

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
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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