupt ending. Lepervanche offers a variety of criticism of sociobiological theories of ethnicity, attacking especially well the contradiction in sociobiological analyses of miscegenation and the ethnic phenomenon. While the theory in this section is illustrated with Australian data, it is not tied to them and can be readily applied to immigration issues in other societies.

The papers in the second part of the book are more descriptive. Ethnic diversity is discussed in terms of the shortcomings of multiculturalism in educational policy (Kalantzis and Cope) and the lessening of ethnic divisions in Australian trade unions (Tracy). Immigrant women are compared to their sisters in their countries of origin by Bottomley, and Martin demonstrates once again the inadequacy of Marxist accounts of production when they omit reproduction. The three remaining papers focus on specific immigrant communities and adaptations to particular institutional contexts: self-perception of class membership among Sicilians (Hampel), interrelations of politics and class among Greeks (Kakakios and van der Velden), and articulations of Islamic and Australian law in the Lebanese community (Humphrey). Bottomley's article illustrates the unfortunate practice of applying the label "migrant" to people who are described as settled rather than in the process of migrating, so that the migration process is, in fact, not considered. These descriptive articles offer intriguing data for the theoretical perspective being considered.

Clear writing, relatively free of jargon, enhances the book's appeal as a text. Background lectures on Australian society would be a necessary prelude to its use in North American classrooms. The editors could have strengthened its potential as a text by concluding with a short summary of the advantages and disadvantages of their approach and indications of further problems to which it might be applied. This is a valuable collection. Most of the work is not theoretically innovative, but it does break ground in applying the Marxist model to the Australian context.

— Mary A. Ludwig
California State University, Fresno

Silvester J. Brito. *Looking Through a Squared Off Circle.* (Marvin, SD: The Blue Cloud Quarterly Press, 1985) 22pp., \$2.00 per.

Twenty two poems shimmer with iridescence in *Looking Through a Squared Off Circle*. The interaction of shifting colors and tones in Silvester Brito's poems flood the reader's mind with the bittersweet pain and beauty of the American Indian experience.

The beauty of his spirit resonates in "A Creation Gift." Brito's strength, inherited from Comanche and Tarascan Indian forebears, shines through these lines from "A Creation Gift":

Because of these wisdom catchers
I have known eagle power
strength out of spirit waters
patience in flowering summer, and
blessings from our cloud fathers.

Dichotomies of beauty and pain, of old and new often laced with humor, are delineated in these poems: "Indian Paint Brush," "Red Eyed Man," "Indian Pick Up," "New Sun-Dance," and "Turbulent Son."

It is well established that American Indians were friendly to the first European settlers in the Americas. However, with a history of divide-and-conquer tactics used by the European settlers, the invasion of Indian lands, and the making and breaking of treaties, the relationship between American Indians and whites was molded into a less-than-amiable form.

A sense of loss and betrayal permeates many of Brito's poems. Two examples are "Red Sundance Man," and "Broken Treaty." Insight into the significance of the collection title, as well as insight into the depth of the Indians' alienation from the white world are brought into sharp focus by the powerful imagery used in "Broken Treaty":

Your christian words
in hypocritical ink
have eroded to
white puritan dust,
remove me from
the vacant center of
our broken circle.

Giving flesh to the conflicts between the Indian world and white world are Brito's portrayal of *time* in "Reality": "The present is both past and future, it is a circle" and in "Lead Guitar Man": ". . . the time is now, today/it is the only way."

While recognizing the diversity of American Indian cultures, some traditional core values help define commonalities among them. Deeply religious and spiritual, most American Indians view the universe as a harmonious whole, with every being and object in it, sacred. Their conception of the earth and their relationship to the land differ markedly from that of whites. Brito captures the reverence for nature and the spiritual/mystical connectedness that unify American Indian cultures in "Meta-Center-Charms," "Beholden: Mother Earth," "Death Watch,"

and "Indian Spirit Word."

Looking Through a Squared Off Circle, graced by an appropriate cover drawing by Paul War Cloud, includes explanatory notes and biographical data on the poet. The strength of Brito's collection lies in its connectiveness with the essence of the traditional, as well as the current, American Indian experience. Brito's poems are strong: authentic in voice, intense in imagery. With the twenty two poems in this collection, Brito whets the reader's appetite for more.

— Theresa E. McCormick
Iowa State University

Lloyd W. Brown. *West Indian Poetry*. 2nd edition. (Exeter, NH: Heinemann, 1984) 202 pp., \$15.00 paper.

From the outset, the reader must be aware of encountering a rarity indeed: a first class scholar who can write objectively and at the same time maintain his involvement with the literature under scrutiny. One would seem to negate the other. But Brown successfully manages each; as a Jamaican, he holds Caribbean literature dear to his literary heart. Yet his claim to scholarship may not be denied, as a perusal of this book will confirm. Brown knows his subject thoroughly, and in scholarly fashion has been able to distance himself sufficiently from the material to present a firm and fair evaluation of *West Indian Poetry*. The book comes near to being a variorum edition in that he offers both a "Chronology" of West Indian history, including both relevant events and works of poets, dating from 1759 to 1981, and a first rate "Bibliography" of primary and secondary sources. All entries are briefly annotated.

In his "Preface" Brown discusses what he perceives to be the major flaw in literary criticism of Caribbean poets: critics tend to be viewed historically and pushed into tidy little literary movements rather than developmentally; that is, by the manner in which they define themselves. Brown has looked at the poets' works and has considered how the poet has contributed or failed to contribute to the development of a West Indian consciousness. This is not to say that he has ignored literary movements; in fact, he has found that so long as the Caribbean poet attempted to write in the "British" manner, following for example neo-classicism, his poetry remained inferior. Likewise when the poet attempted superficially to include the native dialects, the poetry also failed. It is only as the poet has been able to find the language and

rhythms of the island peoples that the poetry has gained stature. In itself this idea is not novel; however, Brown has included so many excerpts from the poetry itself along with his interpretations that the reader must forget the cliché and agree with the author's evaluations.

Although Brown has arranged his work historically, he has a primary and certainly valid thesis that undergirds the whole. As the West Indian poet takes his place in the sun, he must deal honestly with his own identity — not British, not African, but someone combining both, yet very different. And the best poets find a way to reconcile or transcend the contradictions. Brown looks at minor and major poets, finding that West Indian poetry is “still a young tradition of poetry,” and that it does have something unique to offer to the poetic world. Perhaps one of the most insightful accomplishments of the book is the chapter-long treatment of both Derek Walcott and Edward Brathwaite. He finds Walcott's perspective to be a private one, while Brathwaite's is a communal and cyclical one. As fine as Brown's literary criticism of each poet is, his comparison of the two alone makes this book abundantly worth the reading.

I found the volume exceedingly well-written, enlightening, and most informed. Brown's fresh perspective makes this an especially valuable addition to the relatively few critical books on West Indian poetry.

— LaVerne Gonzalez
San Jose State University

Joseph Bruchac, ed. *The Light From Another Country: Poetry From American Prisons.* (Greenfield Center, N.Y.: The Greenfield Review Press, 1984) xxvi, 326 pp., \$9.95 paper.

In recent years, poetry anthologists have strayed from the literary field into the terrain of sociology, where they have collected an odd assortment of scriblings: poems focusing on female athletes, the children of alcoholics, Vietnam War veterans, gays and lesbians, scuba divers, and numerous other ethnic, social, and occupational groups. In fact, the proliferation of such anthologies has been so great that absurdity long ago set in and one expects shortly to see collections devoted to hangnail sufferers and carpet layers.

It is into the midst of this clutter that Joseph Bruchac has placed his anthology of prison poetry, and so one may be inclined to dismiss his book as just another manifestation of the urge to specialize. That would be a sad mistake, because Bruchac's collection is that rare thing these days, an anthology of poems with a meaningful and compelling co-

herence.

What sets Bruchac's anthology apart is not its focus on poetry by writers in prison but its celebration of the diversity found among those writers. Bruchac's volume is a microcosm of the larger world, and so it escapes the claustrophobic vision of many other prison poetry anthologies. Here a reader can find poems by women as well as by men, by blacks and whites, Chicanos, Native Americans, immigrants, and even an Eskimo. Not least among the anthology's accomplishments is its representation of the variety of human beings behind bars, as opposed to the generic vision of "prisoner" that many people hold.

Although Bruchac asserts in his Preface that the poems in the volume are about "more than just prison life," most of them remain tied in some way to the prison experience. Even those poems which seem to deal with nature are, in the prison context, probably reflections of a desire for freedom; and many of the natural subjects—birds and leaves, for example—are viewed through the restraining bars and fences. Still, this is not a weakness of the poetry; and one wonders why Bruchac felt the need to argue the point, however briefly. After all, confinement is the overwhelming fact of a prisoner's life; it would be surprising if it didn't infiltrate and color his every thought.

Almost as interesting as the poems are the poets' photographs and their brief biographical statements. Looking at the photos and reading the hopeful, ironic, absurd, or resigned statements, one cannot avoid regarding these writers as individuals. And this is Bruchac's most significant accomplishment, bringing his readers face to face with the singularity of each poet represented in his collection.

Among the many unknowns in the volume are a few poets who have fairly large reputations. Most notable among them are Etheridge Knight and Daniel Berrigan. Perhaps Bruchac felt including such writers would lend legitimacy to his book, but he could easily have dispensed with them and retained a strong anthology. Berrigan seems especially out of place as a prisoner of conscience, especially in light of Bruchac's prefatory assertion that the poets in his book are not political prisoners.

But these are small quibbles in view of the larger accomplishments represented by the anthology. Bruchac's collection leads us away from stereotypes of the prison poet, implicitly asserting that all writers in prison cannot be represented by Jack Abbott or by Eddie Murphy's characterization of the "Kill Mah Lanlord" poet. Rightly or wrongly, many people in our country live their lives behind bars and barbed wire. Regardless of what they may have done, they remain human; and although they may be set apart they are still part of us. This anthology reminds us of that.

—Neal Bowers
Iowa State University

Charlotte H. Bruner, ed. *Unwinding Threads: Writing by Women in Africa.* (London: Heinemann, 1984) xv, 208 pp., \$6.00 paper.

Looking at the map of Africa locating contributors to this collection of women writers, one is struck by the seeming over-representation from some countries—Ghana, Algeria, Egypt, Republic of South Africa—and the vast stretch of lands that have, apparently, produced no female with a story to tell. In her Preface, Charlotte Bruner details some of the obstacles confronting women who defy the traditions of formerly non-literate societies, where the rigidity and permanence of the written word itself confounds a view of art as something fluid and circumstantial, where community takes precedence over the individual, where the act of writing is seen less as a means of recording and perpetuating folk materials than as a catalyst for change, and where questioning the legitimacy of confining women to the role of domestic servant amounts to religious iconoclasm.

Trapped inside our own heads and our own cultures, we are always troubled by the question of whether our judgments about what constitutes indignity and oppression are shared or even understood by people within other cultures subjected to indignity and oppression. The stories collected here rarely give an ambiguous answer to our question. In the lead story, “Anticipation” by Mabel Danquah, a man with fifty wives and a short memory buys one of his own wives a second time. She seems flattered and compliant, but the man appears a foolish dupe of his own carnal greed. In Grace Ogot’s “The Rain Came,” a young girl accepts her sacrifice to the lake monster to ensure the end of a drought, but when her young lover urges her to escape with him, the heavens conspire with them: “They began to run. Then the thunder roared, and the rain came down in torrents” (p. 99). And in “Another Evening at the Club,” written by Alifa Rifaat, a young wife who has carelessly lost a ring acquiesces to the unjust punishment of a servant girl after finding the ring rather than defy her husband: “he was the man, she the woman, he the one who carried the responsibilities, made the decision; she the one whose role it was to be beautiful, happy, carefree” (p. 193). If some of the stories tell us that the characters have accommodated themselves to oppression, it is clear to us that the authors have not.

More often even the characters cannot accept the commonplace indignities of their sex, as Buchi Emecheta illustrates in “A Man Needs Many Wives.” The woman Nnu Ego was “a good wife, happy with her lot” (p. 53) until the death of her brother-in-law brings a second wife into her house and she is humiliated by the noisy love making behind a thin curtain. That polygamy is not merely a variant practice “misunderstood” by Western moralists is likewise the point of Miriama Ba’s “Rejection,” in which a man marries his daughter’s classmate and the first wife

contemplates breaking with him.

Hampered by the problems of translation and writing in second languages, the quality of writing is uneven; however, the collection is a fascinating cultural document even though some of the stories told are heavily didactic or stylistically troublesome. "Traitors" by Doris Lessing and especially "Inkalamu's Place" by Nadine Gordimer show polished brilliance, while the seeming simplicity of Efua Sutherland's "New Life at Kyerefaso" shares their complexity and tension.

The introduction to the geographically arranged sections of the book and the short biographies of the individual writers are informative and succinct.

—Virginia Allen
Iowa State University

Philip Butcher. *The Ethnic Image in Modern American Literature: 1900-1950.* (Washington, D.C.: Howard University Press, 1984) Volume I, xviii, 430 pp., \$19.95. Volume II, xvi, 416 pp., \$19.95.

American literary scholarship in the mid-1980s generally seems to be insufficiently sophisticated to give more than perfunctory attention to ethnicity's significant role in American writing from the colonial period to the present. When intellectual maturation finally is achieved, as there is reason to believe it will be even though progress proceeds at a disappointing snail's pace, credit for the event will be due in part to Philip Butcher's unique and impressive *The Ethnic Image in Modern American Literature: 1900-1950*, as well as to his earlier two-volume anthology, *The Minority Presence in American Literature: 1600-1900* (1977). These are essential books for all libraries.

The fiction, poetry, and drama in Butcher's latest massive collection impressively demonstrate that, in the first-half of our century, ethnicity has been a recurrent, often profoundly expressed concern of many great, good, and minor American writers. Furthermore, if we extend our perspective and take into account American literature written after Butcher's cut-off date of 1950, ethnicity makes itself visible even more as a major presence, one giving strong indication of remaining a vital literary theme.

Several sensible criteria guided Butcher in his choice of materials for *The Ethnic Image in Modern American Literature: 1900-1950*. Selections were chosen if they possessed a substantive capacity to "portray the

realities of ethnic participation in American culture as well as the stereotypes that have stigmatized, at one time or another, all Americans of ancestry other than white Anglo-Saxon Protestant (WASP).” As for readers, Butcher had in mind two categories: “general reader[s]” and “student[s].” He hoped to “enlighten and entertain” the former and to “instruct” the latter, “for whom [the anthology] might also “serve as a text or reference in a variety of academic situations.”

Those familiar with the full panorama of American literature from 1900 to 1950, not merely with the canonized handful of writers obsessively studied in most conventional academic settings, will be delighted that Butcher has cast his net encyclopedically far and wide for pertinent works by many different kinds of writers. Some selections are by modernist luminaries such as Stephen Crane, T.S. Eliot, William Faulkner, Ernest Hemingway, Eugene O’Neill, Edith Wharton, Theodore Dreiser, F. Scott Fitzgerald, Henry James, E.E. Cummings, Hart Crane, and Gertrude Stein. However, Butcher also includes selections by once popular, now relatively forgotten writers such as Finley Peter Dunne, Lincoln Steffens, Edna Ferber, and Edward Bok, as well as by arguably ephemeral, living writers such as Jean Stafford, James Michener, Robert Penn Warren, Norman Mailer, Edward Newhouse, and Howard Fast. Many of the writers we would expect to find in a collection focusing on ethnicity are included, *e.g.*, Paul Lawrence Dunbar, Ralph Ellison, Abraham Cahan, Charles W. Chesnutt, Henry Roth, Zora Neale Hurston, Mary Austin, O.E. Rolvaag, James T. Farrell, Daniel Fuchs, D’Arcy McNickle, William Saroyan, and Pietro Di Donato. One will also discover popular writers, some of them “best sellers,” whose appearance here is the commendable result of Butcher’s assiduous combing of apparently unlikely sources for potentially pertinent materials, *e.g.*, Zane Grey, Louis Bromfield, Kenneth Roberts, Kathryn Forbes, Booth Tarkington. It is of interest, finally, that the ethnic portrayals most “significant[ly] represent[ed]” in the selection are black, Jewish, and American Indian.

Butcher’s selections more than adequately provide readers with glimpses of the heterogeneous elements comprising the ethnic image in American literature from 1900 to 1950. Many writers sympathetically and knowledgeably delineate the societies and cultures of non-WASP ethnic groups, but other writers reveal limited familiarity with the lives of non-WASP individuals’ emotional and intellectual fear and abhorrence of them, even when these writers apparently were sympathetically oriented. It will shock readers not comprehensively familiar with the works of Eliot, Fitzgerald, Hemingway, and Wharton to discover that these writers were often viciously hostile to non-WASP ethnics. Perhaps as a result of the phenomenon of self-hatred, non-WASP writers occasionally deal unsympathetically and unfairly with members of their

own ethnic groups. Some non-WASP writers may also be less than sympathetic to or informed about ethnic groups other than their own. The negative ethnic image which evolves after one has read the mass of hostile selections in Butcher's collection is extremely disturbing. Recognizing that some readers might misconstrue his editorial decision not to exclude offensive writings as advocacy of racism, he was well-advised to make a prefatory disavowal of support for the "bigotry and chauvinism, stereotyping and gratuitous insults" in which many of his selected American writers regrettably indulged.

The Ethnic Image in Modern American Literature: 1900-1950 may not be as successful in all pedagogical situations as it is sure to be for the general reader. Space limitations and Butcher's belief that there is "an abundance of reference and other guides" dealing with the "ethnic experience," as well as of adequate "standard literary and historical sources," led Butcher to omit "bibliography, chronology . . . author biographies" and other helpful information. However, scholarship in the field of ethnicity is still in an infant stage. Many teachers and students do not have the time nor are they equipped quickly to acquire background information essential for proper comprehension of writers, selections, and ethnic groups in the anthology. For example, it is desirable to inform a student in advance, instead of trusting to the later chance acquisition of knowledge, that the positive attitude to Central European immigrants revealed in the Willa Cather selection did not prevent her from being grossly anti-Semitic in other, unincluded writings. In addition, the rationale for the various groupings in which Butcher has arranged his selections is not always self-explanatory or otherwise clear; some group titles are ambiguous, and selections contain several overlapping themes. Although it is true that the absence of intellectual guidance is often stimulating, in relatively uncharted fields confusion may be induced. However, bearing in mind the breadth and depth of Professor Butcher's anthology and its unquestionably forceful impact upon all categories of reader, the absence of a traditional academic apparatus may be less crucial here than in anthologies whose contents are hackneyed, less venturesome, less socioculturally important.

—Brom Weber
University of California, Davis

Philip Butcher, ed. *The Minority Presence in American Literature: 1600-1900.* (Washington, D.C.: Howard University Press, 1977) Volume I, 452 pp., \$11.95; \$7.95 paper. Volume II, 421 pp., \$11.95; \$6.95 paper.

The Minority Presence in American Literature: 1600-1900, volumes I and II, is the first publication of the Morgan State University Series in Afroamerican Studies. The series is intended to provide a basis for examining the cultural, religious and social experiences of Afroamericans. Each title in the series is intended to serve as a guide, outline, or syllabus for college courses in Afroamerican studies, American ethnic studies, history and culture, American literature, and American studies. In keeping with these aims, Philip Butcher has compiled two anthologies of major and minor American writings that can be used as readers and course guides. The selections explore the experiences of Native Americans, Afroamericans, European and Chinese immigrants in the New World between the seventeenth and early twentieth centuries.

Volume I includes writings by Benjamin Franklin, Phillis Wheatly, James Fenimore Cooper, Edgar Allen Poe, Harriet Brent Jacobs, and Henry David Thoreau. Volume II contains significant selections from the works of Bret Harte, Mark Twain, Kate Chopin, Frank Norris, William Dean Howells, and Charles Chesnutt. Each volume also includes works by lesser known writers such as Mary Rowlandson, John Murrant, Dion Boucicault and Emma Lazarus. Butcher introduces each volume with the same three essays in which he attempts to establish standards for appraising the selections both as literature and as social document. He synthesizes the more than three hundred years of experiences of American minorities in a broad survey which succeeds in showing that Africans, Chinese, and Irish as Americans suffered upon their arrival here because of residential segregation, religious intolerance, and job exploitation. Nevertheless these same minorities, as well as the Germans, demonstrated their commitment to the nation's interests by volunteering time and again to fight in its various wars waged between 1600 and 1900.

The introductions to the texts, along with the listings of additional readings, suggested research projects, and study questions at the end of each selection make them useful as references for undergraduate and graduate students. However, Butcher's questions and projects are often too broadly stated for an undergraduate. Graduate students who have had some experience in studying literature, who also have a broad background in American history and literature, will benefit most from using this collection of writings.

The wide range of readings, if studied carefully, would help a student develop a comprehensive picture of the way minorities were perceived and described in American letters. The selections Butcher includes

reveal that writers were generally more sympathetic towards minorities than were their fellow citizens. Nevertheless, these men and women were often overly zealous in their humanitarianism such that some, such as James Fenimore Cooper and Lydia Maria Child, nearly idolized Native Americans and Afroamericans as “noble savages.” Walt Whitman, as another example, incorporated contradictory attitudes towards minorities in his poetry because he saw himself as “containing multitudes.” He claimed every American of every ethnic background as his equal, but his tone of voice often seemed patronizing and overbearing. Butcher argues in his Prefaces to these volumes that modern readers must “deal with the selections in the context of the time of publications . . . and to appreciate the authors’ accomplishments rather than to disparage their work for flaws more easily detected from our perspective than from theirs.” One could counter this by saying that a modern detection of flaws in these texts helps us to better understand the complex attraction to and repulsion from minorities which constitutes the history of race relations in America.

Butcher’s collection is unique and much needed. Each student can and should use it to develop a succinct picture of America’s evolving attitude towards its minority citizens. These selections should be used to supplement the standard texts in American collegiate courses on American literature, history, and culture.

— Alice A. Deck
University of Illinois, Urbana

Pastora San Juan Cafferty and William C. McCready, *Hispanics in the United States: A New Social Agenda*. (New Brunswick, NJ: Transaction Books, 1985) vi, 257 pp., \$29.95; \$12.95 paper.

The editors of this book, associate professors at the University of Chicago, state that their work seeks to promote understanding of and raise questions about Hispanic social issues in the hope that a “collective social agenda” can result.

Hispanics in the United States is one of the few books available which examines the public policy issues associated with the social problems faced by Hispanics. The editors have selected significant issues: immigration, assimilation, socioeconomic mobility, and the reactions of law enforcement and social service agencies, although they fail to explain what theme or other feature the collected articles have in

common. Moreover, because advanced theoretical and statistical concepts are examined in many of the articles, readers are more likely to comprehend the complex arguments presented only if they have had training in ethnic studies and social science, particularly sociology.

The book has two major deficiencies. The first and most important one is methodological. Despite recognizing that diversity exists in the Hispanic community, the editors and authors largely ignore the most essential type of diversity, that involving national origin. The Hispanic population is made up of Mexican-Americans, Puerto Ricans, Cuban-Americans, and other Spanish-speaking communities. At a minimum, an article should have been presented at the outset of the book succinctly examining the history of each group and comparing their demographic and, particularly, socioeconomic characteristics. Social science and educational research (interestingly enough, some of it conducted by an author of one of the articles in the book) has demonstrated that there are crucial differences among the Hispanic populations which should prevent investigators from studying them as an aggregate. It would have been helpful if the authors had acknowledged that their data were heavily weighted towards the Mexican-American community, which comprises over 60% of the Hispanic population. More realistically, each article should have made inter-group comparisons with regard to the issues addressed. Without these clarifications, the term "Hispanic community" is a meaningless category ignoring the diversity that actually exists and loading the analytical deck in favor of one group.

The editors have committed yet another serious error, specifically in the articles they authored, when they argue that with only minor exceptions the overall Hispanic assimilation process has been and continues to be similar to that of European immigrants and that the full integration of Hispanics is imminent. This position not only reflects the editors' lack of information but also yields the most unfortunate misimpression that little effort is necessary to help Hispanics because their total assimilation is forthcoming. Let us hope that these articles do not make their way to policy makers.

Despite their methodologically questionable approaches, the remaining authors exhibit real concern about the problems faced by Hispanics. Although their articles are worth reading, it is imperative that the book not be used in ethnic studies classes unless the aforementioned serious deficiencies are first carefully discussed.

—Homer D. C. Garcia
Pitzer College

Frank J. Cavaioli and Salvatore J. LaGumina. *The Peripheral Americans*. (Melbourne, FL: Robert E. Krieger, 1984) xi, 256 pp., \$9.50 paper.

This book is primarily a discussion of foreign ethnic groups who have come to the United States. Perhaps the most striking thing about it is that it is a revision of *The Ethnic Dimension in American Society* (Holbrook Press, Boston, 1974) with the authors' names reversed.

The books are about the same length and cover, in general, the same material, although spot checking shows that most discussions of the groups appear somewhat shortened or at times unchanged as are the chapter-by-chapter bibliographies. The chapter on immigration policy and ethnicity, however, is considerably more detailed in the new version.

Despite the changes, the purpose and the format remain virtually unchanged: that is, to exhibit the diversity in American life and to show that "ethnic diversity has played and continues to play a major role in the weaving of the unique American social fabric."

Negatively, however, the book is not really the sort of study of the various ethnic groups that one might hope for since the usual format is one of general comment followed by long quotations from the "writings of peripheral Americans." For instance, in the section on Filipinos, after a page and a half of general comment, comes over two pages quoted from a sociologist on their assimilation problems. An average length paragraph about Filipinos and marriage is then elaborated on with two full pages of part of an article in *Commonweal*. To this reader, at least, these frequent two and three pagel long quotations would seem to suggest that the authors are not doing their real job — to assimilate raw material and present it in a coherent manner in, primarily, their own words.

Otherwise, *The Peripheral Americans* is an excellent summary of the experiences of ethnic groups in this country from the American Indians to the most recent Asian and Western Hemisphere groups. At times it also makes an eloquent plea for social justice.

A book such as this certainly should be part of the library of any serious student of ethnic affairs because it presents a broad and sufficiently detailed picture of American ethnicity, past and present. Those who own the previous version, on the other hand, might not wish to purchase the revision since the amount of change is not, on the whole, very substantial.

— Phillips G. Davies
Iowa State University

Jayne Cortez. *Coagulations: New and Selected Poems* (New York: Thunder's Mouth Press, 1984) 112 pp., \$14.95; \$6.95 paper.

Jayne Cortez in *Coagulations* just comes right out and says all the things that need to be said, things that might only be thought about momentarily if at all. Not only does she say them, but Jayne Cortez speaks with such force and clarity that the reader is right there on the scene with her. And the scene is not pretty; there are no beautiful flowers growing in the country in the picture Cortez paints. She starts her canvas in New York with "I Am New York City":

i am new york city
here is my brain of hot sauce
my tobacco teeth my
mattress of bedbug tongue
legs apart hand on chin
war on the roof insults
pointed fingers pushcarts
my contraceptives all

look at my pelvis blushing

i am new york city of blood
police and fried pies

As we continue our journey through the canvas, we are caught up in her rhythm, her music. For although there are no flowers, no newly blossomed springtime trees in *Coagulations*, there is music, and as the notes dance on the pages, the reader can feel the rhythm, the beat, but still cannot escape the words:

For the Poets
(Christopher Okogbo & Henry Dumas)

I need kai kai ah
a glass of akpetesie ah
from torn arm of Bessie Smith ah

...
Because they'll try and shoot us
like they shot Henry Dumas huh
because we massacre each other
and Christopher Okigbo is dead uh-huh
because i can't make the best of it uh-huh
because i'm not a bystander uh-huh
because mugging is not my profession uh-huh

In the poem "Brooding," Cortez's painting moves from New York City to Puerto Rico and then to South Africa.

Brooding in New York City with long nails shooting
from their hockey sticks
brooding in Puerto Rico with sterilization on their perched
minds
brooding in South Africa with cactus missiles
on their thighs

When Cortez writes about Claude Reece, Jr. in "Give Me the Red on the

Black of the Bullet,” her canvas is covered in blood, red where the bodies of so many young black males are strewn throughout the painting, throughout this country.

The words of Jayne Cortez took me so far, so high, so low, so right on the subject that sometimes I just wanted to say, “Jayne, let me down. Let me close my eyes. Let me see the flowers and the trees.” But as she says in “There It Is”:

And if we don't fight
if we don't resist
if we don't organize and unify and
get the power to control our own lives
Then we will wear
the exaggerated look of captivity
the stylized look of submission
the bizarre look of suicide
the dehumanized look of fear
and the decomposed look of repression
forever and ever and ever
And there it is

—Aisha Eshe-Carmen
Iowa State University

William C. Crain. *Theories of Development: Concepts and Applications*. Second Edition (Englewood Cliffs: Prentice Hall, Inc., 1985) 306 pp., \$23.95 paper.

Theories of Development: Concepts and Applications provides an excellent overview of developmental thinking throughout history and across several theoretical disciplines from Rousseau, the father of the developmental tradition, and Locke, the father of environmentalism, to the behaviorists and psycholinguists, Skinner and Chomsky. Crain then extends his coverage to the humanistic movement of Maslow and others. As Crain traces developmental theory, he draws parallels between early developmentalists and the modern humanists, suggesting that learning theorists and other environmentalists, by placing their focus on controlling and shaping behavior, provide an orientation that is too one-sided. Modern humanists, suggests Crain, seek environments which allow the natural and spontaneous growth forces of human beings to unfold and which do not force behaviors into predetermined molds. The volume provides a broad survey of developmental psychological thought, including, in addition to the above, the social learning theory of Bandura, Jungian, Freudian, and Eriksonian theory, Schachtel's work on childhood experiences, Werner's organismic and comparative theory,

Gessell's work, Kohlberg's work, the ethological theories and finally, the cognitive theories of Piaget.

The author addresses the question of innate capacities and importance of environmental influence (nature-nurture) from those various theoretical perspectives. While the volume addresses many important psychological issues, it offers little data regarding ethnic, cross-cultural, or sex-based differences. The book is intended as an outline of commonalities which transcend cross-cultural issues and which can stand as a basis for better understanding of those factors, which at the deepest levels, link all humans together. Some effort was made to address cross-cultural issues with references; the handling of cross-cultural references, however, is cryptic.

Some of the selections of the book are very nicely developed in such a way as to provide to the reader unfamiliar with these theories a fair grasp of the theoretical orientation. The section on Kohlberg's stages of moral development is noteworthy in this regard, providing a clear and readable overview well supplemented with examples and illustrations. The volume is logically organized and clearly written. It is richly illustrated with graphs, diagrams and photos. It would serve well as a supplemental text for an undergraduate course in developmental psychology or as a primer for the interested lay reader.

— W. Gary Cannon
California School of Professional Psychology, Fresno

Marie M. de Lepervanche. *Indians in a White Australia: An Account of Race, Class, and Indian Immigration to Eastern Australia.* (Winchester, MA: Allen and Unwin, 1984) 203 pp., \$28.50.

Within recent years the migrant experience in Australia, particularly of non-European peoples, has attracted increasing attention from historians and social scientists, under the strong influence of the American scholarly tradition. The Chinese, among Asian groups, have received the most attention. In *Indians in White Australia*, the Sydney anthropologist Marie de Lepervanche contributes substantially to our understanding of the experience of another Asian group, Indians, whose fortunes over a century or more have been previously neglected. First the writer establishes, briefly but lucidly, an historical context for understanding the situation in which Indians find themselves in contemporary Australia; she examines the origins of Indian migration, and the vicissitudes they faced during the twentieth century when the "white Australia policy."

only recently discarded, held sway. Secondly, in greater detail, she portrays the lives of a particular community of Punjabi Sikhs with whom she lived periodically in the late 1960s and early 1970s, which serves as a case study of one style of adaptation to the demands of the modern Australian cultural context.

Although all groups of newcomers have been subjected to prejudicial treatment in Australia once a firmly-based settlement with a distinctive national identity emerged, non-Europeans from the beginning faced fierce hostility from an essentially Anglo-Saxon population which had rapidly marginalized the indigenous Aboriginal population. When a strong trade union movement gathered strength in the late nineteenth century, de Lepervanche shows, Indian migration along with other Asians was construed as a serious threat to white male Australian labor, with the potential to undermine wages and work conditions. Their entry, after political pressure, was seriously curtailed. Indians in the nineteenth century had been brought to Australia as indentured laborers for northern plantations. They gradually dispersed geographically, their numbers enhanced by some chain immigration by relatives, pursuing basically rural employment opportunities, including such self-employment as hawkers.

In the New South Wales coastal village of Woolgoolah, the Indians who were the focus of the writer's special scrutiny established themselves as small farmers in a well-knit community. The local Australian community, intolerant of cultural differences, expected migrants to assimilate rapidly to their ways as the price to be paid for enjoying the fruits of Australia's economic advantages, although small farming is an anxious business for many in such a dry land. Though the Indians' lives were far from unproblematic, they were able to preserve cultural distinctiveness, defined particularly through attachment to the Sikh temples, without serious obstacles to satisfactory life chances. The Indians' economic position as farmers rather than wage-earners protected them from some prejudice, although their preoccupation with status mobility prevented vociferous open political protest against discrimination in a style comparable to their British Punjabi compatriots.

A distinctive feature of de Lepervanche's study is her effort to analyze the racial experience of Indians in class terms, setting the empirical detail firmly within a broader framework of essentially political analysis. She accomplishes this difficult task intelligently, though some will reject the theoretical underpinning. Perhaps one criticism alone might be made of an otherwise admirable book: that de Lepervanche has reviewed only sketchily the situation since the early 1970s and might have updated her research to advantage.

—Patricia Grimshaw
University of Melbourne

Bertha P. Dutton. *American Indians of the Southwest*. (Albuquerque: University of New Mexico Press, 1983) xxvii, 285 pp., \$14.95 paper.

Bertha P. Dutton has updated her 1975 publication titled *Indians of the American Southwest* and states in the preface her objective to make this book generally readable for students, teachers, and travelers who desire knowledge, understanding, and authoritative information regarding the Southwestern Indians. She admits changes are occurring at such a rapid pace that the information with which she has updated her publication may well be out of date by the time we read it.

Her research covers the tribes from the Four Corners Region, an area radiating from the common boundaries shared by Arizona, Colorado, New Mexico, and Utah. These tribes are the Tanoans, Keresans, Zuni, Hopi, Navajo, Apache, Ute, Southern Paiute, Pima, Pai, Maricopa, Cahitan, the Salt River Indian Agency tribes, and the Colorado River Indian tribes.

Included in the extensive twenty-seven pre-text pages are notes, maps, and a prologue to the new edition, as well as the usual foreword and acknowledgements. Thereafter, six chapters deal with tribes, either individually or collectively, including some who no longer exist or who have merged with other groups.

Sections within the chapters, ranging from brief paragraphs to several pages, present history and contemporary tribal affairs, and descriptions of physical appearance and clothing. Other sections cover cultural and social characteristics, ceremonies and dances, and religious beliefs.

There are sixteen pages of black and white photographs, with no dates to indicate when the pictures were taken. Throughout the text are some twenty beautifully written Native American songs, chants, and poems. Some are not dated, and others are dated variously from 1909 through 1970. No explanation is given regarding the dozen black and white Indian designs used at the beginning of various chapters and sections, nor why two of the drawings are used more than once.

Chapter seven deals exclusively with arts and crafts, and following this last chapter is a calendar of annual Indian events in Arizona and New Mexico. The population figures for the Indian reservations in Arizona and New Mexico complete the contents prior to the bibliography.

The calendar of Indian events would interest the traveler anticipating a trip to Arizona or New Mexico. The rest of the book is probably better suited to the student of Indian culture. The title of the book itself is a misnomer to the non-student. The non-student traveler will wonder why other tribes living in the Southwest today are *not* included, and why Utah is included. Dutton's scholarly definition of the area and the Indians does not explain that other tribes living in the Southwest today

arrived there from the East or the North.

The students and teachers of Native American studies will find this an interesting, informative, well-written book. For them, it will be an easy-to-use finger-tip digest with a 450-entry bibliography. The bibliography was updated from the 1975 publication by adding 100 entries dated 1976 and later. The bibliography alone is worth the purchase price for researchers in Native American Studies.

— Charline L. Burton
Central State University

Ani Dike Egwuonwu. *Marriage Problems in Africa.* (New York: Continental Services, 1986) 119 pp. \$5.95 paper.

Ani Dike Egwuonwu is a social scientist and this book is the outcome of several years of observations and interviews about marriage problems in Africa. Egwuonwu intended to show a vivid picture of the problems that have had a deleterious effect on traditional African marriages. The subtlety of his use of the institution of marriage to capture the underlying prejudices and stereotypes that exist among African tribes was certainly a creative venture.

Egwuonwu pointed out that the most salient problem facing Africans wanting to marry is the choice of a mate. The choice of a spouse in Africa is determined by a number of factors that inevitably decrease the number of eligibles. First, there are prevailing myths that assume a taboo-like effect on persons who deviate from the tribal traditions in their choice of a spouse. The myths are related to ancestors, hereditary diseases, and virginity.

The author also directs attention to the diversity of ethnic groups in each African country which limits the number of potential mates. For example, Egwuonwu provided illustrative accounts of personal experiences that show the adverse effect of some tribal folkways on relationships between persons from different tribes.

Egwuonwu also describes the caste-like social status of two tribes in Nigeria, the Oru and the Osu. These two groups are labeled as social outcasts. Marriage is sanctioned only with in-group members. For the most part, Egwuonwu's analysis of the social interaction between these groups and other tribal units suggests that relationships are hindered by ethnocentric views.

Marriage problems were also related to religion and marriage traditions. The largest religious groups in Africa are Christians and Muslims.

The pool of eligible marriage mates becomes even smaller because Christians and Muslims are not allowed to marry each other.

Egwuonwu provided an interesting account of Africans who favor polygamy. His explanation will appear legitimate for most uninformed readers. This book is saturated with information that reveals the hidden aspects of African culture. The saliency of ethnicity on social relationships in Africa was the motivating force for this work. It is apparent that, in general, marriage problems in Africa are the result of negative inter-ethnic relations.

The comprehensiveness of the Egwuonwu study is reflected in two appendices on the data collection device and descriptive statistics. Twenty-five frequency tables are used to summarize a wide range of data on the values and perceptions of Africans concerning marriage-related issues. The author's integration of this vast amount of information is nothing less than remarkable.

In sum, *Marriage Problems in Africa* is a welcome addition to existing books on ethnic relations and marriage and the family. Tables were used sparingly and judiciously. They are located in the appendix. A sincere concern for the reader's susceptibility to imposing figures is marked by the absence of such devices in the body of the text. This text will be most useful in undergraduate courses in minority groups, race and ethnic relations, marriage and the family, and social change and development.

—Melvin C. Ray
Iowa State University

Louise Erdrich. *Love Medicine*. (New York: Holt, Rinehart and Winston, 1984) 272 pp., \$13.95.

Love Medicine brings together the stories of the Kashpaws and Lamartines, two Chippewa families of North Dakota. Two major themes, love and death, produce both the continuity of the novel and of family traditions that are the foundation of each character's life. As different individuals tell their stories, the reader is given a multifaceted perspective of the events that influence the families over a fifty-year period.

Louise Erdrich presents a diverse group of characters connected by common ancestors and culture. Two brothers, Nector and Eli, stay with

their mother when the older siblings leave the family home in order to benefit from government redistribution of reservation lands. When the brothers reach school age their mother hides Eli from the authorities and sends just Nector to the boarding school run by white priests. While they remain connected throughout their lives, this division in childhood sets Nector and Eli on completely different paths. Eli follows the old ways and is strongly rooted to the earth while Nector works for white people and becomes the tribal council member who is caught between the tribe and white government.

The three generations that follow between 1934 and 1984 reflect a diversity inherent in a people with the many life options that exist in Native American culture today. Stories are told of those who stay on reservation land within the strong family structure provided by Marie, Nector's wife. Others move far away from the reservation to completely break family ties. Inability to gain a foothold in either world shatters the lives of still others. June Kashpaw's early death from what appears to be alcoholism exemplifies this group.

Several characters tell the story of June's life and death, including June herself. This provides greater perspective and allows one to see beyond the alcoholism to reach an understanding of one woman's life, loves, and death. Erdrich has great understanding of and sensitivity to alcoholism as a problem within the Native American community and shares this brilliantly in her novel.

The short story format tied together by common events and characters (June and her death representing just one example of this) is remarkably effective. It sets a tone reminiscent of folk histories passed from one generation to another. One story told from many viewpoints leads to an understanding that past realities depend on the storyteller and are not immutable.

As a popular novel, *Love Medicine* provides enjoyable reading. The stories capture the imagination and take the reader into the worlds of the Kashpaws and Lamartines, into love and death. I highly recommend this novel both for its entertainment value and for its explorations into what it means to be human.

— Barbara Brydon
Davis, California

Ethnic Studies Oral History Project and United Okinawan Association of Hawaii, eds. *Uchinanchu: A History of Okinawans in Hawaii*. (Honolulu: Ethnic Studies Oral History Project, University of Hawaii at Manoa, 1981) xxvii, 631 pp., \$25.00

While the experiences of most ethnic groups are frequently overlooked, this is especially the fate of relatively small groups. Many small groups merit greater attention, for example the Okinawans who migrated to Hawaii from 1900-1924, worked on sugar and pineapple plantations, developed small businesses and community organizations, and achieved a measure of economic and social success. What makes their story of special interest is their ethnic status. At the time of their migration, the homeland of the Okinawans, the Ryukyu archipelago (which includes the island of Okinawa), was part of Japan as it is today. However, the Ryukyus have always been somewhat isolated from Japanese influences because of their location hundreds of miles southwest of the four primary Japanese islands. Okinawan immigrants were therefore Japanese but had many unique linguistic, social, and cultural characteristics. In Hawaii, the latter defined Okinawans, or Uchinanchu, as being different from other Japanese immigrants, or Naichi, and this difference contributed to friction between the two groups. Thus, Okinawans found themselves discriminated against by Naichi in addition to others. They also felt conflicting pressures to assimilate into Naichi society, to assimilate into white society, and to maintain their own characteristics. Over time, the Okinawans managed in varying degrees to do all three. The history of Okinawans in Hawaii therefore offers valuable insights regarding the shaping of ethnicity.

Uchinanchu is the result of a project originated by the United Okinawan Association, a federation of Okinawan locality clubs, with the goal of preserving and portraying Okinawan experiences in Hawaii, particularly for younger generations. Editorial and research support were provided by the University of Hawaii's Ethnic Studies Oral History Project (now the Oral History Project). The book itself is a diverse collection of articles and essays by scholars, community leaders, and students; the life histories of fourteen immigrants based on oral history interviews; and appendixes containing the results of a household survey, a list of common Okinawan words and phrases, an historical outline, and a bibliography. The articles and essays are organized into chapters which focus on the Ryukyu homeland, immigration, the Okinawan-Naichi relationship, community and contributions, and community organizations.

The materials in *Uchinanchu* are an interesting mix of detailed descriptive and more analytic pieces. As in any edited collection, there

are differences in quality. As a whole, they present an unprecedented wealth of information on Okinawans. In many respects, this book is really a reference work, but it is one which can be used by the public as well as scholars and which can easily be appreciated by non-Okinawans.

This volume is the outcome of a substantial cooperative effort between an ethnic community and a university, a phenomenon which is unfortunately all too rare.

The preparation and publication of *Uchinanchu* represents one ethnic group's strong reaffirmation of pride in their ethnicity.

—Russell Endo
University of Colorado

Pat Ferrero (Producer). *Hopi: Songs of the Fourth World*. Ferrero Films. Transit Media, P.O. Box 315, Franklin Lakes, New Jersey 07417. 16mm film, color, 58 minutes. 1983. Rental: \$100.00 (single screening); purchase price \$850.00; 201/891-8240.

Viewers of this film can anticipate a pleasing aesthetic experience as well as an instructive lesson in American Indian cultural continuity and change. The production is holistic in its conception and execution. From that base there are almost endless interdisciplinary uses for the film in the classroom and for lay audiences beyond academe.

The growing, spiritual symbolism, and multiple mundane uses of corn among the Hopi provide the main story-line integrating this film. Corn becomes a metaphor for the conception and cycle of human life and, indeed, all that is in the universe. In several scenes, women are shown grinding corn on trough-like sandstone metates and preparing *piki*, their traditional wafer-like bread. Dressed and coiffed in late twentieth century modes, these women bend rhythmically to their task as ageless corn grinding songs are played on the film's sound track. Interspersed with these images are historic still photographs showing Hopi women—their faces framed by the ancient butterfly hair arrangements symbolic of their tribal identity—grinding corn on trough metates. Viewers knowledgeable in Southwestern prehistory will note that the metate forms, as well as the architectural style of the houses in which these women are working, extend back many centuries before the historic images were captured in a single instant on black-and-white film. In other scenes, men and children are shown growing and harvesting corn in their gardens. Red, blue, white, and yellow corn varieties are cultivated,

each variety having not only its place in the diet of the Hopi but also its symbolic function in these people's cosmos of spatial directions and religious philosophy. In still other portions of the film, viewers are shown the use of *piki* — along with hand-crafted baskets, textiles, and pottery — in reciprocal exchanges between kinship groups as marriages establish and re-establish social ties across the Hopi villages.

Corn symbolism is further shown in the rituals and the embellishment of costumes used in weddings and other ceremonies. Historically, the Hopi have been notably unreceptive to having their religious ceremonies photographed. Therefore, in depicting these activities, Ferraro employs detailed watercolor paintings by a contemporary Hopi artist. Although this method may frustrate some viewers, Ferraro should be commended for telling the story in sufficient detail while remaining sensitive to the wishes of the Hopi. Interviews with Hopi informants discussing growing corn, making pottery, and weaving baskets and blankets contribute to the authenticity of the film. These traditional aspects of Hopi culture are shown in scenes which include modern appurtenances such as new pickup trucks, sets of encyclopedias, and television sets. Continuity and change are meaningfully portrayed as inseparable dimensions in the lives of the people who identify as Hopi. The film is thus a paradigm for understanding ethnicity in a broader perspective.

The Hopi believe that Grandmother Spider spun the world into existence and breathed life into humans. Ferraro has astutely drawn many essential strands from Hopi life and has woven them together into a fabric of sights and sounds which is both informative and artistic.

—David M. Gradwohl
Iowa State University

Philip S. Foner and Josephine F. Pacheco. *Three Who Dared: Prudence Crandall, Margaret Douglass, Myrtilla Miner — Champions of Antebellum Black Education.* (Westport, CT: Greenwood Press, 1985) xviii, 234 pp., \$29.95.

Foner and Pacheco have written biographical sketches of three women who endured personal hardship and suffered persecution because they decided to teach non-slave black children in antebellum America. While the three teachers, Prudence Crandall, Margaret Douglass, and Myrtilla Miner, lived and taught in different parts of the country, Connecticut, Virginia, and Washington, D.C., respectively, they shared similar experiences and provided antislavery proponents with evidence of the many personal hardships and indignities blacks experienced and suf-

ferred. In general, most members of the antislavery movement agreed on the importance of education for blacks and worked to establish educational institutions through fundraising efforts and letter writing. Each woman had strong supporters as well as detractors. Each learned first-hand that prejudice and racism were not confined to a specific geographic location.

In pre-Civil War America schools were becoming important in the development of enlightened citizens, leading to the establishment of common schools in the northeastern, midwestern, and Middle Atlantic states, often with some governmental support. Southern students had fewer opportunities to attend schools. The schools varied in quality and many schools lasted only a few months. For the most part there was little concern for the education of blacks because they were not citizens, not part of the body politic. Many Northerners were either indifferent or hostile to providing education for blacks, while Southern whites viewed education for blacks as a threat and challenge to the existing political and economic system. As a result, many states passed laws which prohibited the teaching of free blacks and specifically prohibited the teaching of slaves to read. Educational opportunities for blacks were virtually nonexistent in antebellum America.

These three courageous women, each for different reasons, decided to open schools to teach non-slave black children. The schools lasted for varying periods of time and only Miner's school in the nation's capital proved to be more or less permanent. Each educator had responsibility for fundraising, organizing instruction, teaching, maintaining the buildings, and the related myriad of responsibilities involved in operating a school. The three learned through numerous first hand experiences that people would go to great lengths to prevent the education of blacks — violence and antagonism were often the order of the day. None of the children educated by the three women were children of slaves.

Foner and Pacheco, both historians, have utilized numerous primary source materials. Each chapter has extensive footnotes and references. A general bibliography is included. The authors have provided important biographical sketches of three lesser known 19th century women educators of remarkable courage. Miner's activities receive the most extensive coverage. A knowledge of their efforts on behalf of blacks and of their personal sacrifices should be better known. The book, *Three Who Dared*, is especially valuable to those interested in the history of American education, women's studies, United States cultural history, ethnic studies, and the sociology of race. It is a book which can be read with interest by scholars, students, and those interested in learning about lesser-known aspects of the history of the United States.

— Margaret A. Laughlin
University of Wisconsin, Green Bay

Stephen Glazier, ed. *Caribbean Ethnicity Revisited*. A Special Issue of *Ethnic Groups, International Periodical of Ethnic Studies* Vol. 6. (New York: Gordon and Breach Science Pub., 1985) 164 pp., \$25.00 paper.

Like marine life washed up on a beach, most Caribbean peoples have been brought where they are by powerful forces outside their control. These forces include colonialism, slavery, and revolution, processes in the seventeenth and eighteenth century that convulsed Europe and whose effects spread to much of the rest of the world. Just as tidepools a few feet apart can have completely different sets of animal and plant life, Caribbean islands just a few miles apart can have completely different histories and mixtures of peoples. Mirroring the complexity of the life in these tidepools, there are myriad interpretations of the effects of different historical, structural, cultural and other factors on the region. Stephen Glazier has selected a set of articles received from a "call for papers" placed in newsletters of the Caribbean Studies Association and the American Anthropological Association.

His collection is valuable less for the articles themselves, which I found by and large cautious and well-grounded in empirical research, than for his editorial introduction/essay and the final essays by Morton Klass and Leonard Glick. Both Glazier's introduction and Klass's essay summarize the other articles, relate them to each other, and extract some common conclusions and areas of disagreement in a way that makes their content more accessible. Even with this increased accessibility, I am not sure that the articles will benefit NAES members in their understanding of the ethnic experience in the Caribbean.

The articles and their topics are: Jorge Duany on Cuba and Puerto Rico 1762-1868, Klaus de Albuquerque and Jerome McElroy on the U.S. Virgin Islands, Thomas Shaw on the Chinese in the West Indies, Thomas Brockmann on a village in Belize, and Anthony Layng on the Caribs of Dominica. Layng and Brockmann's papers appear to be largely based on field research, while the other papers generally combine literature review and census materials. Although most of the authors are intellectual heirs of the "pluralist" or "multicultural" framework as formulated by M.G. Smith and others, in his introductory essay Glazier points out that ". . . it is difficult to determine (from the papers) whether 'structural inequalities' give rise to ethnic consciousness or ethnic consciousness gives rise to structural inequalities" (p.4). In other words, long-standing disagreements among Caribbean scholars about the relative importance of these two variables have not been resolved by these authors. Glick's review of the papers even leads him to question the usefulness of the concept of "ethnicity."

As one who has done anthropological research on Trinidad, I welcomed Glick's concluding essay on the East Indians and blacks in the

Caribbean, both because this was the only article which discussed these two large and important groups, and because I found the article more stimulating than most of the others. I especially agreed with Glazier's point (p.5) that there is very little research on the symbolic and transactional aspects of Caribbean race relations. Without this perspective, it is impossible to know the dynamics by which Caribbean peoples construct and modify their cultural forms and behaviors in the context of their daily lives. For example, how do Chinese and blacks in the fishing industry work together, and how do their cultural backgrounds affect the roles they play and the perceptions they carry of each other? The articles by Layng and Shaw hint at some of these issues but do not give information on micro-scale behaviors that reinterpret and reinforce "ethnic" behaviors and attitudes.

For those who follow the scholarly literature about ethnicity or the Caribbean, this collection may be of interest; I found the articles heavy reading and their topics too narrow to recommend them as general contributions toward understanding the ethnic experience.

— David M. Johnson
North Carolina A&T State University

J. Eugene Grigsby, Jr., *Arts and Ethnics: Background for Teaching Youth in a Pluralistic Society.* (Dubuque: Wm. C. Brown, 1977) xii, 147 pp., \$13.95 paper.

Created to respond to an issue before art educators in this country since the early 1970s, this well-referenced work, complete with index and illustrations, accomplishes that task with reasonable success. Teachers of art have struggled for decades with curriculum materials that restrict the discussion of art history to the European tradition, labeling art of any other origin as "folk art" unworthy of academic attention.

Without adequate instructional materials or training in multiple ethnic artistic traditions, teachers have been unable to assist their students in developing an appreciation and understanding of the artistic heritages of peoples of different cultures. Even more significantly restrictive of individual self-esteem and development has been the fact that students of color have lacked an awareness of their own ethnic group's artistic tradition. As a result, they have not had access to role models who

could encourage their own potential to develop as spokespersons for the maintenance of ethnic artistic integrity.

Grigsby attacks the colonizing mentality of the typically Euro-centric art education in the U.S. with vigor, for he believes that “used as a background, [ethnic] tradition can aid in self-actualization of individuals, and stereotypes can be destroyed” (ix). In today’s multicultural classroom, this effect is especially pertinent.

The book is intended to serve as a point of departure, highlighting major artists and issues, and providing resources for further reference. The emphasis is on artists of black, Native American, and Hispanic origin, groups that are particularly neglected in the majority of instructional materials. Asians are omitted from this work, except for several passing references, with the rationale that materials depicting works of Asian artists are relatively easier to locate than those depicting works of art of the other cultures included.

Chapter two is the most utilitarian and the most valuable for educators needing ready resource references, although it is disappointingly brief and incomplete. It provides bibliographic reviews of books and exhibition catalogs emphasizing the works of black, Hispanic, and Native American artists. The focus is on the recent past, although some early works and exhibitions are cited. Films are excluded, and the references are limited to visual arts only. The sparsest section concerns work of Hispanic artists, a weakness the author acknowledges with some puzzlement, given the vitality of contemporary Mexican art.

Grigsby reviews his rationale for having developed the book, comments on the importance of ethnic immigration to U.S. national development, and presents an informative chapter on the role of religion and ethnic art. Jewish art was deliberately omitted because of familiarity among the general public with works from that tradition.

The academician might find the final chapter the most intriguing, and the least satisfying, simultaneously. Here, the author considers in some detail the distinctions which have arisen between folk art and fine art. The author elaborates this discussion by contrasting folk, academic, and international art. Is international art pan-human, symbolizing the bonds which unite us all, or is it, rather, a tasteless, mechanical artifact of a technologically sophisticated, but soul-less society? The author fails to cast his weight on either side of the debate, but one is left to assume his preference for an art — and a lifestyle — more relevant to the past than to the present, and of questionable value in the future.

— Linda M.C. Abbott
California School of Professional Psychology, Fresno

Trudier Harris. *Exorcising Blackness: Historical and Literary Lynching and Burning Rituals*. (Bloomington: Indiana University Press, 1984) 222 pp., \$22.50.

Trudier Harris begins her impressive new study of lynching and burning rituals in black literature with a horrifying, albeit fictional, account of the three-hour torture, dismemberment, and murder (yes, in that order) of a black man and his wife. Alice Walker opens *The Color Purple* in a similarly shocking manner, with Celie's rape by the man we believe to be her father. The novel Harris quotes, however, was taken, detail by detail, from a real event, which she proceeds to document. The rest of her book is no less relentless in demonstrating that lynching and burning rituals were not simply hangings or auto-de-fes, terrible as those events are; more often, they were unbelievably extended barbaric acts, which provided well-attended sadistic circuses for whites.

As Harris reminds us, between 1882 and 1927, an estimated 4,951 persons were lynched in the United States. Of that number, 3,513 were black, 76 of those were black women, and many provided the raw material for fiction. From William Wells Brown's *Clotel* (the first black novel to dramatize a burning ritual, one played out before an assembled audience of 4,000 slaves) to Morrison's *Tar Baby*, Harris assays a ritualistic pattern that has been annotated by virtually every major black writer; she probes the reasons behind this, and concludes that black authors document the rituals of lynching and burning in their fiction for the same reasons that Jewish writers portray or allude to the Holocaust: for the sake of racial memory.

Harris skillfully weaves together similar motifs in the stories and novels which deal with these rituals, and thereby shows us a larger pattern of representation, comparing, for instance, Wright's "The Ethics of Living Jim Crow" with Ellison's "The Birthmark," or the house servant Sam in William Wells Brown's *Clotel* with Sandy in Chesnutt's *The Marrow of Tradition*. A problem in this technique is that Harris sometimes does not go as far as she should with an individual text; when she does render an extended analysis, however, the results are compelling, as in her skillful charting of the patterns of emasculation in Alice Walker's *The Third Life of Grange Copeland*. Here, and elsewhere, Harris excels with analyses of character and motivation. In her chapter, "Fear of Castration," she gives us a searing series of insights into the black male/white female relationships that have figured prominently in so many works by black writers and reveals the looming cultural stereotypes of fear and hatred, longing and revenge that inevitably surreptitiously participate in the sexual act along with the interracial couple. Her analysis of the Rufus/Leona relationship in Baldwin's *Another Country* is particularly telling.

Harris brings all her approaches together in a chapter devoted to Richard Wright, wherein she attempts to prove that ritual violence provided a crucible for his aesthetic. She notes the first appearance of this device in Wright's poem on lynching, "Between the World and Me" (1935), and proceeds to trace the way he developed the lynching/burning ritual into the central metaphor of his art. One also welcomes her consideration of relevant material in Wright's late novels, *The Outsider* (1953) and *The Long Dream* (1958); flawed though they are, they deserve serious consideration in any discussion of Wright's career.

Her consideration of John Wideman's little known 1973 novel, *The Lynchers*, is not as fruitful. Harris labels this study of four black men and their plot to lynch a white policeman "an aborted attempt to reverse the ritual." One understands why Harris was drawn to this interesting variation on the pattern, but one also wonders why she devotes almost twenty pages to a minor novel which really is not that connected to her thesis. Much more valuable is her equally extended treatment of Toni Morrison's *Tar Baby* (1981), which has baffled many readers and critics. Harris couples the basic concerns of the novel with lynching and burning rituals, and convincingly argues that Morrison uses, undercuts, and transforms these historical and mythic patterns in the central story of Son.

One of Harris's discoveries about literary lynchings is that only male writers include castration scenes. She painstakingly traces the critical differences between castration and rape (the parallel fear for black women) and uses these factors in a probing analysis of the gender specific characteristics of black fiction; this discussion is especially welcome now, when so much controversy exists about (a) the allegedly sexist stance of black male authors and the characters they create, and (b) allegedly man-ignoring or man-berating black female writers and their corresponding fictional creations. Harris sensibly reminds us that much of the civil rights activity in America was designed to enhance the status of black males; it was felt "that such enhancement would benefit the entire race." It is therefore understandable that black male writers chose to emphasize the persecution of members of their own sex. Black female writers, by contrast, are found by Harris to be interested in describing the lynching and burning rituals, even though women too were occasionally victims; Margaret Walker, for example, details the lynching of two women in *Jubilee* in a few pages.

Harris concludes by asserting that black male writers, conscious of the long history of rituals that were designed to exorcise them from the face of the earth, consciously created their own rites of exorcism by showing that fear raised by these acts could be conquered by continuing a tradition of awareness and unified defense. Whites who committed these acts were to be publicly revealed in these "cultural records," and thus

forced to change their ways. The need to keep such outrages before the public became, Harris eloquently argues, “a baton which each male writer handed to the next in a contest for manhood and civil rights” (p.195).

Exorcising Blackness is a hard book to absorb, for it reminds us of terrible events; it is also, however, an indispensable tool for those who wish to truly understand the roots of the black aesthetic.

— John Lowe
Saint Mary’s College

Kristin Herzog. *Women, Ethnics, and Exotics: Images of Power in Mid-Nineteenth-Century American Fiction*. (Knoxville: University of Tennessee Press, 1983) xxvi, 254 pp., \$22.95.

Herzog examines literary works of the mid-nineteenth century which reverse values, transcend stereotypes, and demand a reevaluation of the roles of “women, ethnics, and exotics” in fiction as well as reality. The ethnics are blacks and Indians; the exotics Herzog defines as “strikingly out of the ordinary” or “excitingly strange” characters. Images of women are similar to the images of the “Noble Savages” and other non-white people in that all are considered “natural,” more innocent or more demonic, more divine and more terrifying than white males. So too are they viewed as more passive, less logical, more imaginative, less technically inclined, more emotional, less incisive, more religious, and less scientifically oriented. As Herzog points out, the Romantic view of the Noble Savage provided a dichotomy of evil and good which was transformed into female images of fair and dark.

Herzog discusses several works by both Hawthorne and Melville, and she also devotes separate chapters to Harriet Beecher Stowe’s *Uncle*

Tom's Cabin, William Wells Brown's *Clotel* and Martin R. Delany's *Blake*. *Blake*, serialized in 1859 and continued from 1861 to 1863, did not appear in book form until 1970, so it has been virtually ignored by critics. Perhaps most interesting is the inclusion of a chapter on the Epic of Dekanawida, a text which actually pre-dates the others and is included to raise questions about multi-ethnic perspectives and nineteenth-century studies. Herzog clarifies the confusion over Hiawatha (Hayonwatha) engendered by Schoolcraft's and Longfellow's inaccuracies. Hiawatha, a fifteenth-century Iroquois lawgiver appeared in popular culture as an Ojibway. The Epic of Dekanawida reveals an understanding of the power of both women and Indians in America, a power which is played down in much fiction and ignored in historical accounts. Particularly among the Iroquois, women's psychiatric and religious power translated into political power.

Throughout the book Herzog argues effectively that images of "others," whether they be "illiterate slaves, unbaptized Indians, [or] legally unrecognized women . . . were used to justify slavery, paternalism, and 'property rights.'" Those writers who attempted to humanize women and nonwhite people changed some of the literary stereotypes and societal assumptions for Americans during and since the nineteenth century.

By challenging some of the traditional assumptions of the passive and weak women and ethnic characters, Herzog forces readers and critics to look more closely at those authors who even during the nineteenth century were reversing the images. Such reversals existed both within and outside of the established literary canon. *Women, Ethnics, and Exotics* uses traditional literary scholarship in concert with women's studies and ethnic studies to develop new ways of interpreting literature. It is a valuable addition to literary scholarship.

—Gretchen M. Bataille
Iowa State University

Linda Hogan. *Seeing Through the Sun.* (Amherst: University of Massachusetts Press, 1985) 80 pp., \$16.00; \$6.95 paper.

A Chickasaw of mixed blood who grew up in Oklahoma and now lives in Minnesota, Linda Hogan writes spare poems pulled skin tight over the bones and blood and flesh they contain. She does not exploit her Native American experience to make poems; she does not need to. Her references to “the old sky woman,” “black corn dolls,” and “evicted grandmothers,” who walk “wrapped in trade cloth,” are integrated into the sense of life which fills her poems; yet the tensions which come from having inherited two distinct traditions are not ignored:

In my left pocket a Chickasaw hand
rests on the bone of the pelvis.
In my right pocket
a white hand. Don't worry. It's mine.
...
Girl, I say
it's dangerous to be a woman of two countries.
You've got your hands in the dark of
two empty pockets.

Linda Hogan's central concern in this collection is not to explore what divides people, but to see through what separates us and to discover the essence of things, the ordinary pain and joy of love. She invites a lover to “lie down on the banks of the river/and listen to water's pulse”; she brings to the suffering Senora of Hysteria “a cup of peppermint tea/and honey/it was fine blue/with marigolds growing inside the curves”; she teaches her daughters “to turn the soil/one grain at a time. They plant so carefully/seeds grow from their hands.” She wishes that all boundaries become permeable:

May all walls be like those of the jungle,
filled with animals
singing into the ears of night.
Let them be
made of the mysteries further in
the heart, joined with the lives of all,
all bridges of flesh,
all singing,
all covering the wounded hand
showing again, again, that the
boundaries are all lies.

Some of the best poems in this fine collection are found in its third section, “Daughters Sleeping.” These poems Hogan wrote for her daughters are full of mother's love but remain unsentimental:

The shriveled winter cactus.
One drop of water
raises it from dry sand.
This is what I teach my daughters,
that we are women,
a hundred miles of green
wills itself out of our skin.

The common events of human experience—planting trees, chopping wood, helping a friend, holding a child—she handles honestly with a sureness of vision and deft control of rhythm. The poems are filled with sharp images of sun, light, stars, trees, bones, dawn, rain. The voice we hear is conversational but never casual. At times it commands the reader: “take my hand,” “go in,” “speak, tell me everything”; at other times it eases us with surreal visions: death dancing, wearing a suede jacket, and taking liberties with her; “and the frogs, evicted for weeping,/falling out of Room 103,/their toes spread like stars.” Linda Hogan’s poems are a celebration of life that has moved beyond sorrow:

I am done with weeping
The bones of this body say, dance.
Dance the story of life.
Mothers, rise up from the table.
Watch me, I will dance all our lives.

—Victor Macaruso
Mount Senario College

A. William Hogle. *Immigrants and Their Children in the United States: A Bibliography of Doctoral Dissertations, 1885-1982.* (New York: Garland Publishing, Inc., 1986) 491 pp., \$70.00.

All disciplines dealing with immigrants and their children in the continental United States since 1789 are represented in this compilation of titles of doctoral dissertations. This bibliography will prove invaluable for most scholars in ethnic studies. The title, unfortunately, may be misleading. It refers to the subject matter of dissertations, and, as such, the volume attests to and illustrates in a concrete way, the historical development of research in ethnic studies. A simple reference to ethnic studies in the title would have been less ambiguous.

An informative preface precedes the bibliography, and Hogle discusses here the text’s limitations (such as exclusions of titles on the native ethnic groups—Hawaiians, Eskimos, and American Indians—on black slaves brought to the United States in the seventeenth and eighteenth centuries, and on Spanish-speaking residents in the Southwest before annexation), and he provides statistical analyses of 3,543 dissertations completed between 1885 and 1982 and dealing with immigrant topics in the period since 1789. These analyses confirm a steady increase in interest shown by academics and other Americans in

immigrant matters. Høglund, for example, examines historically the overall increase in research, studies the distribution of the dissertations among fifty-seven disciplines, notes the increase in dissertations written by the children of immigrants, and describes the diversity of the ethnic groups (114) referred to in the dissertation titles.

In relation to Høglund's numerical analyses, the preface comments on the historical changes in philosophy which fostered certain kinds of research into topics dealing with immigration. In the first historical period (1885-1920), the output was minimal (fewer than fifty), in spite of what Høglund describes as "widespread agitation among Americans about the 'immigrant problem.'" This paucity of research is attributed to the preoccupation which served them well. At the time, recent immigrants were blamed for society's problems and it was doubted that immigrants were capable of making cultural contributions. By the most recent historical period (1951-1980), the number of immigrant-related dissertations increased eightfold over the level of the previous three decades. Moreover, the relative role of the disciplines in contributing to the scholarship on immigrants shifted. Høglund credits this upsurge of doctoral work to the growing ethnic awareness among Americans.

These recent dissertations revealed more than ever before the diversity of ethnic groups in American society. Postwar immigrants inspired studies of the latest newcomers, while more than thirty new groups became the focus of doctoral work. In the 1980s, however, interest in ethnic studies may be waning, perhaps due to scholars reasserting assimilationist views and employing the concept of social class to examine ethnicity.

Høglund also provides a description of the entry format for the alphabetized (by author) and numbered bibliographical entries, a list of abbreviations for the disciplines referred to in the annotation, and an appendix, which lists dissertations dealing with ethnic groups arriving in America before 1789. An index of the ethnic and nationality groups referred to in the bibliography completes the text.

—Zora Devrnja Zimmerman
Iowa State University

Michael P. Johnson and James P. Roark, eds. *No Chariot Let Down: Charleston's Free People of Color on the Eve of the Civil War.* (Chapel Hill: University of North Carolina Press, 1984) xi, 296 pp., \$16.95.

In an overgrown cemetery in the old village of Stateburg, South Carolina, a hundred miles north of Charleston lies the body of William Ellison (1790-1860), patriarch of a remarkable clan of free blacks whose achievements belie the myth of the Old South as a society of wealthy white masters and poor black slaves. Born a slave and perhaps the son of his master, Ellison early learned to make cotton gins and at age twenty-six purchased his freedom and went into business in Stateburg. Riding the crest of the cotton boom, in 1835 he bought the handsome home of former governor Stephen D. Miller and by 1851 had also become a large cotton planter owning 800 acres of land and sixty-three slaves, more than any other free black except in Louisiana. He moved on an equal footing with white planters, eventually coming down from the "colored" balcony of Holy Cross Episcopal Church to sit with them.

Several of Ellison's children married into free black Charleston families of equal social — if not quite economic — standing, thus linking the Up Country and Low Country "free brown aristocracy." After Ellison's death the gin-making business and plantation were operated by his sons, but the Civil War and Reconstruction caused them to disintegrate and knowledge of the family faded away.

But in 1935 three small white girls playing under the former Ellison house (again in white hands) found thirty-seven letters spanning the period 1848-1870. The thirty-four letters through 1864 are here reproduced for the first time, and after a century the Ellison family can again receive due recognition.

Most of the letters were written from Charleston by James M. Johnson, a son-in-law, to Henry, a son, in Stateburg. They are a treasure trove of information about the free blacks of Charleston and also the numerous Ellisons at Stateburg and whites and slaves of both areas. With the extensive and superb scholarly notes they provide rare insight into family, social, economic, political, legal, and religious life of that crucial period. The most dramatic episode they deal with was the crisis of August, 1860, primarily instigated by jealous white workingmen, during which the Charleston authorities attempted to enforce laws requiring free blacks to verify their freedom or be enslaved. Some were deprived of their freedom, but up to the outbreak of war in 1861, a third of the 3,200 free Charleston blacks fled to the North and Canada.

But most of the "free brown aristocracy" of Charleston, numbering only 500 but with widespread economic and social roots, hung on, avoided enslavement or emigration, and, as the war diverted attention elsewhere, survived into Reconstruction and later. Realizing there would

be “No Chariot Let Down” to rescue them, they further ingratiated themselves with their aristocratic white friends, and, as the editors say, “Their loyalty to the South, to the Confederacy, and to slavery was never unconditional. As always, their loyalty turned on their ability to maintain and protect their own freedom.”

Few books demonstrate the anomalous and tenuous position of antebellum free blacks as well as this.

— Orville W. Taylor
Clearwater Beach, Florida

C. Kamarae, M. Schultz, and W.M. O’Barr, eds. *Language and Power*. (Beverly Hills: SAGE Publications, Inc., 1984) 320 pp.

In recent years, educators concerned with issues of access and equity have supported a variety of bilingual educational delivery systems. Similarly, feminists seeking representation and recognition have advocated inclusive language and nonsexist job titles. From these and other arenas, the relationship of language and power has surfaced as an issue of national importance. In this timely collection of essays, Kamarae and her associates have legitimated and extended the discussion.

The editors — an anthropologist, a linguist and a professor of speech communication — illustrate the diversity of the essayists. Drawing upon disciplines ranging from literature to political science, the writers are unified by a consistency of theme. The relationship of language and power is explored in interactions from the interpersonal to the international. Despite the differences in subject scale, each of the essayists contributes to our understanding of the ways in which language expresses, and in turn impacts upon, power relationships.

As O’Barr points out, “most people hold strong beliefs about particular speech patterns and . . . these in turn affect judgments about individuals and opportunities granted to them” (p.266). The impact of these judgments upon individual opportunity is explored in the contexts of medical services delivery, in nuclear family interaction, in the courtroom, and in two geographical areas where language usage helps define identity: Canada and Puerto Rico. More abstract consideration is given to minority writers’ struggles, sex and class in the educational system’s ideology, and to social stratification. Black language, Spanish usage in the U.S., and non-native varieties of English receive special attention.

Kamarae and O’Barr bracket these topical essays with thematic chapters which loosely set the parameters of the discussion. These guidelines are defined in broad strokes, indicating the range of possibilities.

Definitional questions are dealt with by supplying several useful conceptualizations for each key term. Language is seen as a human problem, as well as a human resource, and this volume is an attempt to develop useful perspectives on the problem.

While an introductory, exploratory, review of a subject area as broad as this can not result in any firm conclusion, some approximations do develop. O'Barr finds that language is seldom the basic issue itself, but rather mirrors the political reality, serving as the expressive vehicle for political issues. Not only do the language and words used signify the relationships, but the very opportunities to speak indicate status as well. Denial of such opportunity, whether by editorial decision or by monolingual ballots results in the inability of some persons to "speak themselves." Governmental choice of permissible language reflects other, more basic decisions about natural relationships within culture, as in the U.S. "melting pot" myth as opposed to the Canadian mosaic. Additionally, understanding of the past, as well as the present, is colored by the language in which it is recorded.

By raising these political issues and their linguistic components, vehicles and expressions, the writers have made a substantial contribution. Although the essayists vary in clarity, precision, depth, and originality, the overall impact of the volume is positive and productive. Well referenced and indexed, the book will serve as a valuable resource for researchers willing to take the analysis to the next step, the organization and integration phase.

— Linda M.C. Abbott
California School of Professional Psychology, Fresno

Michi Kodama-Nishimoto, Warren S. Nishimoto, and Cynthia A. Oshiro, eds. *Hanahana: An Oral History Anthology of Hawaii's Working People*. (Honolulu: Ethnic Studies Oral History Project, University of Hawaii at Manoa, 1984) xvi, 178 pp., \$14.95.

Oral history is unquestionably an important method for recovering the history of ethnic groups, particularly of ethnic working people who leave few written accounts of their own and whose lives are often ignored or else inadequately described by outsiders because of their apparent routineness and unimportance. Unfortunately, many oral history materials remain unknown and unused except by occasional researchers. In 1976, the Hawaii State Legislature established the Oral History Project (OHP, formerly the Ethnic Studies Oral History Project) at the University of Hawaii to record the recollections of ethnic working men

and women. Since then, OHP has interviewed over 250 individuals through several major projects. To OHP's credit, it has gone beyond this stage and reached out to the public through slide shows, videotaped documentaries, workshops, a newsletter, and two books, *Uchinanchu* and *Hanahana*.

Hanahana contains ten detailed narratives about the lives of twelve individuals from varied ethnic, geographical, and work backgrounds including a Waipio Valley Chinese rice and taro farmer, a Japanese boatbuilder from Honolulu, two Filipino participants in the 1924 plantation strike, a Waialua Portugese plantation couple, and a Maui Chinese storekeeper. These narratives are based on oral history interviews which were then edited to eliminate ambiguous and uninteresting parts and to provide greater coherence and readability. The narratives describe work, family, and community experience with vividness and realism. While each is unique, together they present a picture of hardship, struggle, ambition, accomplishment, vitality, and the value of the ordinary features of life. Each account is prefaced with information on the person's life history and the circumstances of the original interview. A useful glossary and an introduction by the three editors, all OHP staff members, comprise the remainder of the book.

Some readers may be disturbed that these narratives do not represent the entire spectrum of Hawaii's ethnic working people, or that the original interviews were edited, or that it is difficult to assess the veracity and recall abilities of the interviewees. None of this is problematic as this book is really an effort to provide a general audience with the personal views of a sample of ethnic working people whose contributions to Hawaiian history are often overlooked. For those who require more, *Hanahana* can serve as a first step and an incentive to explore OHP's interview transcripts. However, since many non-Hawaiian readers will be relatively unfamiliar with that state's economic, political, and social history, a brief introductory summary of the latter should have been included. In this summary, attention could have been given to patterns of labor immigration, the nature of the plantation-based economy, ethnic and economic class divisions, and social changes including the contributions of ethnic working men and women to a more democratic, multi-ethnic Hawaiian society. In addition, this book might have benefited from some concluding analytic insights based on the ten narratives and related OHP interviews.

Hanahana is recommended as an enjoyable overview of Hawaii's ethnic working people. It is also an excellent example of how oral history materials can be made accessible to the public—thereby making the “people's history” available to the people.

—Russell Endo
University of Colorado

Arnold Krupat. *For Those Who Come After: A Study of Native American Autobiography*. (Berkeley: University of California Press, 1985) 167 pp., \$14.95.

This is the second monograph on Native American autobiography, and together with Bataille and Sands' *American Indian Women Telling Their Lives* will be the necessary starting point for future studies in this neglected area of American literature. An introduction and four chapters on individual works, with index and selected bibliography, comprise the text; the introduction and first chapter are most valuable. In the introduction Krupat articulates two requisites for critical reading of American Indian texts: consideration of means of production (focus on the intercultural relationship between author and transcriber-media-tors), and critical theory to define artistic values (here, Northrop Frye's categories of comedy, tragedy, romance and irony). The remaining chapters apply the methods to five works.

The chapter on Black Hawk's memoirs provides enlightening insight into contrasting theories of autobiography in "eastern literary" and "western folklore" traditions. The two middle chapters, on Geronimo and Crashing Thunder, illustrate the central problem for literary-critical judgment of historical texts: what is the relationship between artistic shape and fidelity to the factual record? While giving welcome attention to complicated textual issues, Krupat bases literary judgment on standards of historical accuracy.

It is a vexatious question in light of the misappropriation of native materials by literary "primitivists" and the distortion of images of traditional cultures to further European domination. A sounder approach might compare irony in Barrett's version of Geronimo's story with irony in, say, Henry Adams or Jonathan Swift, rather than to regard irony as automatically imposing flatness on the subject's character. Again, while the retranslation of *Crashing Thunder* which Krupat calls for will be essential to further understanding of that work, Radin is not the first literary artist to draw upon multiple sources for a single character, and critique of his approach should involve considering his models.

The final chapter is unfortunately thin. While noting correctly that the several testimonies comprising Yellow Wolf's autobiography are in keeping with traditional Indian autobiographical forms, Krupat does not recognize the method in other traditions (e.g., slave narratives, Benjamin Franklin's autobiography). The pages on Black Elk lack careful research in primary sources — the most valuable aspect of the earlier chapters. Now that DeMallie's comprehensive set of texts relating to Black Elk's life has made these sources widely available, we can hope for an end to oversimplifications of Black Elk's philosophy.

Throughout *For Those Who Come After*, Krupat acknowledges that he

is applying European critical approaches to works which attempt to bridge the European and Native American traditions. The limitation of this approach is most evident in his dismissal of Vine Deloria's assertion that Black Elk's story is more important as a story than as a record of "reality": surely it is consonant with Native American tradition to regard *story* as more alive and therefore more important than mere empirical fact. For making a start in setting the historical/textual record straight, Krupat's work is invaluable; the literary critique he calls for has yet to be done.

— Helen Jaskoski
California State University, Fullerton

Daniel F. Littlefield, Jr., and James W. Parins. *American Indian and Alaska Native Newspapers and Periodicals, 1826-1924*. (Westport, CT: Greenwood Press, 1984) xxxi, 482 pp. \$45.00.

American Indian and Alaska Native Newspapers and Periodicals, 1826-1924 is a timely and useful book, particularly with growing interest in ethnicity. The work is a directory listing more than 200 titles of American Indian and Alaska Native newspapers and periodicals. The names of the newspapers and journals are listed alphabetically as well as cross-referenced by tribal affiliation, location, and chronology. Following each title is a brief description listing the publications owner(s) and dates of publication. An index is included. The book describes the earliest newspapers up to 1924, when the Pueblo Lands Board Act was passed, giving citizenship to all Indians and legal standing to tribes.

In their introduction, Littlefield and Parins, both professors of English at the University of Arkansas at Little Rock, note that more than 200 newspapers and periodicals were published during that period. The authors state: "Combined they make a significant statement about Indian and Alaska Native history because they present the Indian or Native from various perspectives, the most important of which is his own." As valuable as the introduction is, the book would have even more worth if the authors had offered more insights and opinions on the Indian press.

The authors point out there were two main types of Indian publications, tribal and non-tribal. The latter comprised a "surprisingly small part of

the American Indian and Alaska Native press before 1924” and were published by three tribes or groups: Choctaws, Cherokees and Minnesota Chippewas. The tribal publications represented a response to non-Indian forces and to pressures, frequently U.S. Policy. The non-tribal newspapers were published for profit and had more freedom than the tribal ones. Yet, sometimes the non-tribal papers worked against the best long-range interests of the tribes and “contributed to the breakdown in tribal autonomy.” In addition, there were independent periodicals, sectarian publications, the Indian school press, and Indian Agency periodicals.

It is interesting to note how the number of Native newspapers varied from area to area, and from tribe to tribe. Alaska had ten papers; California, twenty; Kentucky, one; Oklahoma, ninety six; South Dakota, twelve; and Arkansas, five. Some tribes were more ambitious than others: the Cherokee had fifty-nine; the Sioux, nineteen; the Hopi, one; and the Apache, three. It would have been helpful if the authors had speculated why some tribes had more publications than others. Was it due to the size of the tribe? Or to the degree of their frustrations? Some newspapers continue to the present, two of which are respected publications. The *Sacramento Bee* and the *San Diego Union* were originally started by Indian publishers. One wonders if other existing newspapers were similarly started.

The book’s major accomplishment is its thoroughness. It is a worthwhile contribution to helping understand both the history of American Indians and Alaska Natives and the role their publications played. If the work has any shortcomings, it is the book’s time frame. It would have been much more helpful if the authors had continued their work into more recent times or at least have mentioned the contemporary status of the Native Press. The authors state during the period described, 1826-1924, the Indian and Native press laid its foundation. “There, one finds the antecedents for the many Indian and Native editors and publishers whose newspapers and periodicals form a vital part of today’s Indian and Native scene.”

—Donald L. Guimary
San Jose State University

Sandy Lydon. *Chinese Gold: The Chinese in the Monterey Bay Region.* (Capitola, CA: Capitola Book Co., 1985) xv, 550 pp., \$29.95.

Lydon's history of the Chinese in the Monterey Bay region is a monument to the Chinese who immigrated to North America everywhere. The title *Chinese Gold* refers to a metaphor Lydon uses throughout his account of how "through their particular form of alchemy (insight plus ingenuity plus energy), the Chinese turned what they found into gold" (p. 504). The Chinese were able to see the resources of the Monterey Bay region where others could not and developed them "to the lasting benefit of the Monterey Bay region." But there are very few Chinese Americans in the region today and there are no historical monuments erected to attest to the central role the Chinese played in its economic development. Lydon hopes that his history will stand as a monument to the Chinese who lived in the Monterey Bay region.

I salute Professor Lydon's effort and admire the breadth and detail that characterize his research. His writing flows smoothly and in places reads like a best-selling novel. The history is well-documented and Lydon's scholarship appears to be sound. Throughout the book are maps and rare photographs which complement the text in such a way that the past becomes alive in the reader's mind. He very convincingly dispels the false stereotypes that have plagued the Chinese in American history texts and popular opinion (i.e. illiterate, exotic, and passive sojourners). Lydon is careful, however, that in dispelling the myths the Chinese do not start to look like every other immigrant group in America. He consistently reminds the reader of the legislation at all levels of government designed to rob the Chinese of their work, rights, and dignity as human beings. Although not the first nor last visible minority group in America to experience intentional and systematic discrimination, the Chinese immigrants had to deal with many situations not found in the history of most American immigrant groups. Lydon also shows how the "true" stereotypes (e.g. Chinese markets and restaurants) came about, but, by describing the diversity among the Chinese pioneers as well as their similarities, he does not create new myths.

The most important part of the book is a postscript to one of chapters describing how the experience of recent Vietnamese immigrants to the Monterey Bay region parallels that of the Chinese fishing pioneers in the 19th century. Based on the same arguments used a century ago, legislation was passed in 1982 to limit the activity of the Vietnamese fishermen. In July, 1983, the situation regressed to where a Vietnamese fishing boat was burned, which echos the timely Point Alones Chinese fishing village fire in 1906. Using visible minorities as scapegoats during economic tough times is alive and well in the Monterey Bay region (and

the rest of America)! Lydon is pointing out that knowing about the injustices that have occurred in America's past does not necessarily mean that they will not occur again. It is a noble thing to construct a monument to the forgotten Chinese immigrants, but if this monument does not enlighten the present then it is nothing more than a nice book for the coffee table. This last statement is not meant as criticism of Lydon's history but as an admonishment to all those who read his book to not romanticize history so it has no relevance to the present, or to relegate discriminatory practices to the past. I hope that Lydon's monument will also be used as support for those trying to ensure that such practices do not continue to occur.

— D. John Lee
Tabor College

Paule Marshall. *Praisesong for the Widow*. (New York: G. P. Putnam's Sons, 1983) 256 pp., \$6.95.

Paule Marshall's *Praisesong for the Widow* is an account of maturation or, put another way, of a black woman's willingness to confront her emergent self. Tastefully groomed, sixty-four year old Avatarra "Avey" Johnson leaves her suburban New York home to vacation with two friends on a West Indies cruise. Her decision to interrupt her plans, shortly after arriving at one of the destinations, is a surprise to everyone. Avey is compelled to discount the material investment she has made in the trip in order to follow a mind that has been haunted by dreams of her great aunt Cuney.

When she had religiously visited the old woman in the South Carolina sea islands during the summers of her youth, Avey received lessons in resistance and courage. The instructions had centered on a legend about a group of Ibos who chose to return to the waters that brought them from Africa in chains rather than approach the land that promised them bondage. A visit to the Ibo Landing was a ritual during those early days; Avey's recent dreams were reminiscent of those times and she was being forced to recall them. But, she was unsure about the meaning of her visions and embarked on side trips before taking a flight back to New York.

It was during her interim excursions that Avey pieced together the significant experiences of her life—the relationship lessons of her youth,

of her marriage, of motherhood, of her workplace and, finally, of widowhood. She is encouraged in this regard when the old man of Grenada—Lebert Joseph—entices her to go with him on the yearly excursion that many of the main islanders take to a remote place. The islanders celebrate their ancestral ties and sense of national pride with dance, the drums and with dignity.

Marshall's use of ritual, music and mood brings together the strands of a theme about culture that link Africa, the West Indies and the United States together in convincing ways. This is especially so for one who is familiar with the territory she covers. The author calls upon myth, geography, history and psychology to give penetrating reports of movement that a black woman experiences within her environments.

Marshall presents ideas and feelings that convey many levels of meanings. These are specific for some and more universal for others. A sense of family is felt as the writer weaves stories of kinship ties in ways that challenge the traditional approaches that social scientists take to identify the social ills of black family life. Upward social and economic mobility patterns, for example, are presented in case situations that also place such struggles within the context of community-building needs. To be financially secure, but emotionally alienated from one's cultural ties is to somehow be unfulfilled and less than free. Out of the wilderness for some time now, black women's voices have centered on the woes of woman's oppression. Paule Marshall has provided a pitch and tone that celebrate the human heritage by transcending the barriers of color, time and place. The range of the sound embraces the silenced voices of many black men.

—Delo Washington
California State University, Stanislaus

Waldo E. Martin, Jr. *The Mind of Frederick Douglass*. (Chapel Hill: University of North Carolina Press, 1984) xii, 333 pp., \$27.50.

He was one of the foremost orators and abolitionists of the 19th century. He was also a feminist who actively worked for woman's suffrage. He was a Christian who opposed the use of the King James Bible in public schools as a violation of the separation of church and

state. He was a former slave and designated spokesman for black people whose second marriage was to a white woman. Frederick Douglass was highly praised and soundly criticized by blacks and whites alike, but through it all he maintained a consistent and powerful moral voice calling upon this nation to measure up to the ideals on which it claimed to be founded, calling upon Christians to live their faith with acts of justice and compassion, calling upon all individuals to recognize the bond of humanity which does not stop at a sign saying "Whites only."

Waldo Martin, a history professor at the University of Virginia, carefully documents the evolution of Douglass's thought from the passive resistance theology of the Garrisonian abolitionists to political activism as editor of his own abolitionist newspaper to his effort to maintain loyalty to a Republican party which turned its back on blacks during the Reconstruction. What emerges is the portrait of a man who took chances and made mistakes, but ultimately a man of courage and determination who would not be fettered in his thoughts and actions any more than he was willing to tolerate the physical shackles of slavery.

A defect in the book is that the format allows for repetition of information; for example, incidents from the autobiographical section which begins the book reappear as influences on Douglass's ideas in the section on "Social Reform." The notes and bibliography attest to the depth of scholarship, and the book is indexed to make the important events and ideas more accessible. A minor criticism concerns the existence of the epilogue, which adds nothing that has not already been implied or explicitly stated. The last chapter is an excellent summation and the final sentence a satisfying point of departure.

The strength of this book is that Martin presents Douglass in a way that transcends the issues Douglass was addressing. His explanations of Douglass's beliefs often give them a contemporary quality applicable to some issues currently being debated, and yet Martin also includes those perspectives which clearly reveal Douglass to be a product of his era. By the end of the book, a complex but coherent image of Frederick Douglass has evolved which gives the reader a sense of having come to know the man, and that it has been a gratifying experience.

— Kent L. Koppelman
University of Wisconsin, La Crosse

L.G. Moses and Raymond Wilson, eds. *Indian Lives: Essays on Nineteenth- and Twentieth-Century Native American Leaders.* (Albuquerque: University of New Mexico Press, 1985) 227 pp., \$19.95; \$9.95 paper.

In this volume, insights into American Indian ethnicity are presented through synopses of the lives of eight individuals. Analyses of these lives exhibit dimensions of family and kinship ties, cultural traditions, acculturation vis-a-vis the dominant society, and personal choices. The eight lives selected provide some balance in terms of geography, tribal affiliation, and gender (five men and three women). Five of the individuals were born in the 1850s and 1860s and died between 1915 and 1947; one person lived from 1811 to 1875; another from 1880 to 1949; the eighth, still living, was born in 1937.

The lives summarized are all outstanding: extraordinary in both their traditional cultures and contemporary society. Maris Bryant Pierce (Seneca) was an early activist for Iroquois property rights in the face of mid-nineteenth century "removal" policies. Nampeyo (Hopi-Tewa) catapulted traditional pottery making into the cottage industry and fine art that it is today. Dr. Susan LaFlesche Picotte (Omaha) was the first Indian woman doctor of medicine. Minnie Kellogg (Oneida) was a proponent of Indian self-determination, anticipating many goals of the Indian Reorganization Act of 1934. Henry Chee Dodge (Navajo) served as his tribe's first English interpreter and chaired its first tribal council formed as a result of the I.R.A. Charles Curtis (Kaw-Osage) was a lawyer and is the only American Indian to have served as a U.S. Vice President — under Herbert Hoover. Luther Standing Bear (Teton Sioux) is known for his authorship of several books including *My People the Sioux* and *Land of the Spotted Eagle*. Peterson Zah (Navajo) was elected to his current tribal chairmanship in 1982.

Each of these individuals reached an equilibrium between traditional values and those of the dominant society. For those people presently studying or teaching in ethnic studies, the editors of this volume point out instructively that the eight Native Americans considered "...did not live in two worlds, but in one world of great complexity that challenged, sustained, and sometimes destroyed them, but never removed their 'Indianness.'" This book handily supplements the discussion of American Indian men and women in Margot Liberty's *American Indian Intellectuals*. The latter book includes a summary of the life of Francis LaFlesche, brother of Dr. Susan LaFlesche Picotte; on this basis, one can look at aspects of familial enculturation as well as the process of acculturation. *Indian Lives* can also be used effectively in conjunction with published studies of Indian females (*American Indian Women Telling Their Lives* by Gretchen Bataille and Kathleen Sands), Indian males

(*The Patriot Chiefs* by Alvin M. Josephy, Jr.; *American Indian Leaders: Studies in Diversity* by R. David Edmunds), Indian artists of both genders (*This Song Remembers: Self-Portraits of Native Americans in the Arts* by Jane Katz), or the increasingly large number of autobiographies and biographies of Native Americans. All of these sources focus on ethnicity at a personal level which can complement — and, perhaps, even be more comprehensible than — ethnographic descriptions and abstract theoretical treatises.

Adding to the attractiveness and utility of *Indian Lives* are a thoughtful introductory chapter, photographs of the Indian individuals discussed, succinct headnotes, extensive documentary footnotes, and an index. Each chapter also has an essay on published and archival sources which will assist scholars who wish to study further the lives of these particular Native Americans in pursuit of better understanding ethnicity and the matter of individual ethnic identities.

— David M. Gradwohl
Iowa State University

Janet Moursund. *The Process of Counseling and Therapy*. (Englewood Cliffs: Prentice-Hall, Inc., 1985) viii, 234 pp., \$16.95 paper.

In *The Process of Counseling and Therapy* Moursund encapsulates the principles and concepts of counseling and therapy that transcend sexism and ethnic barriers. The book can be identified as a therapeutic dictionary, guide, or much needed tool for the counselor and therapist, a basic guide that is tantamount to a carpenter's tool box or a chef's cook-book. It provides guidelines and helpful hints which aid in finding resolutions to roadblocks and confusion that often occur in the process of counseling and therapy.

Moursund's brilliant writing style is concise and direct. The reader need not muddle through page after page, chapter after chapter, to find a solution to a problem area. The reading is fluent and smooth and provides examples relevant to the issue, stimulating the reader to continue reading.

This book is excellent for the beginning counselor or therapist but also for the most experienced. It provides checks and balances to validate one's process. The book covers all the basic forms of therapy: individual, group, marital, and career counseling.

This book represents for me “everything you wanted to know about counseling and therapy but felt it was too much to ask.” Now here it is all in one book.

I would recommend that this book be added to the library of every counselor or therapist, a tool they should never be without.

— Wesley T. Forbes

California School of Professional Psychology, Fresno

Keith A. Murray. *The Modocs and Their War. The Civilization of the American Indian Series.* (Norman: University of Oklahoma Press, 1959; reissue 1984) xiii, 343 pp., \$8.95 paper.

In late 1872 and early 1873 the lava beds along northern California's Tule Lake became an arena of conflict between 160-odd Modoc Indians and a thousand U.S. soldiers, civilians, and their Warm Springs Apache scouts. Thread-bare clothing, a lack of water, internecine friction, and a general demoralization ultimately forced those Modocs to surrender, but not before they had inflicted great damage on the pursuing military. Keith Murray's account of the Modoc War is a quick-moving, dynamic, highly detailed narrative which reads like an action-novel. It is an intricately researched chronicle of events and includes actual conversation from participants on both sides.

Murray's treatment of both causes and course of the Modoc War is judiciously balanced. Both Modoc and white bear responsibility. White vigilantes attacked innocent Indians and war actually began when the Indian agent and a low-level military officer attempted to arrest illegally the Modoc leader Jack, while, for their part, Modocs assaulted innocent whites and killed two peace commissioners—an act which constituted a crime in their own culture. The character of the participants, especially that of Jack, is well-developed. Jack is presented as a man who saved white lives on more than one occasion, yet who also killed one of the peace commissioners himself, the offense for which he was later hanged. Jack, Murray tells us, had to behave as his band members wished; he was thus caught in a vise of destiny—as leader, he literally had to perform acts not of his own choosing.

There are some weaknesses in Murray's work. His coverage of the post-war history of the Modocs is very sketchy. Developing difficulties

between Modocs and whites in the 1830s and 1840s are poorly described. Why Modocs initiated mutilation attacks on the occupants of white wagon trains during those decades is unclear. There is no proof presented that the wagon trains were actually disrupting Modoc hunting nor any record offered of Modoc complaints. The fact that Modocs may have been perpetuating a modified Plains-style warfare for individual prestige is not examined. Murray does provide some description of Modoc culture, but that description does not—with the exception of the portrayal of the roles of shaman and “chief”—enable the reader to understand the war’s events. Nor does Murray illuminate the position of women in Modoc society. Women act as interpreters and defend Jack’s group, but we also read about the slave trade in women, peddling wives and sisters to miners as prostitutes, and men gambling away their spouses. How significant and respected was the role of women in society and war?

Notwithstanding Murray’s problems, *The Modocs and Their War* is an accurate and very interesting account of that conflict which inspired other Indian groups to resist white intervention in their affairs. It is a useful work for both scholar and lay person.

— Lyle Koehler
University of Cincinnati

Emmanuel Ngara. *Art and Ideology in the African Novel*. (Exeter, NH: Heinemann, 1985) ix, 126 pp., \$12.50 paper.

The sub-title of this enigmatic book is “A Study of the Influence of Marxism on African Writing.” The first of the two parts of the books deals primarily with definitions of Marxist aesthetics. For a serious work, not only are the cliches and terminology tiresome but the choice of quotations is unfortunate. Ngara quotes Marx’s and Engel’s opinion that Dickens, Thackeray, Emily Bronte and Gaskell wrote novels “whose graphic and eloquent pages have issued to the world more political and social truths than have been uttered by all the professional politicians, publicists and moralists put together.” Ngara adds a pronouncement from Mao Tse-Tung on art and literature: “. . . all literature and art belong to definite political lines. There is in fact, no such thing as art for art’s sake . . .” Commitment is all.

The second part of Ngara’s book discusses four novels—one each by Sembene Ousmene, Alex LaGuma, Ngugi wa Thiong’o and Nadine Gordimer, and he does each a disservice by attempting to fit them into a

Marxist formula. It appears that writers who show concern for social problems, including Dickens and company as well as African writers, have been influenced by Marxist principles. Ngara adds his own commentary: “. . . beggars, prostitutes, thieves, and other people of no definite occupation who have sunk to the lower depth of society, are the natural consequence of the capitalist mode of production.” Elsewhere, however, Ngara is more careful to be historically accurate, and he admits that Marxist criticism has “serious shortcomings.”

In contrast to the major portion of the book, Ngara’s index, bibliography, notes, and especially his capsule commentaries on more than fifty African writers and political figures make the book worthy of attention. In literature he ranges from Achebe and Dennis Brutus to Soyinka and Tutuolo, and in politics from Biko and Bagral to Luthuli and Nyerere. These passages come from an unquestionably knowledgeable person, and may even be described as brilliant.

It is not the fervent Marxist dogma which makes the scholar-diplomat Ngara enigmatic. Rather it is when the professor of literature turns politician with the statement that “. . . a significant number of African countries have chosen [to be] allied to socialist countries which are much more prepared than the West to give them material assistance”

Is Ngara saying that ideology is for sale to the highest cash bidder? After teaching in universities in Lesotho and Swaziland and serving as a diplomat from Zimbabwe, Ngara is now an administrator at the University of Zimbabwe.

— Jean Bright
Greensboro, NC

Beverley Ormerod. *An Introduction to the French Caribbean Novel*. Studies in Caribbean Literature. (Exeter, NH: Heinemann, 1985) 152 pp., \$12.50.

Beverley Ormerod displays real expertise in *An Introduction to the French Caribbean Novel*. She is a West Indian herself, and she knows the background and culture of the Caribbean: its African slave origins and the present quest for pan-Caribbean identity. After post-graduate research at the Bibliotheque Nationale in Paris, she earned her doctorate in French at Cambridge University. When necessary, she translates the

French originals into English. She also knows various creoles of the islands and appreciates the linguistic variety there. She has taught Caribbean literature for twenty years.

In order to give incisive, in-depth critiques of six early Caribbean novels, Ormerod has wisely limited and defined the scope of her study. Four of the five chapters are critiques on one novel each. Chapter II combines two novels of similar theme. Ormerod determines her selections not only on the basis of their recognized worth, but also on similarity of themes of loss and redemption. In her introduction, "Writers in Search of Paradise," she claims to "examine each of the six novels in terms of their transposition to a secular plane of the biblical themes of the Fall from Paradise and the return to the Promised Land." She earlier published a critical study of Césaire and uses his *Cahier du retour au pays natal* as a pervasive influence on all the novels she considers.

Chapter I treats Jacques Roumain's *Masters of the Dew*, 1946 (available in English in 1978). Ormerod prefaces her analysis by briefly sketching Haiti's history of oppression, land despoliation, and peasant revolts. She emphasizes the continuing class distinctions which have divided Haiti for two centuries on the basis of legalistic definitions of skin color. She comments on the Negritude Movement's influence on the Haitian poets of Roumain's generation. She situates this novel with respect to Roumain's other works and to the events of his life. Even the reader familiar with Roumain's fiction and poetry will find much cultural background material of value here. "Set in a remote Haitian village . . . suffering from a crippling drought; a resourceful man, returning from abroad, finds a distant spring and organizes an irrigation scheme, attempting to heal a local feud in the process; he falls in love with a girl of the opposite clan, is attacked by her jealous cousin and subsequently dies of his wounds." Ormerod interprets Manuel's "passion, heroism and sacrifice" as symbolizing hope for change. The cooperating field laborers, in the spirit of the traditional *coumbite*, can work together to effect "the redemption of the village and its access to the Promised Land."

Chapter II concerns Edouard Glissant's *The Ripening*, 1958, (translated 1959). The French title, *La Lezarde*, names an actual polluted and diminished river in Martinique. "The river is a traditional symbol of the passage of time, its ceasing to flow denotes the absence of a sense of history and continuity in the French Caribbean islands today; and the failing of the water also represents the inroads of modern industrialization . . . symbolic of the destruction wrought first by slavery and then by economic and cultural imposition." Ormerod traces similar water imagery throughout Glissant's fiction and poetry. The action takes place on Election Day of 1945 when the election promised dignity and maturity to a country long colonized and exploited.

Next, in Chapter III, Ormerod discusses “The Plantation as Hell” in Joseph Zobel’s *Black Shack Alley*, 1950, (translated 1980) and Michel Lacrosil’s *Demain Jab-Herma*. Zobel situates his story in Martinique on an estate village between the two world wars. The child narrator, José, eventually escapes the destitution of the black sugar-cane workers by studying in France, but he cannot help his family left behind in squalor, despised and downtrodden. Lacrosil deals with three main characters, two white, one mulatto, on a Guadeloupe plantation in 1952. She stresses the continuing obsession with “complexities of skin shade and social class.” The visiting French engineer, Philippe, is juxtaposed with the local black *quimboiseur*, Jab-Harma, chauffeur-magician. Jab-Harma is a model for “the new ideal breed of West Indian, independent of white authority . . . able to transcend the brutalities, the shames, and the deviations of Caribbean history.”

Jacques Alexis was a martyr to the Haitian cause, stoned to death in 1961 for rallying local peasantry against the Duvalier dictatorship. Chapter IV treats his Marxist novel, *Comrade General Sun*, 1955. A black slum dweller, Hilarion, gradually becomes politically aware of the indifference of the rich bourgeoisie to the urban poor.

Simon Schwarz-Bart’s *The Bridge of Beyond*, 1972 (translated 1982) is the focus of Chapter V. The French title, *Pluie et Vent sur Telumee Miracle* actually summarizes the plot. Telumee, a Guadeloupean woman of the early twentieth century, survives the onslaughts of elemental forces, the winds of change and the torrents of misfortune. Her first idyllic marriage breaks down in disillusion; her second husband is killed; her adopted child is taken from her; the derelict she saves and befriends betrays her. She, however, continues indomitable, surviving on her wits and the herbal lore her revered grandmother had taught her. Curing the sick, she earns the title of Miracle Worker. Calm and serene, she dies symbolizing “all the women lost before their time, broken, destroyed,” the forgotten women of Guadeloupe who courageously survived elemental hardships.

Ormerod’s study might more aptly be entitled *Six Landmark Caribbean Novels of Loss and Redemption*, but her short conclusion is actually a comprehensive introduction to the French Caribbean novel. Here she analyzes recent fictional motifs: “the psychological complexes and the socio-economic deprivations which are the legacy of past slavery” in Martinique and Guadeloupe and “a horrifying literal relevance to the material condition of a people currently governed by brutal intimidation” in Haiti. Examples, footnotes, and a bibliography indicate the extensive research supporting these conclusions.

— Charlotte H. Bruner
Iowa State University

René Philombe. *Tales from Cameroon*. Translated by Richard Bjornson. (Washington, DC: Three Continents Press, 1984) 136 pp., \$15.00; \$7.00 paper.

Tales from Cameroon is Richard Bjornson's translation of two collections of allegories, anecdotes, and short stories by the Cameroonian writer René Philombe. Originally composed in French over a twenty-year period between the late 1950s and the late 1970s, these fifteen works reveal the human greed, jealousy, and blindness to its own destructive behavior which Philombe believes divides Cameroonians among themselves.

Bjornson includes a lengthy introduction to the entire collection which is very informative regarding Philombe's life, his rise to prominence among artists and writers in Cameroon, and his conflicts with the Cameroon government. Bjornson also offers his interpretation of several stories in the collection in an effort to help the reader understand Philombe's growth as a writer and his major themes. As a translator, Bjornson succeeds in retaining Philombe's subtle feelings and attitudes towards his subjects—attitudes which force the reader to detect the implicit morals in the anecdotes and stories.

The works in the first section entitled "Letters from My Hut" represent an early period in Philombe's career. They were written in the late 1950s while he was trying to overcome the effects of a serious illness, one which left him paralyzed from the waist down and particularly sensitive to the suffering of others. The style in these stories reflects Philombe's intense reading in classical French literature. The plots reflect his experiments with writing at that time. The works in the second section entitled "Cats' Tails Tales" were written in the late 1960s. By this time he had assumed an influential position in Cameroon cultural life. His works were widely read in his country and he had mastered his own deceptively simple style as well as a controlled sense of plot. The final story "The True Martyr is Me" was composed to be broadcast on French National Radio. It is published here, in translation, for the first time.

Philombe's thematic concern in all of these anecdotes and short stories is with human blindness, or the way people fail to see the destructive nature of their behavior. In one anecdote from "Letters from My Hut," a small dispute among a young boy and two girls escalates into a physical exchange of blows. The adult bystanders are amused by the scene until one woman decides to try to stop it by stepping between the children. When her dress is ripped off in the course of the fight, the crowd roars with laughter rather than come to her aid. The woman's husband, embarrassed for his wife and determined to defend her honor, begins throwing punches at every heckling adult in the crowd until "a savage brawl broke out." In the course of this a life is lost. The implied question is

how could such a minor disagreement among children erupt into such a major tragedy? The implied response is that the bystanders are to blame for their insensitivity and indifference to the embarrassment and discomfort of others. This indifference is what prompts the laughter. The narrator, posing as an observer throughout the story, does not openly state the morals in his stories but a judicious reader gets the point.

A short story from "Cats' Tails Tales" shows how a charlatan became rich because he convinced his village that he had returned from the dead with supernatural powers. Two human weaknesses, ignorance and selfishness, contributed to the success of his scheme. Another story from the same section, "The Path of Ill-Fated Lovers," shows how people refuse to believe that a person could die a natural death. Superstitions thrive and people insist on "mysterious" causes rather than accept an accident or an illness which was visible to the naked eye. The consequences described in both these short stories are dire for the community's welfare. Philombe implies that superstitions are blinding some Africans to the true nature of human behavior. These superstitions impede their progress toward a better and more humane world.

Many of the situations described in this collection are disturbing because of the way women are ridiculed or blamed for instigating the disasters which take place. In stories such as "Little Causes, Great Effects," "Bakamba, Returned from the Dead," "Kazabalaka," and "The Path of Ill-Fated Lovers" women are referred to as "the creatures who are most concerned with their own happiness." They are shown being stripped of their clothes by jeering crowds, fighting among themselves for men's attention, interested in men only if they have wealth and social status, and subject to engage in love affairs even if their husbands shower them with gifts and affection. Philombe's tone of disgust is blatant in these scenes. His implied criticisms of women are unrelenting and more frequent than his criticisms of men, social classes or religious groups. It seems that he makes his points about the weaknesses of human beings at the expense of the African woman.

Tales From Cameroon is an important text. Bjornson's translation enables us to see how one modern French-speaking Cameroonian writer views his world and his fellow Africans. Philombe's criticisms are intended to encourage a change in human behavior and to force his non-African readers to scrutinize their own world accordingly.

— Alice A. Deck
University of Illinois, Urbana

Antonio J. A. Pido. *The Pilipinos in America: Macro/Micro Dimensions of Immigration and Integration.* (New York: Center for Migration Studies, 1986) xi, 151 pp., \$19.95; \$17.95 paper.

Pilipinos are currently the second largest American ethnic group of Asian descent and are projected to be the largest by 1990. Yet, despite their size and their seventy-five year history in the U.S., there is relatively little material on Pilipinos, and that which exists is fragmented in its coverage and often in sources which are not readily available.

The Pilipinos in America is therefore a welcome addition to the literature on ethnic groups and race relations. In this book, Antonio Pido, a sociologist with the Michigan Department of Labor, presents a comprehensive overview of this subject. He examines the history, culture, institutions, and social characteristics of Pilipinos and the Philippines, the history of U.S.-Philippine relations and their impact on patterns of migration, and the experience of Pilipinos in the U.S. Pido accomplishes all of this with historical and sociological descriptions and insights which are balanced and sensitive to the major issues and complexities of these topics.

Pido discusses the Pilipinos within a broad theoretical perspective which contends that changing and developing macrosocial, economic, and political structures and conditions in the country of origin, the host country, and the international network of relations between the two influence patterns of migration and the interaction and integration of immigrants and the host people. While many of the basic ingredients of this perspective are not new, they seldom have been applied in a systematic manner to an American immigrant group. Pido's application contributes to an appreciative understanding of both Pilipinos and the perspective itself.

This book does have some shortcomings. Pido could have incorporated more of the recent research on Pilipinos and given greater attention to contemporary Pilipino community activists and their advocacy, social service, educational, and creative activities. Also, the theoretical perspective needs to be further developed to better explain how macrolevel phenomena shape the interaction and integration of immigrants and the host people at the micro level. This perspective does correctly point out the general lack of influence that immigrants have over their circumstances, and it usefully moves beyond an exclusive focus on immigrants or their relations with the host people. However, this perspective unnecessarily obscures the role, even if limited, that immigrants themselves play as active participants in their own history by constantly trying to maximize their gains, minimize the negative aspects of their situation, and gain some measure of control over their lives—for example through overt forms of resistance to discrimination as well as less visible

adaptations in their everyday activities. Pido could have clearly acknowledged this role; as it is, some readers may associate his perspective with others which view immigrant groups as merely passive victims of outside forces.

The above shortcomings do not diminish the overall significance of this book. Ironically, it is the fact that Pido attempts to do so much which makes it easier to note problematic areas and even to suggest the need to include more. *The Pilipinos in America* is an important book. It provides much-needed information and it uses a perspective which has great potential for understanding immigrant groups. This book is recommended for students and scholars in race and ethnic relations and Asian American studies.

—Russell Endo
University of Colorado

Jean Price-Mars. *So Spoke the Uncle* (Ainsi Parla L'oncle). Translation and introduction by Magdaline W. Shannon. (Washington, DC: Three Continents Press, 1983) xxviii, 252 pp., \$24.00; \$12.00 paper.

Jean Price-Mars was a Haitian-born diplomat, intellectual, educator, novelist, biographer, critic, editor. He was the author and founder of Philosophy of Haitianism and the Spiritual Father of Negritude. During his lifetime he served as Education Director-General of Haiti and Ambassador to the Republic of San Domingo, the United Nations and France. He was also distinguished as the Secretary of the Haitian U.S. delegation to the Berlin Embassy and Commissioner of the Missouri Exhibition.

The public efforts and literary contribution of Price-Mars, particularly the publication of *So Spoke the Uncle*, brought strong repercussions in Haitian political and social life. Correspondingly in Haitian-American relationships he was instrumental in the formation of a group which opposed foreign occupation. He was indeed one of the most vocal Haitian writers who stressed the need to strengthen ties with black American culture. This sense of fraternity was not just simply a literary bond for Price-Mars. For him the Harlem writers were exemplary of the way in

which blacks of the diaspora had retained their ancestral heritage.

So Spoke the Uncle, the classic effort by Price-Mars, was published in 1928, during the prolific era of the Harlem writers of the United States. This book provided the author's assessment of the folklore of the Haitian past and contemporary customs of the early 1900s based upon ten years of contemplative thought and the accumulation of factual evidence. His daily notes, reactions to conferences, knowledge of new social scientific theories, and discussions with fellow intellectuals resulted in this provocative literary work.

His book primarily demonstrated that history is a continuous societal process based on the accommodation of folkloric past to changing behavioral patterns, irrespective of color, and that therefore the role of blacks is an integral and consequential part of the history of civilization. In his quest to rehabilitate the folklore of Haiti, he refutes the social theories of Le Bon historically, ethnologically, and biologically. He delineates the contribution of the African past to the contemporary Haitian social structure. He gives considerable attention to the evolution of voodoo and its religious nature, from the animism of prehistoric Africa to a synthesis with Christianity in modern Haiti. This methodology dramatizes the strength of folkloric custom in the gradual development of the culture of a society. The author regarded the concept of race as a myth and perceived voodoo as a religion. As an edict, his attack upon racism and his defense of voodoo as a folkloric pattern served not only to unite Haitians but to affect the rigid condemnatory attitudes of much of Western Civilization.

So Spoke the Uncle provides clear evidence that Price-Mars was an erudite thinker who was able to advance an innovative idea in such a compelling manner that people listened and responded whether negatively or in complete accord. He possessed the unique ability to observe things and people, to penetrate their most intimate thoughts and their collective inclinations.

In conclusion, this reader found Price-Mars' classic to be difficult reading, informative and provocative. The lack of an index made the reading and follow-up concepts and ideas more arduous. I would, however, recommend this book for citizens of Third World Nations and scholars of Third World history and literature. The book should be included in college and university library holdings and may be recommended for theology students. Largely due to the concepts promoted by Price-Mars in this masterpiece, Haitians know who they are and readily identify with their art, music, religions, cuisine, games, and Creole language.

— Adlean Harris
Chicago, Illinois

J. Reed and C. Wake, eds. *A New Book of African Verse*. African Writers Series 8 (Exeter, NH: Heinemann, 1984) 116 pp., \$5.50 paper.

A New Book of African Verse, edited by John Reed and Clive Wake, is actually a new edition of *A Book of African Verse*, which appeared in 1964 just as black literature of Africa and of the United States was gaining recognition, particularly in academic circles. The authors' intention has been consistently modest. From the first, the authors chose works from contemporary poets of French or English expression from Africa south of the Sahara. Certainly in 1964 their first volume brought attention to almost unknown poetry and was useful as "an introduction to new readers of African poetry."

The editors feel justified in reediting the book, dropping thirty-three poems from the original version, adding seventy-nine, omitting the Malagasy poets, and expanding from one to seven poets from Southern Africa. They have also added more recent poetry by some of the authors in the earlier edition of two decades ago. They admit that now they are in competition with many collections of African poetry. There are now available volumes by single authors, volumes representing regional poets, and volumes encompassing all of Africa, including Northern areas now often included when African literature is defined. Obviously, Reed and Wake's new edition must bear comparison with these other available sources. Both Heinemann titles appear as Number Eight in the Heinemann African Writers Series, which now comprises over 250 volumes. The contrast of what was available two decades ago (eight) and now (250) is obvious even if one considers only Heinemann publications.

The editors, John Reed, professor of English, and Clive Wake, lecturer in French, have both taught in Salisbury, Zimbabwe. Together they have also published translation volumes of Senghor, Rabearivelo, and of other francophone poets. Reed is now in Zambia and Wake in England. Unfortunately their translations have always been somewhat awkward, at times even ungrammatical, and inconsistent in idiom. The translations of the francophone poems in the first volume have been republished without change, and the translations of added poems bear the same type of stylistic confusions and confusing imagery: "I pull up my feet . . . to carry them" Mixed phraseology: "How slender their legs become through excess of noble spirit"; or "hangovers" with "climes." The authors do not usually attempt translation in poetic form, but are sometimes too literal, following a line division or placement of a modifier in a French order quite foreign to English. In 1964, few translations existed of the Negritude poets. Now, skilled translators like Janis Pallister or Ellen Kennedy make more harmonious translations that do more justice to the francophone poets.

On the whole, however, the collection is still appropriate for the uses the editors intended. The necessary greats are included: Senghor, U Tam'si, Okigbo, Brutus, Dadié. The South African and Congolese additions are useful, and the inclusion of Neto is proper acknowledgment both of the stature of the man and the importance of lusophone literature in Africa. P'Bitek's and Soyinka's satiric touches are always welcome and also recall the foundation of oral tradition in indigenous languages so basic to much of contemporary African literary expression. Readers could argue for adding Achebe, Bebe, or Lopes, but the editors have to choose and have the right to select with the whole collection in mind.

A serious omission, however, is that of known women poets. Ama Ata Aidoo has the lead poem in the revised edition, a slight, satiric verse. She is the only woman represented. Was her addition to the all-male voices of the first collection mere tokenism? Certainly her compatriot, Efu Sutherland, is as well-heralded as she, and has written more poetry. Mabel Segun, although not prolific, has been well-recognized in Nigeria, and East Africa has Micere Mugo, who has a whole volume of delightful satiric verse. Most striking, however, is the omission of Amerlia House and Gladys Thomas of Southern Africa who have published and edited works alongside of the male poets here selected.

The Reed and Wake revised edition has an advantage over several similar anthologies for use as "an introduction to contemporary poetry in schools in Africa" because of the modesty of its size and its unpretentiousness. Heinemann also is to be commended for holding down printing costs in order to keep the book cheap enough for the African market. Many comparable anthologies exist only in hardback or cost two or three times as much in paperback and are thus virtually out of reach for most African readers. American students also, who may take courses in African literature, will welcome a reasonably priced text in a course where several volumes may be required.

— Charlotte H. Bruner
Iowa State University

Fred W. Riggs, ed. *Ethnicity: INTERCOCTA Glossary – Concepts and Terms Used in Ethnicity Research. International Conceptual Encyclopedia for the Social Sciences, Vol. I.* (Privately distributed: order from Fred W. Riggs, COCTA, Department of Political Science, University of Hawaii, 2424 Maile Way, Honolulu, HI 96822; 1985) xxix, 205 pp., \$25.00.

An unconventional reference work, the planned *International Conceptual Encyclopedia for the Social Sciences* should prove useful to persons conducting research in the social sciences or information science. Ethnicity specialists will have an opportunity to make first use of the results of the effort to produce such an encyclopedia because of the early publication of this pilot edition of the ethnicity volume.

The conceptual encyclopedia is a project of the Committee on Conceptual and Terminological Analysis (COCTA) of the International Social Science Council, with support from UNESCO, to promote terminological unity by developing an instrument which social scientists can use to identify terms that have been employed to denominate concepts that appear in their research. The project is a worthy one. Researchers have a tendency to coin new terms to label concepts that might have already been given names by others investigating similar phenomena. Although adequate review of literature should limit terminological fragmentation, the task of coming to terms with existing terminology is facilitated by the Riggs volume.

The glossary presents concepts as the main entry, followed by one or more terms that have been used to denominate each concept and, in most cases, examples from the literature in which those terms have been employed. A “conspectus,” in which concepts are grouped from the general to the specific facilitates the researcher’s location of terminology appropriate to the concept being investigated. Terms are designated as “unequivocal,” “equivocal,” or “suggested,” and alternatives are presented for a number of the concepts. For example, a researcher dealing with the concept of relations between ethnic communities in multicultural environments would find “intercommunal relations” presented as an “unequivocal term” to denote that concept and an example of the term’s use from the work of Milton Esman: “Intercommunal relations in Southeast Asia are so diverse that they cannot possibly fit a single mode of explanation.”

The glossary may be used as a thesaurus by a researcher seeking terminology with appropriate shades of meaning or a dictionary by one seeking definitions of unfamiliar language. An adequate index permits access to the material by term as well as by concept.

The glossary is a product of an ongoing international collaboration. Introductory essays, one by the editor and one by Eric S. Casino, explore

the significance of terminology to research on ethnicity and explain the process by which the glossary was developed. The production of the glossary is, by design, a continuing process. In a sense it is incomplete. This pilot edition contains a number of entries that are to be completed later. The expressed intent of the editor is to have constant updating as new concepts, terminology, and uses are noted and entered into computer files.

The potential impact of this volume on the unification of scholarly terminology is considerable. Actual impact will depend, however, on the extent of its use. Although its utility is clear, a major publisher or a subsidy to promote distribution will be necessary if the potential impact is to be realized.

— Vagn K. Hansen
High Point College

Sonia Sanchez. *homegirls & handgrenades*. (New York: Thunder's Mouth Press, 1984) 77 pp., \$6.95 paper.

homegirls & handgrenades is a book of poetry and prose pieced together with a multitude of colors and a variety of shapes that form a large blanket that covers many aspects of life in this country, of people in general, and of black people specifically.

Sonia Sanchez speaks through this book in a pressing, yet easy language, the language of the streets, the language of the brothers and sisters in the city as they struggle to survive. The words are transferred from the page to the eye then quickly to the heart and soul as they create a warmth of feeling and understanding. The blanket spreads as in "Depression":

i have gone into my eyes
bumping against sockets that sing
smelling the evening from under the sun
where waterless bones move
toward their rivers in incense.
a piece of light crawls up and down
then turns a corner.

...

am I a seed consumed by breasts
without the weasel's eye
or the spaniel teeth of a child?

In "After Saturday Night Comes Sunday" we are in the city with its problems of abuse: drug abuse and spousal abuse. We watch Sandy as

she struggles, sometimes in stutters, sometimes in the silence of the written word, with both herself and the forces that are destroying her relationship:

You gon kick and we gon move on. Keep on being baddDDDD togetha. I'll help you man, cuz I know you want to kick. Flush it down the toilet! You'll start kicking tomorrow and I'll get a babysitter and take us fo a long drive in the country and we'll move on the grass and make it move wid us, cuz we'll be full of living/alive/thots and we'll stop and make love in the middle of nowhere, and the grass will stop its wintry/brown/chants and become green as our Black bodies sing. Heave. Love each other. Throw that stuff away, man, cuz we got more important/beautiful/things to do.

The voices of many famous black people are also woven into this blanket: Martin Luther King, Jr.; Malcolm X; Jesse Jackson. We can hear the voice of Margaret Walker, “a woman celebrating herself and a people.”

Let a new Earth rise. Let another world be born. Let a bloody peace be written in the sky. Let a second generation full of courage issue forth; let a people loving freedom come to growth. (“For My People”)

When Sonia Sanchez resorts to the mechanisms of rhythm and rhyme as she does in “A Song,” the threads of the blanket are unable to withstand the cold, the ice that gathers around us in our world, the world of the black female poet. But just as we cannot let the ice cold of life affect us, at least not for very long, just as we must go on and on to the next day, to the next week, to the next year and life, we must go on to the next poem, the next story, and there we will find the strength, the warmth, to sustain us.

—Aisha Eshe-Carmen
Iowa State University

Virginia Sapiro. *Women in American Society: An Introduction to Women's Studies*. (Madison: University of Wisconsin, 1986) xvi, 511 pp., \$19.95 paper.

Political scientist Virginia Sapiro's introductory-level women's studies text is unusual in the ease with which it integrates the data bases which form the foundation for its multidisciplinary approach. Although it assumes no background in the social sciences, the book is nevertheless demanding in the rigor and complexity of its analysis. Striking a balance between societal and individual concerns, the work moves easily from one framework to another, drawing content and methodology from fields

as diverse as biology and religion.

Working with current research findings from throughout the social sciences, Sapiro brings a healthy skepticism to the conventional wisdom in these fields. Emphasizing the need for critical reevaluation of the supposed truths underlying an andocentric social order, she broadens and redefines the legitimate areas of enquiry for the field of women's studies. The four sections of the book cover theoretical constructs on both the social and individual levels; social institutions which express an hierarchical gender system; life choices, particularly in communication and sexuality; and commonalities and differences among women.

The very breadth of the work creates its only significant drawback: specialists in particular content areas might have opted for more or less emphasis on specific points. For example, the sociobiologists are given more attention than might be merited in the theoretical chapters. On the other hand, in the section in cognitive development, Carol Gilligan's reasoned critique of the standard understanding of moral reasoning is acknowledged briefly, rather than given the treatment such a profound redefinition warrants. However, these points of relative emphasis detract little from a wide-ranging and broadly balanced work, and substantial bibliographic references are given to provide the researcher with direction for further pursuit of the topic.

Special categories of women, such as racial minorities, older women, lesbians, or working-class women are treated in a manner consistent with the book's integrative purpose. Material about the varieties of women's experience in contemporary America is presented chapter by chapter where appropriate, integrating their diverse situations in a treatment that emphasizes commonalities over differences. This deliberate stylistic decision leads to a broader consideration of the possibilities for success of mass-appeal women's organizations.

Beyond the ambitious range of topical areas covered, the text offers a rich variety of resources for the student. Twenty-seven tables graphically present current information on income, women's sports, regional differences, work, and other matters of interest. Thorough indexing facilitates access to information contained in the volume, and a comprehensive and current reference list leads the researcher on.

Women's studies faculty have frequently worked from handouts, anecdotal material, reading lists, and texts of severely limited range. *Women in American Society* provides one solid, comprehensive response to this need. The author has explicitly taken on the monumental tasks of societal reevaluation and of combining the experiential with the theoretical. To a remarkable extent, she has succeeded.

—Linda M. C. Abbott
California School of Professional Psychology, Fresno

William A. Schultze. *Urban Politics: A Political Economy Approach*. (Englewood Cliffs: Prentice-Hall, 1985) xiv, 241 pp., \$17.95 paper.

Two significant historical events have created a receptive climate for this scholarly look at the American city. In the global context, the advent of multinational capitalism has transformed the city, along with other segments of the American economy. On the domestic front, increasing numbers of American cities have faced fiscal crisis, and in some cases, insolvency, in the late 1970s and early 1980s.

Schultze, a San Diego State faculty member, offers no solutions, but rather, a set of analytical tools designed to enable the reader to more clearly comprehend the urban entity and its possible futures. The bulk of the work is devoted to explicating and evaluating the ethics, systematic theories, methodologies, and variations of three fundamentally different approaches to the politics of political economy. The Neoconservative, Liberal, and Radical positions are contrasted first in terms of the major proponents of each position. Following this, applications of each position to issues of the city environment, urban conflict and change, leadership, and performance evaluation are discussed. Definitions, tables, chapter summaries, and an index assist the reader, although there are some missing explanatory notes. For example, ethnic categories in selected cities sum to well over 100% with no clarifying comment.

Among the author's explicit goals are raising the general level of understanding of city politics by defining the major feature of urban political economy within an international ideological context. This presupposes the existence of continuing conflict, for ideologies, although purporting to be broadly explanatory and predictive, are nevertheless grounded as much in faith as on evidence. This formulation serves the useful purpose of presenting capitalism as one of a number of alternative systems, as well as allowing several perspectives to surface as explanations for contemporary issues in the social and political environments of the city.

The conflict model also allows actions on the political scene to be viewed as participation in strategic decision-making, with varied degrees of consciousness, as resources are allocated. Coalitions and adversarial relations become dynamic aspects of political and economic behavior, differently understood from each of the three fundamental perspectives offered. Within this context, the role of ethnic minority people becomes open to several interpretations. The author's explicit consideration of ethnicity is developed primarily within the radical perspective, as one of the concerns of cultural radicalism. Minority group access to urban political power is discussed in terms of representation and tactics. Institutionalized bias which excludes blacks in particular from propor-

tionate representation is presented as a systematic skewing unlikely to be redressed in the near future. The conservative position that discontented individuals have the option of relocation or protest is presented with relatively little consideration of the necessary resource base for the exercise of these options.

This absence of evaluative comment constitutes a significant weakness in an otherwise useful general text on the city. As an important arena wherein each generation can "take control of its destiny," city politics highlight the tendencies of the culture at large. The ascendancy of the neoconservative private city image in the 1970s and 1980s, the changing demographic composition of the city, and the general mobility of the American population add to the challenge of this undertaking. An academic description of uncertainty can clarify the options, but ultimately choices must be exercised by private citizens. These choices will be better informed as a result of Schultze's theoretical efforts.

— Linda M. C. Abbott
California School of Professional Psychology, Fresno

Jo Miles Schuman. *Art from Many Hands: Multicultural Art Projects for Home and School*. (Englewood Cliffs: Prentice-Hall, 1981) xv, 251 pp., \$10.95 paper.

Jo Miles Schuman's text is designed to help students develop an appreciation for one another's cultural heritage and to expand their knowledge of art. Both objectives are accomplished with considerable grace in this beautifully executed and illustrated celebration of craftsmanship. The author clearly values the creativity of a wide variety of peoples and the potential of art as a language of intercultural understanding.

The text is inclusive of a wide range of artistic traditions, with the intent of raising students' awareness of their inheritance as world citizens. A second, pedagogically sound principle incorporated in this broad-based approach has to do with the potential role of contemporary students in advancing various cultural traditions. By coming to understand something of the range of possible solutions to specific design problems, students are enabled to develop or regain a level of confidence in their own ability to create objects of beauty by hand.

The transition from the presentation of exquisite art objects to the directions for simple adaptations is accomplished with great care. An

emphasis is placed upon the importance of exposing students to the real thing—to actual examples of traditional and contemporary arts of a particular culture. As Schuman states, this is considerable magic for the children: “You hear their breath draw in, see their eyes widen, sense their respect and wonder . . .” This chapter on teaching methods offers a wealth of suggestions for discovering these items, even in moderate-sized American cities. Age-graded materials and procedures are then presented to aid the teacher in directing the students toward their personal expression and interpretation of this experience.

The bulk of the book is devoted to the artwork of particular geographic regions: West Africa, the Middle East, Europe, Asia, Mexico, Central and South America, the Caribbean and to the Native populations of the United States and Canada. Schuman briefly describes the art forms of the regions, with some history as well as a commentary on the purpose and technique of production of the form in its cultural context. Clear, well-illustrated directions are given in some detail for the adaptation of inexpensive, readily available materials for the classroom production of reasonable facsimiles of each art form. With attention given to the thought that went into the original production of the artwork, a lively, personal, and valid creation is likely to be the outcome for a very wide range of ages and situations. A child, knowing something of the age and gender and cultural role of the original artist, can begin to understand the art work in an authentic way and interpret the experience in a way that gives validity to his or her own use of the technique. Illustrations of the technical steps in production of the artwork are included which feature children of different ages and ethnic backgrounds, often in interaction with adult artists of varied ethnic backgrounds. Such attention to details assists in carrying to fruition the creative energies aroused by the beautiful photographs of original work.

Regional chapters are followed by an appendix detailing some common procedures in classroom artistic endeavors and an index for ready access to specific information. As a teacher’s manual, the book functions extremely well and its chapter bibliographies provide sufficient additional information to design an entire course around the topic. Some suggestions for developing special interdisciplinary arts presentations are incorporated, widening the book’s potential audience. Overall, both for the teacher and for the art enthusiast, this is a most enlightening and inspiring work.

— Linda M. C. Abbott
California School of Professional Psychology, Fresno

David O. Sears, Jonathan L. Freedman, and Letitia Anne Peplau. *Social Psychology, 5th ed.* (Englewood Cliffs: Prentice-Hall, Inc., 1985) xi, 531 pp., \$27.95.

At a time when social psychology as a field of study has reached a new high and journals and textbooks have proliferated to meet the new demands of social psychologists and students alike, the publication of the fifth edition of a basic social psychology text says something not only about the book's endurance but also about its basic soundness. Over the years, this volume has been used by thousands of students and in many ways has set the standard for other social psychology texts which attempt to give an introduction to the field. With this edition the high standard set back in the early 1970s has been maintained; the present volume is a re-write of an already excellent book.

The years that have passed between the book's first publication in 1970 and the present edition have witnessed some major changes in society and in psychology. This book reflects those changes. One of the original authors has passed away; topics have been added; some chapters have given way to others or the focus has been changed; and finally, the new book reflects the recent trends in the field. But this is one of the book's main strengths. It reflects accurately the major trends in the field while at the same time it is not being "trendy." Each chapter is comprehensive while at the same time it is not encyclopedic; there is a basic core of knowledge and information that can be traced to earlier research.

For minority group members, this book presents a wealth of information and strategies that can be invaluable not only as general knowledge but also as a plan of action. Since the book also focuses on the applied aspects of the field, it gives numerous examples of social psychology at work and how it can relate to minorities. But the book also has appeal in that it treats the various topics in a balanced manner, not over-emphasizing any one current theme. Moreover, the authors are especially aware of the changing population and have tried to gear the book to have appeal to minorities, women, and older students while maintaining a thematic approach.

Perhaps the best part of the new edition is the separate chapter on prejudice and politics. Of the many social psychology texts, none has presented the issues of racism, discrimination, and prejudice so well. The authors strive to present the cognitive, affective, and behavioral components of this phenomenon while maintaining objectivity. They have done a masterful job. While many other social psychology texts are happy to treat prejudice as a sub-topic of attitudes formation and change, this book presents it cogently and with sensitivity and understanding. For minority students this chapter would certainly be one of the most important and enjoyable.

Perhaps the hardest test for this book is to pass the minority litmus paper test. That is, would one recommend its use with/for minority students. As a social psychologist, a minority group member, and a teacher, the answer is a strong yes!

Alex Gonzalez
California School of Professional Psychology, Fresno
and California State University, Fresno

Mongane Serote. *To Every Birth Its Blood*. African Writers Series 263. (Exeter, NH: Heinemann, 1984) 206 pp., \$6.50 paper.

Mongane Serote is a poet of considerable merit; this I should have discovered from reading his novel, *To Every Birth Its Blood*, even had I not heard and seen him read his poetry to an African Literature Association Conference in 1975. The novel, however, is not obtrusively poetic; rather, its physical and psychological insights are apt and genuine parts of an integral whole, not ends in and of themselves. Yet a careful reader will respond most positively to such expression. I cite as an example a poignant observation of a loving wife, frustrated in silent pain:

Her husband fell asleep while she listened to her throbbing head, and her eyes seemed to have taken over the beat from the heart.

But for all its exquisite observations and poetic felicity, the novel is to be praised primarily for what it tells and teaches. It is the protest brought up to date (publication 1981) which Southern African writers Paton, Rive, Mhpahlele, La Guma, Nkosi, and Brutus began making to a largely unreading public. It is a book which the Falwells of our world ought to be compelled to read and understand; it is also one which well-meaning intellectuals should read.

It is, in one way, the same story of apartheid and the brutality of many South African whites and of the hypocrisy which “justifies” a sadism

under which blacks suffer and die. But it is unique also. It is measured, balanced reporting from the heart of its author whose passion for integrity is everywhere apparent. Its means is largely a series of family groups whose human stories become partly interwoven as various of their members become involved in the Movement and/or are destroyed by the government. Their stories, however, are largely personal inter-relationships of day-to-day human acts of kindness, selfishness, love, confused stupidities, bright loyalties. The individuals are many; there are no duplicates. There is great and ennobling understanding to be got by the thoughtful reader.

The novel has two distinct parts: the first part might fail to catch and hold the attention one should give it, and for an inescapably honest reason: the time period before the “crisis” government repressions did know a number of “street people” whose desires and acts often seemed limited to drink, fornication, and vulgar language. In honestly letting the reader know these people, Serote of course risks failure to elicit reader sympathy. But the reader who reads carefully and persists into and through Part II discovers even those persons whose acts in Part I seemed at times immature are not—and never were—the simple beings the reader might have suspected.

True, Serote summarizes a great deal. True, he speaks sometimes in the first-person voice of Tsi and interrupts with his own generalizations whose philosophical and psychological foci are complex and even profound. True, Part II introduces many new characters, even families, whose identities the reader must get clear in order to know what is happening. But the poet does his job so well that the reader’s effort is a happy one.

To Every Birth Its Blood does not offer solutions; it does not establish a cliché of hope; it does not wallow in gloom or sensation. It does show in a convincing way the multi-faceted and inexcusable horror and injustice of South Africa and robs any intelligent and honest reader of the ability to hoodwink himself or others, as many Western political leaders have done and yet do.

— David K. Bruner
Iowa State University

Raymond T. Smith, ed. *Kinship Ideology and Practice in Latin America*. (Chapel Hill: The University of North Carolina Press, 1984) vi, 341 pp., \$29.95.

Kinship Ideology and Practice in Latin America is a collection of papers resulting from two conferences sponsored by the Joint Committee on Latin American Studies of the American Council of Learned Societies and the Social Science Research Council. The conferences brought together historians, sociologists and anthropologists who were charged with infusing "sophisticated social theory" into research on the family in Latin America.

Raymond T. Smith's introduction provides the theoretical setting. He discusses a number of the theoretical problems which plagued previous works on kinship (cultural evolutionary perspectives, over-reliance on structural-functional paradigms, transactional analysis, and so forth), pitfalls which he assures the reader have been avoided in the present collection.

The book is divided into four sections. Part one "Kinship Ideology in Slave Societies" contains two contributions. Stephen Gudeman and Stuart B. Schwartz ("Cleansing Original Sin: Godparenthood and the Baptism of Slaves in Eighteenth Century Bahia") present an interesting archival analysis of the reasons for choices in the selection of godparents. This piece contrasts nicely with some of the current commonly held assumptions about establishment of fictive kin ties. In "Terms for Kin in the British West Indian Slave Community: Differing Perceptions of Masters and Slaves," B. W. Higman uses a case study approach, coupled with historical records, to compare perspectives of slaves and masters.

Part two "Establishing Colonial Hierarchies" brings together three contributions. Enrique Mayer's "A Tribute to the Household: Domestic Economy and the *Encomienda* in Colonial Peru" is an ethnographic reconstruction of a group of households in rural sixteenth century Peru that takes place only thirty years after the Spanish conquest of the region. Mayer looks at the household types and marriage patterns which existed at the time, concluding that the three decades since the conquest had greatly changed the lives of the inhabitants for the worse. "Cultural Continuity, Structure, and Context: Some Peculiarities of the Andean *Compadrazgo*" by Juan Ossio is an argument that the present-day institution contains many important structural continuities with pre-contact Andean culture. It is a fascinating discussion which examines several of the ten types of ceremonial kinship forms in the community of Andamarca. Jack Alexander's "Love, Race, Slavery, and Sexuality in Jamaican Images of the Family" focuses on data coming from interviews with middle-class Jamaicans. Alexander notes informants' ambivalence toward race, class and social status and the contribution complements

numerous studies on a similar subject conducted with lower-class families.

The third section "Hierarchies and Enterprise: The Use of Kinship in Adversity and Prosperity" begins with Larissa Lomnitz and Marisol Perez-Lizuar's "Dynastic Growth and Survival Strategies: The Solidarity of Mexican Grand-Families," an examination of the three-generation, basic unit of Mexican solidarity. Using materials collected in three class settings, the authors provide a nice discussion of how the grand-family persists and endures through time. Ruth Cardoso's "Creating Kinship: The Fostering of Children in *Favela* Families in Brazil" discusses why low-income families adopt children and how they become an important part of the kinship system. Unfortunately, the author does not adequately substantiate her contentions with ethnographic data. The last contribution in this section, "Ideology and Practice in Southern Jalisco: Peasants, Rancheros, and Urban Entrepreneurs" by Guillermo de la Pena, looks at goal-oriented kin groups and how groups juggle needs with shared propositions of how kin should behave toward each other.

Section four, "Sex Roles and Economic Change," begins with Ramon Gutierrez's "From Honor to Love: Transformations of the Meaning of Sexuality in Colonial New Mexico" in which the author makes a fascinating case for the relationship of changes in values surrounding marriage formation with accompanying social and economic change in the region. Verena Stolcke's "The Exploitation of Family Morality: Labor Systems and Family Structure on Sao Paulo Coffee Plantations, 1850-1979" and Fiona Wilson's "Marriage, Property, and the Position of Women in the Peruvian Central Andes" each look at the changing roles of women and how, among other things, they are linked to work patterns.

The book quite successfully meets the goal of looking at ideology in the formulation of models of kinship systems. Using a variety of different methodological approaches, the contributors pulled together a relatively tight collection of very provocative readings. However, one cannot help but wish to pick at a couple of nits. The geographical distribution of contributions is quite uneven. Three pieces come from Brazil, three from Peru, two from Mexico, and one each from the British West Indies, Jamaica, and New Mexico. Clearly it would have been nice to have seen articles from other regions of Latin America. In addition, materials dealing with unacculturated indigenous groups was absent. Nevertheless, this collection of readings will probably join the list of "required" readings for students of Latin American social organization.

— Michael B. Whiteford
Iowa State University

J. William Snorgrass and Gloria T. Woody. *Blacks and Media: A Selected, Annotated Bibliography, 1962-1982.* (Tallahassee: Florida A&M University Press, 1985) 150 pp., \$12.00.

This annotated bibliography on black Americans in various media formats came at a time when I was searching for bibliographic information on black women. As a result, I was able to locate several titles of articles from the *Bibliography* that were appropriate and timely. The entries reflect variety in source content, and the use of media fields helps to catalog the publication materials.

Problems arise when you begin to look at some of the bibliographic sources. Some of the citations focus on articles in *Jet Magazine*. *Jet* is renowned for brevity in its articles and, although it can be considered a source for information on blacks in the media, the information learned from these articles is incomplete and often uninformative. Therefore, the frequency of references to *Jet* as a bibliographic source is disappointing. Other sources, such as *Encore Magazine*, are no longer in print and the availability of such materials may be limited.

This book is useful especially if you are seeking information only on Afroamericans and the media published in periodicals. This bibliography could have been enhanced with information from other sources such as scholarly papers presented to a forum. Often, black colleges have these types of forums and discuss issues relevant to blacks in media. These sources often get overlooked by predominantly white publications and fade into oblivion. Contacting many of the schools in the United Negro College group could have yielded valuable and timely information on the state of blacks in media. True, it would have been additional work, but would have resulted in a more thorough survey.

For a beginning in amassing this type of material, this publication is good. However, the authors should not rest on their laurels; there is much more out there that should be gathered and presented. Even though I found information that related to what I was particularly looking for, I believe greater canvassing of other resources is required for subsequent editions. There are many articles that present the issues of racism in the media, and do not necessarily address blacks only. As I looked through and used this bibliography, I had the distinct feeling I was seeing only the tip of the iceberg.

I recommend this as an addition to a high school or college library to coincide with their other reference books. It does not hurt to have something like this available, yet I cannot recommend it if you are doing scholarly research for an advanced degree. The concept is ideal, but the product is incomplete.

—Regina E. Webster
California State Polytechnic University, Pomona

Henry Lewis Suggs, ed. *The Black Press in the South, 1865-1979. Contributions in Afro-American and African Studies, Number 74.* (Westport, CT: Greenwood Press, 1983) xi, 468 pp., \$29.95.

This volume consists of twelve essays that address the history of black newspapers in the states that constituted the Confederacy. The intent of this collection, explains its editor, is to examine the southern black press “not only as an instrument of social change but as black enterprise, black crusade, and black artistic expression” (vii).

Although the essays vary in quality and in depth of coverage, the outcome is a finely edited and generally well-written survey that furnishes a useful body of information on black journalism in the former Confederate states. Collectively, the essays elucidate the particular social economic and political conditions that both spawned and shaped the black press and defined the various problems that hampered the effectiveness of, and even destroyed, southern black journals. Yet, while most of the authors take into account such things as readership, circulation, funding and advertising, they do not examine the press in the context of black business enterprise in the South. Nor do they attempt to study the press in the perspective of black community organization or as a vehicle to promote black artistic expression or cultural survival. In short, they do not effectively gauge the press as “a mirror of black life and culture.” By contrast, the primary function and purpose of the black press as viewed by the authors was that of advocate and defender of economic opportunity and civil rights.

Indeed, if these essays have a central, unifying theme it is that the history of the black press in the South is inseparably linked to the continuing black struggle for economic improvement and for social and political equality. The black press, nonexistent in the South before 1865, emerged after the Civil War as a defender and advocate of freedmen’s rights. When Reconstruction failed, however, and as discrimination and disfranchisement increased during the late nineteenth century, the black press proliferated in order to protest racial injustice, to agitate for legal equality, and to encourage blacks in their efforts toward economic advancement. Reflecting the views of middle and upper class blacks “who used the press to spread their opinions among lower-class blacks” (x), the press often preached the message of accommodation and stressed a program of education, economic self-improvement and interracial goodwill. Significantly, protest and progress persisted as major themes in southern black journalism well into the twentieth century.

The Black Press in the South is descriptive history rather than interpretive, and as such will hold few surprises for specialists. Still it is a solid study, the product of extensive research, especially in black

newspapers. It makes a valuable contribution by presenting a part of southern history and of the black experience that has been until now little explored by other scholars.

— James B. Potts
University of Wisconsin, La Crosse

Tarharka. *Black Manhood: The Building of Civilization by the Black Man of the Nile.* (Washington, DC: University Press of America, 1979) xxx, 380 pp., \$13.25.

In an ambitious effort to document the positive role that the black man has played throughout history, Tarharka has proposed a nontraditional interpretation of that role on the basis of extensive library research. As a result, he calls the credibility of most western scholars into question. Support of his thesis is offered by first reminding the reader that the earth's original man was of Africa and how that man was responsible for initiating human culture and civilization.

In addition, the author asserts that there is ample evidence for altering historical views. Many examples are offered to support his position. A sparse sampling includes observations such as: 1) Herodotus—father of history—described the Troglodyte Ethiopians as “flat-nosed, cave-dwelling Blacks” who not only “lived with snakes [but who] ate them”—an unflattering and insensitive account; 2) The mislabeling of Africans in ways that an authority, such as the anthropologist Paul Bohannan, had to refute; 3) The widespread resistance to acknowledging the “Negro-ness” of Egypt's native African ethnic strain. Tarharka attributes a major portion of the problem to the “mind-set” of the Anglo-Saxon who finds it difficult to see Negroes in positions that are *not* menial or slave-like.

The book is filled with information which, if it is to be considered carefully, needs to have more systematic attention paid to the organiza-

tion of its contents. As it stands, the collection of references is overwhelming. Then too, the references tend to focus on taking a reaction-oriented position rather than an action-oriented one. It is as if one must offer "new" information from a defensive stance.

A more active approach should be used to challenge the historical interpretations. For instance, information could be presented in a more streamlined form; photographs, maps, and charts would enhance its readability. A series of short monographs might help in this regard, also. Such a project would add to the challenge of the undertaking.

—Delo E. Washington
California State University, Stanislaus

Edward A. Tiryakian and Ronald Rogowski, eds. *New Nationalisms of the Developed West; Toward Explanation*. (Boston: Allen and Unwin, 1985) 394 pp., \$35.00.

Tiryakian and Rogowski have edited a strong and useful collection of nine theoretical and seven comparative articles on nationalism in advanced industrial societies in the West. What is new in the presentations in this work is the systematic comparison of a number of nationalist movements that have been treated hitherto as separate cases. The writers are focusing on nationalism in advanced capitalist economies rather than in developing nations or socialist industrial states, so examples are drawn from Quebec and Western Europe. A great strength of the collection lies in the richness of the analysis produced by contributors drawn from a range of disciplines, including political science, sociology, anthropology and international relations.

Tiryakian's "Introduction" provides an historical and cross-cultural context for current debate in the study of nationalism and gives an overview of the articles in the volume against that backdrop. Each article is followed by a list of cited references. In general, the papers are well-written; a judicious use of terminology maintains precision without sacrificing readable prose.

One significant methodological feature of the work is the emphasis on "recent nationalist movements not of the nation-states but of nations against states." Tiryakian and Nevitte suggest why this is a valuable

approach to understanding nationalism in the West. Nielsson presents a global taxonomy of nations within states, defining nations under the label “nation-group, . . . an ethnic group that has become politically mobilized on the basis of ethnic group values” (p. 28). As Rogowski’s paper on varieties and causes of nationalism makes clear, this limits the range of nationalist movements being considered. Yet, the movements scrutinized are perhaps the least well-represented in the literature, and the least often considered in a comparative framework. Regional political and economic factors are stressed in these analyses, most explicitly in the theoretical papers of Polese, Levi and Hechter, Steiner, Touraine, and Khleif.

Not surprisingly, the theoretical starting point for these analyses is Hechter’s theory of nationalism and internal colonialism. Hechter’s critical appraisal of his own work leads off the first section and he and Levi reformulate part of his theory in another paper. He recognizes that his original theory cannot produce a satisfactory account of nationalism in Scotland and suggests that other causes of nationalism need to be isolated and analyzed. In the second part of the book the same issue is addressed in a different way by Brand who compares two relatively rich “colonies,” Scotland and Catalonia. These analyses, like others in the collection, lead to statements of testable hypotheses designed to refine our understanding of nationalist political and economic behavior.

The comparative articles in the second section present data clearly, concisely, and in fairly straight forward methodological contexts. Linz contrasts primordial and nationalist identities in the formation of ideologies within a number of European ethnic communities. Nevitte’s paper also examines ideology by comparing the role of religion in the nationalist movements in Quebec, Wales and Scotland. Politico-economic factors in nationalism are stressed by Rawkins and Williams in regard to Wales, by Dofny for Quebec, and by Pi-Sunyer for Catalonia. The comparisons enable us to see evidence of the limits of existing theories and to recognize factors that must be incorporated in more adequate accounts of nationalist phenomena.

The emphasis on comparative discussions of nation-groups within states highlights a need in studies of nationalism to integrate structural analyses of political institutions in states within interactional analyses of local-level political behavior. These articles are not designed to meet that specific need, but their concentration on a level of analysis intermediate between these two extremes potentially provides a framework within which to develop such integrative models. Analyses at the intermediate level also demonstrate the value of interdisciplinary approaches.

This book has few shortcomings. New theories are not developed, but older ones are criticized and refined. It is probably too theoretical and too

limited in scope to be used as a text outside of specialized courses on nationalist phenomena. On the other hand, it is written so that it is accessible and relevant to informed readers from many disciplines. Its focus on nation-groups and on comparative accounts makes it stand out as one of the most valuable of the recent additions to the literature on nationalism.

— Mary A. Ludwig
California State University, Fresno

V. Lynn Tyler, ed. *Culturgrams: The Nations Around Us - Volume 1, North and South America, Western and Eastern Europe*. Brigham Young University, David M. Kennedy Center for International Studies. (Garrett Park, Md: Garrett Park Press, 1985). Unpaged, \$14.00 paper.

Ten years ago Brigham Young University conceived of and began to produce “Culturgrams.” “Culturgrams” appeared singly as four page cultural summaries of nearly eighty different countries. A “Culturgram” on a country is “a briefing to aid understanding of, feeling for, and communication with other people.” A “Culturgram” begins with an enlarged map of the country addressed, noting major cities and with a key in kilometres and miles. To the side of the large map is a smaller map placing the addressed country in relation to surrounding countries on its continent. The “Culturgram” then presents in narrative style some combination of the topics of: customs and courtesies, the people, lifestyle, the nation, useful words and phrases, and suggested readings.

Culturgrams: The Nations Around Us, Volume 1 presents a collection of fifty single “Culturgrams” bound into one volume. Each of the bound “Culturgrams” is identical to the individual gram available from Brigham Young. The bound version, *Volume 1*, presents “Culturgrams” of forty-seven countries in North and South America, and Western and Eastern Europe. (Belgium is split into Flemish and French emphasis and Canada into Atlantic, Western and Ontario, and French.) The “Culturgrams” present an effective overview of a single country. They make—as would any summary of a country—a simplified generalization of a country and its cultures, but one that is usually sensitive and on the whole, correct. One must question many of the individual points raised

and specific instances cited with regard to the true ability to generalize over an entire country. Customs change and also differ in different parts of the country. To attempt to portray an entire country as homogenous enough to take up only four typewritten pages is impossible—especially since each country regardless of size and complexity, from the USSR to Luxembourg, is condensed into four pages. (Exceptions are Canada and Belgium.) If “Culturgrams” are used as general guidelines and used in conjunction with more current and extensive readings, they can help a user of the series to better understand other countries and customs.

“Culturgrams” are not so detailed that they attempt to explain why customs exist—nor is that their intent. But if understanding is desired, much supplemental reading must be done. “Culturgrams” may raise many questions and, in that role, their purpose is good.

The suggested readings were found to be dated, the most recent being 1983 (and that, rarely; most cite late 1970s resources). “Culturgrams” themselves were undated. A danger in purchasing “Culturgrams” in the bound form rather than each individually as updated is that *Volume I* will remain in libraries and updates will not be purchased. If they are purchased, they will be ignored by users because the updates are in a different location. It is doubtful that one would wish to repurchase *Volume I* each time a single “Culturgram” is updated, even if BYU republishes each time.

With the caveat that “Culturgrams” be used in conjunction with in-depth, current information, they present a simplified, fairly accurate portrait of the countries reviewed. Aspects of culture and custom are commented upon, as well as history and economy.

The reviewer questions the wisdom of purchasing the book and advises that updates are extremely important. It may be more advisable to purchase singly all “Culturgrams” available, place them in a looseleaf notebook, and replace dated “Culturgrams” with new ones as they appear.

If *Volume I* is to be purchased by students in a classroom as a supplemental study guide, perhaps it will serve its purpose well. The countries are, however, arranged in alphabetical order, *not* by continent, and are not paged, making it difficult to use as a study guide in relation to areas of the world.

— Rebecca Roach
University of Iowa

William E. Unrau and H. Craig Miner. *Tribal Dispossession and the Ottawa Indian University Fraud.* (Norman: University of Oklahoma Press, 1985) 212 pp., \$17.95.

Described by historians William E. Unrau and H. Craig Miner as “a case study of manipulation and fraud,” this book tells the story of the loss of an entire reservation belonging to the Ottawa Indians by a series of events which led eventually to the dissolution of the tribe itself in the 1950s. Several bands of Ottawa Indians living in what is now Michigan and Ohio were deprived of their lands there by a series of treaties forcing land cessions and by allotment of their lands. Three bands of Ottawa Indians were relocated to a reservation in northeastern Kansas in the 1830s; eventually, all of this land was lost to them and they were forced to move to Oklahoma, where they purchased land. Several decades later, they were forcibly allotted, and by 1927 there were only two of the original Ottawa allottees still in possession of the lands they had acquired by allotment.

In short, the Ottawas lost their lands, and eventually their identity as a people, as a result of federal policies of removal, allotment, and efforts to assimilate Native Americans. This book gives the specific facts of this process for one tribe. What is especially striking about this case study, however, is that the process took place in the name of education and morality. Leaders of the dispossession effort were Baptist missionaries or lay people, and the beneficiaries included Ottawa University, today a Baptist school. By the treaty of 1862 with the Ottawas, reservation lands were to be sold to make possible creation of the school, which was to educate Ottawa children; the same promise was contained in an 1869 treaty which removed the Ottawas to Oklahoma. Today, the University has begun a program to provide tuition and boarding scholarships to Ottawa students, but the original aim has never been realized.

The leading individuals in bringing about these results were an amazing mix of piety, greed and brazenness. One of the key figures was John Tecumseh (Tauby) Jones. Part-Chippewa Indian (but in no way Ottawa) he managed to get himself accepted as a member of the Ottawa tribe and one of its representatives negotiating key treaties for the tribe. These treaties awarded land and money to himself and other tribal representatives and placed him and his friends in charge of the institution which became Ottawa University. Eventually, the tribe expelled him, but not until long after the damage had been done. Another key figure (after whom the City of Hutchinson was named) did his work as federal agent to the Ottawa, a post he received *after* he had been discharged as an agent to the Sac and Fox tribe for fraud and incompetence. He carried on his fraudulent activities with an almost unbelievable effrontery, maintaining that he had no records of land sales

because he had been too busy to keep them! Eventually, the government stopped suing him for more than \$42,000 he had failed to account for as an Indian agent and accepted a payment of \$1,000, for the government's legal expenses. The third key person, Baptist minister Isaac Kalloch, dominated the new University from the beginning until he was finally driven from the board. Of course, honest accounts of how these individuals saw themselves are not available, but the evidence cited, much of which is contained in records of the National Archives, amply justifies the charge of fraud, as did the decisions of the Indian Claims Commission in the Ottawa case. The book is thoroughly documented, there are bibliography and index, and it contains a map locating the Kansas Ottawa reservation and photographs of key individuals and early University buildings.

The remarkable combination of religious zeal, boosterism, and chicanery is fascinating, but not very adequately explained. Indeed, the authors do not attempt much in the way of explanation at all. Nevertheless, this is an interesting and significant study, and perhaps it will, as they suggest, lessen the likelihood that similar frauds will take place in the future.

— Elmer R. Rusco
University of Nevada, Reno

Gina Webster, Producer. *The Black Aged: A Diverse Population*. 1985. Videotape, 11 minutes, color, \$30.00 for ½" or \$35.00 for ¾" copy. To order: Mr. Thomas D. Maher, Coordinator, Instructional Television-MRC, California State Polytechnic University, 3801 West Temple Avenue, Pomona, CA 91768.

The Black Aged: A Diverse Population is an engaging eleven minute videotape documenting various lifestyles of the black elderly in Southern California. Gina Webster skillfully dispels the "all black aged are alike" myth as she highlights the current visions and lives of five octogenarians. From immigrant, laborer, writer, missionary, to social worker, each life is as varied as human experiences can be. Each individual carries a vivid past, an enriching present, and an optimistic future.

Webster, in a brief moment, has presented a picture of diversity. She integrates factual information concerning the black aged, the

problems of hypertension and sickle cell anemia which is endemic to primarily blacks and an oppressive economic situation for many black elderly, with oral interviews. Her ability to intertwine both makes her documentary a worthwhile endeavor—one which is open ended and allows for in-depth discussions of the issues raised by the participants. By focusing on the black elderly and presenting their stories, Webster brings to light a “group” which has been invisible—hidden from the public, sheltered, and ignored.

We are fortunate in having this portrayal of the black elderly. Her film moves us away from the black/white confrontation situations as seen in such novels as *A Gathering of Old Men* or *The Autobiography of Miss Jane Pittman* and presents us with a vision of human life, human diversity. *The Black Aged: A Diverse Population* is worth viewing for those interested in developing an understanding beyond “welfare” and “subsistence living” conditions of the black elderly. The individual lives, their dignity and pride, reveal these people as separate from generalizations and stereotypes. This videotape could be used successfully in courses which focus on the family, on community, and on the elderly in society.

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Isobel White, Diane Barwick, and Betty Meehan, eds. *Fighters and Singers; The Lives of Some Aboriginal Women.* (Winchester: Allen & Unwin, 1985) xxi, 226 pp., \$30.00; \$15.00 paper.

Fighters and Singers is a collection of fifteen essays written about Aboriginal women of Australia. The authors, mostly anthropologists and all women, wrote of their “sisters,” “mothers,” and “aunts.” The pieces are all informative about tribal life, but they are also warm reminiscences of relationships across cultural boundaries. Among the contributors is Pearl Duncan, the first Aborigine to become a trained teacher in Australia and a former member of the National Aboriginal Education Committee.

What is most striking about the information contained in the essays is the similarity between Australian Aboriginal experience and American Indian experience. Subjects and practices which appear in the stories of

American Indian women are echoed in these accounts.

Although the stories span a century of experience and reflect experiences in fifteen different communities, the themes remain consistent. The women are and have been strong within their families and communities, they have participated in ceremonies and ritual dances, and they have been the “fighters” in the battle to reclaim ancestral lands and maintain the traditions. Many of the women describe kinship relationships, citing the ways kinship is traced, the taboos, and the importance of family in rituals such as marriage or mourning. Many describe arranged marriages and the relationships between co-wives.

Australian Aboriginals have been victimized by missionaries who, although in many cases were supportive of native traditions, still were obligated by their religious training to Christianize the natives and teach them English to replace their native tongues. Lorna Dixon, for example, was told by a mission manager, “Your Aboriginal language is dirty and English must be spoken at all times. I don’t want to hear any of your filthy lingo and if I do, you’ll suffer” (p. 101). Government policies, which changed with different administrations, generally were aimed at assimilation. During the 1940s the official policy was that “half-castes” should marry each other or Europeans to get away from their Aboriginal affiliations and identification. During the 1950s, however, intermarriage was illegal, and mixed-blood children could be taken away from their parents and placed in institutions.

Pressures from the outside have come in other forms as well. Dams have flooded traditional homelands, and bauxite mines have contaminated the water supplies. Industry and government have conspired to relocate tribes, often several times within a generation. The introduction of alcohol has been devastating for the young people of some tribes. By the 1970s there had been some changes, and Aboriginal people were being allowed to return to their ancestral homes in the bush if the land was still available and unpolluted. Not all have been fortunate enough to return to the “outstations,” however.

This collection is significant because women’s stories are often left untold in ethnographic accounts. In fact, Betty Meehan laments that she found it almost impossible to record the story of Bandeyama because every time they began there would be interruptions from one of the many children Bandeyama was raising. Finally, Meehan gathered much of her information from a man, Gurrmanamana, who had fewer family responsibilities than the women. The adaptations of these women is described by Meehan: “With little difficulty she [Bandeyama] has reconciled herself to a changing environment and taken from European culture what she wants. She is able to do this because she is firmly attached to her own land, secure in the fact that its resources are hers and

that its religious forces are fully intact and working for the benefit of her people” (p. 211).

Most of the women interviewed seemed willing, even eager, to tell of their lives and to tell the traditional stories. Mondalmi perhaps best expressed why the women were willing to talk: Of the “old people” she said, “They should have taught us these things, so we would know what to do. We can’t find out now—they all gone without telling us” (p. 34). These women do not want any more of their history and culture lost to future generations.

This collection would be excellent to use in courses including cross-cultural studies of women. What emerges clearly in the essays is the importance of the roles of these women within their communities. Jenny Green points out that “More detailed and insightful investigation of women’s business is now being undertaken in some communities, but the general view that Aboriginal women play only a minor role is still prevalent, though Aboriginal women themselves have never doubted the significance of their functions in all aspects of community life” (p. 57).

Photographs of the women and their families, often posed with the women who recorded their lives, bring the stories and women to life. The stories are not dull studies; they are vibrant and alive and reflect the intimate bonds which were formed in spite of differences in culture or age.

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Sylvia Junko Yanagisako. *Transforming the Past: Tradition and Kinship Among Japanese Americans*. (Stanford: Stanford University Press, 1985) xii, 289 pp., \$39.50.

Transforming the Past is a major contribution to our understanding of Japanese American experience specifically and to our sense of ethnic experience generally. Yanagisako’s study transcends its anthropological base to offer crucial insights previously precluded by both facile “understanding” and methodological limitations.

Yanagisako analyzes changes in Japanese American kinship behavior as related to marriage, filial relations, and siblinghood. (Hence three major sections in the book, each with descriptive matter followed by interpretive discussion.) Her work is based on imaginatively conceived,

thoroughgoing, and carefully recorded interviews of a representative sample of Issei and Nisei in Seattle. Her informing notions are that kinship relations in the past shed light on those in the present and that “kinship relations are structured by symbolic [not normative] relations and serve symbolic functions as well as social ones.” She reveals that rather than patterns of behavior that might be “predicted” under static or “inert” structuralist and cultural pluralist conceptions of ethnic culture, Japanese American kinship is comprised of constantly shifting notions of traditional (“Japanese”) and modern (“American”) family life and “negotiated compromises” between Issei and Nisei cultures—“between what is given in people and what they confront outside themselves.” Put simply: not having read the textbooks on the interaction of ethnic generations, Japanese Americans seem not to have lived in light of their formulations.

Probing research and analysis by Yanagisako reveal that simply coming to America almost immediately results in symbolic (and often only half-acknowledged) reshapings of received ideas and expectations, reshapings that will enable the individual to cope with a new culture. Thus, to actually live in America, Yanagisako demonstrates, means and asks different things of each person as a creature of his or her *perceptions* of culture, nationality, and time. “Becoming” American is for each individual, family, and ethnic generation to engage in a series of ongoing “historically situated symbolic processes.”

Yanagisako’s insights derive from her mistrust of interview data unaccompanied by rigorous attention to how that data is generated, recorded, and (crucially) interpreted. As she points out on numerous occasions, contextual analysis reveals that the meanings of such “obvious” terms as “family” and “relative” vary both between and within generations, and are functions of time and circumstance; the same individual can even use a given term in two different ways, neither of them coincident with the dictionary definition. Yanagisako has listened with great care and rhetorical perception to her informants, and explicates their testimony in culture and history-specific terms—in order to extract and explain the symbolic kinship systems their lives reveal. Yanagisako blends behavioral observation with humanistic interpretive strategies.

Responsible students of ethnic American experience—whatever their disciplines—will find it difficult to ignore either Yanagisako’s insights or the implications of her strategy. She gives us a perceptive and crisply rendered reading of her subject (the jargon is a necessary minimum, the redundancies minimal) and a method for pursuing the ethnic disciplines.

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