

sensible in indicating dominate themes and sensitive in its analysis of Bellow's artistic techniques. A thoroughly valuable introduction to the author's work, it is dignified, serious, and informed. While the level of achievement of the scholars is uniformly high, special mention might be made of Andrew Gordon's clear summation of Norman Mailer's recent work, Leslie Field on Bernard Malamud, Diane Cole on Cynthia Ozick, Bonnie Lyons on Henry Roth, and Sanford Pinsker on Philip Roth. Further, the relative space devoted to each author is reasonably apportioned.

One of the drawbacks of the series lies in the planning of these volumes; there are twenty-eight subject-oriented volumes, four documentary series volumes, and four yearbooks. To get a full view of Saul Bellow, then, the student must check, in addition to this volume, *DLB 2; DLB Yearbook: 1982*, and *DLB: Documentary Series 3*. That is somewhat cumbersome, but at least the student is alerted at the beginning of each essay concerning these other references. For multi-ethnic literature undergraduate courses, this book is indispensable.

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**Roberta Hill Whiteman. *Star Quilt*. (Minneapolis: Holy Cow! Press, 1984) 79 pp., \$13.00, \$6.95 paper.**

The central image of this collection of Roberta Hill Whiteman's poetry is that of a handmade gift sewn to last for generations. In an interview in *Contact II*, Whiteman says that a star quilt helps people, perhaps as a protector of a person seeking a vision. The title poem "Star Quilt" sets the tone and themes for the book, introducing the parallelism between makers of quilts and makers of poems.

Whiteman, an Oneida, of the Granite People, is interested in the poet's relationship to her people, and, in particular, the nature of the task of writing, especially in a culture that is still carried by oral tradition. She reveals her tribal heritage not so much in descriptions of communal gatherings as in her detailed observations of the natural world. The prevailing tone of her poems to family and friends is one of a meditative, musical sadness. Included among poems to parents, lovers and children are elegies for close friends or elders who have passed on. The themes which emerge from these personal relationships revolve around illusion,

dreams and nightmares; loss, acceptance and forgiveness; love and healing; death, transformation and rebirth. And all of these themes are contained within the poet's probings about the grand contours of time and space.

Whiteman's dense intense imagery, which creates her distinctive personal voice, is flooded with the shifting colors of stars, water and darkness and lightened by singing and children's play. Her husband Ernest Whiteman has brought this imagery into yet another form by illustrating each of the four parts of the book. These drawings of faces emerging from landscapes have a dream-like quality, reflecting the poet's sense that dreams are a reliable source of knowledge about relationships

Several poems are shaped around the loss and recovery of tribal traditions. "In the Longhouse, Oneida Museum" contains an image of the traditional ceremonial center as flesh. "I'll hide your ridgepole in my spine" reaffirms the closeness between people and place. "Midnight on Front Street" retells a portion of the Oneida origin story about how Mosquito created the world out of his own body. Whiteman is concerned that this kind of knowledge be transmitted to her children as fully as possible, for the ways of longhouse ensure continuity and survival of the Iroquois nations. The poet here plays a vital role in imagining and maintaining connections between humans and other spirit persons. From the rocks speaking in "Nett Lake, Minnesota" to the river gleaming in "Currents," the natural world is a reflection of the poet's own interior landscape of personal/tribal experience.

Whiteman contemplates her task as storyteller. "How can I mark this sorrow?" she asks in one poem. "How can I set in order this debris?" she wonders in another. Ultimately she returns to thinking about natural cycles as a basis for understanding her place as poet/healer in the world. "The Recognition" concludes, "Night is the first skin around me." Yet other poems speak of her belief that stars are both receptors and transmitters of knowledge. All of these ideas are danced out in the poetry.

Often anthologized, Whiteman's work is characterized by first person voices speaking long lines. Her least complicated poems with the clearest focus are those about close family members ("Mother," "Currents"), in contrast to some of her early poems which are less unified. The glossary that she has provided assists the reader in developing an awareness of the cultural context of the poetry. And the foreword by Carolyn Forché places Whiteman's work within the context of other indigenous writers of the Americas.

The journey revealed in *Star Quilt* is that of an Oneida woman "with songs for granite and bluer skies" remembering the removal of her people from New York to Wisconsin, while chanting "Inside a sacred space/Let

us survive." A long poem "Leap in the Dark" contains a powerful image of resistance to acculturation: "I will be apprentice to the blood/inspite of the mood of a world/that keeps rusting, rusting the wild throats of birds."

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**Charles V. Willie. *Race, Ethnicity, and Socioeconomic Status: A Theoretical Analysis of Their Interrelationship*. (Bayside, NY: General Hall, 1983) 270 pp., \$11.95 paper.**

The author examines the interrelations of race, ethnicity, and socioeconomic status through the presentation of a collection of his writings about blacks which have been reprinted from various sources. By reprinting this collection of works, Willie seeks to gain the opportunity to take "theoretical stock" of what he has learned through his involvements as a planner, student, teacher, researcher, administrator, policy maker, consultant, and concerned citizen. His aim is to link his work with others in the field, hoping to benefit from their clarification and correction. Willie's main objective is to articulate his theoretical conceptions about the field of race relations.

*Race, Ethnicity, and Socioeconomic Status* differs significantly from most race relations books on the market today because it presents a balanced theoretical view. It is at variance with the Marxist and the colonialist. The author disagrees with the Marxist claim, "that capitalists are responsible for racial discrimination and the segregation of blacks into a semislave caste system of limited opportunity so that their labor can be exploited without resistance for the economic benefit of the affluent," and that of the colonialists, which "classify black ghettos as contained communities that are exploited for the benefit of the dominant people of power." Willie rejects the assumption that subdominant populations are passive without freedom of choice. He also rejects the tendency to ascribe all power to the dominant groups and to analyze only their populations.

This book excels over other race relations books because of the author's rejection of minority stereotypes. Several sections are devoted to demonstrating how researchers perpetuate negative minority stereotypes by projecting normative behaviors of the majority populations upon members of the minority population. Willie prefers to examine why the