

tions of the two Castillo brothers, and its many pages of lyrical prose are praiseworthy. Many readers will enjoy this story of the rise and fall in the careers of two Cuban musicians who flourished in the "Desi Arnaz era."

Hijuelos gets the feel of the times and succeeds in making the two Castillos and the enclaves of the New York City Latino population credible. He does this by a lively narration of their escapades, their successes and their failures. Readers may be "turned off" by Cesar's machismo, but they cannot deny the authenticity of the characterization. The novel may have been well extended to depict strong female characters, instead of making them all appear marginal.

The story covers the years from 1949 through 1980 and is narrated by Cesar to his nephew Nestor in the former's cluttered room in the Hotel Splendour. Main sections are structured as the A and B sides of an LP record. After chapters in the life of the two brothers, the novel ends with Cesar's death.

Although Hijuelos writes at times with brutal realism, many times he writes lyrically of Cesar's and Nestor's musical compositions and of their serious love affairs. He conveys with honesty and "corazon" in racy prose the Castillos' pace of life.

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Darlene Clark Hine. *Black Women in White*. (Bloomington: Indiana University Press, 1989) 264 pp., \$25.00.

In recent years nursing history has taken on a new focus. The nursing histories of the first half of the twentieth century chronicled the steady growth and development of the profession and glorified the white nursing leaders who promoted the scientific basis and professionalization of nursing. These early histories, however, ignored or glossed over the many problems of the emerging profession: poorly educated nursing students, nursing school curriculums which were controlled by service administrators rather than educators, the substandard working and living conditions of both student nurses and graduate nurses, the subservience of nurses to physicians which did not serve patient needs, the rapid growth of diploma nursing schools (which were nothing more than diploma mills), the powerlessness of nursing practitioners to control the practice of their own profession, and racism. The publication of Ashley's *Hospitals, Paternalism and the Role of the Nurse* (1976) introduced a new genre of nursing history. Since then a number of revisionist nursing histories have been published. Darlene Hine's book *Black Women in White* follows this revisionist trend, focusing on the particular problem of racism and gender discrimination in the emerging nursing profession. Hine's study, covering the period from

1890-1950, addresses the attempts of black nurses to attain “agency,” which she defines as the power and resources to end racial segregation and exclusionary and discriminatory policies.

Hine divides her book into two parts. The first describes the nature of black nursing schools, the role of white philanthropic organizations in developing some black nursing schools, and the organization of black nursing schools founded by blacks and particularly contrasts northern hospitals and schools of nursing with their southern counterparts. Hine notes that while southern nursing schools were completely segregated so were most northern nursing schools. Part one ends with a discussion about the movement towards black collegiate education which occurred in the 1930s.

Part two focuses on difficulties that black nurses encountered in attaining “agency” when they were segregated in the workplace and excluded from the two most powerful professional nursing organizations—the American Nurses’ Association and the National League for Nursing Education. Hine contends that inclusion into the mainstream of the profession could only be obtained by concentrating black nurses’ efforts into developing the National Association of Colored Graduate Nurses into a strong, viable professional organization. By using the NACGN as a vehicle for attaining “agency” within the white power structure, black nurses demonstrated their increasing sophistication and determination to be considered professional equals.

The real strength of *Black Women in White* is that it is well researched and examines the issues of racism and the growth of professionalization with an understanding of the difficulties encountered, not only by blacks, but by whites as well. The only weakness is the failure to examine in more depth the concerns of black nursing leaders regarding collegiate nursing education. Nursing is the only profession which permits a number of different educational programs to graduate practitioners. As Hine notes, black nursing leaders in the thirties were expressing a real need when they argued that black collegiate nursing education was a necessity. Hine emphasizes that black nursing leaders were concerned with power and knew that the better educated nurses would be the teachers, administrators, and leaders of the profession. What she fails to recognize is that collegiate nursing education provided its students with skills that made them more adept at assessing the needs of their community and providing more sophisticated care, and nowhere was this high level of nursing practice more needed than in the black community. This issue is particularly relevant. Today’s black collegiate nursing schools graduate the majority of black nurses who hold a bachelor’s degree. But, the majority of black nurses are practicing their profession with an associate degree and, therefore, are less able to meet the special needs of the black community. While Hine chronicles in narrative fashion the development of the black collegiate nursing schools she fails to indicate the real distinction and importance of attaining a bachelor of science degree in nursing.

Hine ends this book on a seemingly positive note—the NACGN voluntarily disbands when black nurses are accepted into the ANA as full members in 1950; the implication here is that they had finally achieved their goal—“agency.” Something must be amiss, however, since black nurses have seen the need to establish the National Black Nurses’ Association (1971) and continue to press ANA to demonstrate concern for the special needs of black nurses. But then this may be the stuff of another book.

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Joseph E. Holloway, ed. *Africanisms in American Culture*. (Bloomington: Indiana University Press, 1990) xxi, 249 pp., \$29.95.

Part of the Indiana University series on *Blacks in the Diaspora*, this book brings together ten essays on the impact of African roots on African American cultural patterns. Two of the essays are general in nature, the other eight focus on specific cultural domains such as religion, music, folklore, and art.

It is the general essays which appear to be the most successful in the book. Holloway’s discussion of the Bantu influences on African American culture provides essential data on slave origins and is a good general introduction to the other essays. Philips’ discussion of the African heritage of white America provides an outstanding concluding essay while raising significant questions about American culture in general.

Most of the other essays are more focused in nature and nearly all of them touch on religion in one way or another. Thompson, for example, discusses Kongo influences on African American grave markers and belief systems. In addition, there are four separate essays on various aspects of religion: Mulira’s essay on African survivals in New Orleans’ voodoo traditions, Creel’s essay on continuities in Gullah folk religious beliefs, Hall’s on African religious retentions in Florida, and Brandon’s on African elements in Santeria.

Of special note are the essays by Asante, Maulsby and Thompson. Writing about language (Asante), music (Maulsby) and art (Thompson), each of these authors takes an uncommonly general approach to his or her subject, using specifics of form to discuss continuities of style and aesthetic, and providing excellent insights into the mechanisms of retention, reinterpretation and transformation of cultural style. Robinson’s approach to folklore is also notable here.

The book would have benefitted from a single comparable essay on religion, rather than four distinct essays. One also misses having good treatments of some of the more elusive areas of social, political and economic aspects of African American culture. As a result the book is somewhat unevenly balanced.