

Marcienne Rocard. *Les Fils du Soleil: La Minorité Mexicaine à Travers la Littérature des États Unis*. (Paris: G.P. Maisonneuve et Larose, 1980) 493 pp., n.p.

The first major work of its kind published in France by an Americanist, *Les Fils du Soleil* (*The Children of the Sun: The Mexican Minority as Seen Through the Literature of the United States*) deserves recognition as a historical landmark and French contribution to the study of the Chicano. Its thorough treatment of the subject surpasses in thematic outreach all previously published works.

At present, *Les Fils* is the most comprehensive treatment of the Chicano and the Mexican national available. From a wide chronological coverage as well as from various kinds of published works in which the image of the Chicano and the Mexican national appear, there emerges in *Les Fils* a perceptible composite picture of the *persona* Chicana and Mexicana not accomplished before by any single scholar. Carefully designed, this study has the added quality of a concise style and a scientific method demonstrated by its balanced presentation of perspectives drawn from primary sources, allusions, and textual exposition of the Chicano and Mexican national character.

Rocard starts from the year 1848 when Mexico lost approximately more than one-half of its territory to the United States through a war of conquest. The inhabitants of the area subsequently became known as Mexican, Mexican American, "Spanish American," and most recently, Chicano—descendants of the Colonial Spaniards and Meso-americans from multicultural Mexico of the past four centuries or recent immigration. These new Americans were subjected to the law and order of the United States together with its dominant cultural pressures. Rocard documents the various forms of address and allusion bestowed on the Chicano from a plethora of sources such as the military, the trader, explorer, creative writer, and historians of both cultures. The author attempts to convey the whole picture through which the Chicano is seen, sympathetically by some, slanderously by many, yet manages to be close enough to achieve a sensitive and clear perception of the problem while maintaining the scholarly distance necessary for a fair exposition. Rocard's contribution gives considerable strength to the growing and ever more significant field of Chicano studies (see also works of Tina Eger, Charles Tatum, Bruce Novoa, and Francisco Jimenez).

*Les Fils* covers more than six generations of Chicanos in their continuing cultural process, their development of an intellectual consciousness, and the ups and downs of their creative literature. While the uninformed or ethnocentric may regard the Chicano as an enigma within the great American national culture, the Chicano

himself has unavoidably had to face the transcendental experience of assimilation and acculturation, often involuntarily, in a nation that appears to demand social homogeneity. This book makes clear once more that if a dominant cultural group imposes its values on the colonized, the oppressed naturally resort to bastions of the arcane within themselves and the strength of private identification. However, they emerge publicly during times of crisis, or during periods of heroic activity as happened in the sixties and the seventies during the *Movimiento Chicano*. It is understandable why Rocard saw it necessary to address such emotionally laden terms as *machismo*, *huelga*, *coyotes*, *vendidos*, *malinches*, and the politically charged word *Chicano*. Her conclusion is packed with the heroics of the more defiant Chicano of the last two decades as seen through activists, workers, *teatro campesino*, and, of course, our Anglo American sisters and brothers.

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Anne Curtenius Roosevelt and James G. E. Smith, eds. *The Ancestors: Native Artisans of the Americas*. (New York: The Museum of the American Indian, 1979) xxvi, 197 pp., \$17.50 paper.

*The Ancestors: Native Artisans of the Americas* is an illustrated catalog produced for a 1979 exhibition of the Museum of the American Indian which had as its purpose the exploration of the interrelationships between the arts and the cultures which produce them. This catalog is refreshing in its thoroughness and in the way the artwork is integrated with the text. Exhibition catalogs often begin with a scholarly introduction and follow with hundreds of photographs of museum pieces only briefly identified. By contrast, *The Ancestors* begins with a series of color plates and follows with seven specific chapters on the divisions of the exhibition: the Painter, the Featherworker, the Carver, the Goldsmith, the Basketmaker, the Weaver, and the Potter.

Each chapter, written by an expert in the specific area, follows a similar format, presenting an interdisciplinary approach to art through history, archaeology, anthropology, religion, and general ethnology. The complementary arts of literature and music are not omitted, and the technological processes for manufacture are also explained.