

Manuel de Jesus Hernandez-Gutierrez and David William Foster, eds. *Literatura Chicana, 1965-1995: An Anthology in Spanish, English, and Calo*. Garland Reference Library of the Humanities, Vol. 1912. (New York and London: Garland Publishing, Inc., 1997). xxxii, 487 pp., \$29.95 paper.

The works included in this anthology, many of them previously printed, reflect six characteristic themes of Chicana/o contemporary literature: "the search for identity, feminism, conservatism, revisionism, homoeroticism, and internationalism" (xix). Organized chronologically according to various literary genres and replete with many useful notes, the anthology contains no index. Further, *Literatura Chicana* could also be assigned as required reading in American Studies courses, specifically in contemporary American literature courses, even though the editors suggest that the anthology be adopted for university level humanities, Spanish, ethnic, Chicana/o literature courses, in women's studies programs and social science departments.

Significantly, the editor's preface is written in Spanish, then reiterated in English, which immediately alerts readers to the bilingual nature of this anthology. All eight essays are written in English. Nine out of sixteen short stories are written in Spanish. Seven, including stories by Estela Portillo Trambley, Helena Maria Viramontes, and Gary Soto are written in English. Twelve out of thirty poems, including two anonymous early Corridos, are written in Spanish. Three poems are written in Calo ["Spanglish"]. Fifteen poems are written in English, as are all three plays. Of the two complete novels, one by Aristeo Brito, *El Diablo en Texas*, is written entirely in Spanish, the other by Gina Valdes, in English.

Also included in the anthology are five classics from the nineteenth and early twentieth century, such as the anonymous "Corrido de Joaquin Murrieta" and "Corrido do Gregorio Cortez" and both male and female writers are equally represented. However, instead of representing several authors twice in different genres, the editors might have used material from other contemporary writers such as Roberta Fernandez and Sandra Cisneros, perhaps the greatest of all Chicana short story writers.

Still, many other contemporary "classics" in Chicana/o literature are brought together in this otherwise inclusive anthology. For example, the essay section includes a segment from Richard Rodriguez's controversial *Hunger of Memory* and two feminist standards, Cherrie Moraga's "La Guera" and Gloria Anzaldúa's "La Conciencia de la mestiza: Towards a New Consciousness." The short story segment contains Estela Portillo Trambley's feminist shocker, "The Paris Gown." The extensive poetry section includes Lorna Dee Cervantes' "Beneath the Shadow of the Freeway," but not her "Para un Revolucionario" which courageously confronts the hypocrisy of many male members of the La Raza move-

ment in advocating revolutionary social change—for themselves alone. Also included is “I am Joaquin” by Rodolfo “Corky” Gonzales, the Whitmanesque poem that heralded the La Raza Movement. The theater section contains two historically significant plays by Luis Valdez, founder and leader of the traveling troupe created to forward the cause of the grape workers’ strike, thereby perpetuating the Spanish traveling theater tradition, while adding a politically subversive message to the traditional repertoire.

All in all, the editors are to be commended for their judicious selections of material, while still providing the depth and breadth requisite for a representative anthology of contemporary Chicana/o literature.

Phillipa Kafka
Kean University

Clyde Holler. *Black Elk’s Religion: The Sun Dance and Lakota Catholicism.* (Syracuse: Syracuse University Press, 1995). xxxi, 246 pp., \$39.95 cloth, \$16.95 paper.

Few, if any, American Indian individuals are more widely known in the United States than the Lakota holy man, Black Elk (1863-1950). His story, particularly as presented by John Neihardt in *Black Elk Speaks*, has been required reading for legions of students taking classes in literature, religion, anthropology, and American Indian Studies. Scholars in those fields have generated a body of critical literature which has taken on a life of its own as Neihardt’s book, originally published in 1931, has been reprinted in paperback editions many times since 1960. During the 1970s, Neihardt appeared on the Dick Cavett show and, along with Black Elk, became something of a cult hero. Meanwhile, heated debates have arisen as to whether Neihardt’s book is ethnographically or historically accurate and whether it is a faithful as-told-to autobiography or a novel.

Clyde Holler’s book is the most recent major work in this controversy. It deals with the question of Catholicism in Black Elk’s life and the role of Christianity in contemporary Lakota culture, specifically regarding the Sun Dance. Holler came to this particular arena as a professor of religion teaching a class that employed Neihardt’s book as a text. In 1983 he attended most of the final two days of a Sun Dance near Kyle, South Dakota. In order to understand the subject better, Holler perused numerous sources in anthropology, history, philosophy, and literary criticism. In the candid, almost defensive, introduction to his book, Holler admits that he may be trespassing into those areas from his base in classical philosophy and religious studies.