

He returns to the house while the party is still in progress, to the master [sic] "bedroom where the bedspread was perfectly aligned. Not a single crease or wrinkle marred the appearance of this exquisite piece of work." Here Daniel pulls "down his trousers and squatted on the bed; straddling the exquisite panel stitched by Lady Carlisle, he defecated" before "he departed."

— Phillipa Kafka
Kean College of New Jersey

Shirley Goek-Lin Lim, Mayumi Tsutakawa and Margarita Donnelly, eds. *The Forbidden Stitch: An Asian American Women's Anthology*. (Corvallis, OR: Calyx Books, 1989) 290 pp., \$29.95; \$16.95 paper.

The Forbidden Stitch appears to be one of the better anthologies of the work of Asian American women writers. The editors have worked assiduously to make it comprehensive. It is an exceptionally fine selection of prose, poetry, essays, and reviews. In an introduction it is stressed that the collection underlines the differences among the writers, correcting the error of too many critics who homogenize the term "Asian American women." The writers lack a common history. "The thread they form is 'multi-colored' and 'many layered.'" "The voices are plural."

There are many writers of distinction whose work appears here. Among them are: Mei-Mei Berssenbrugge, Diana Chang, Jessica Hagedorn, Nellie Wong, and Merle Woo. Important is the fact that much work by many new writers is included. Although the anthology edited by Joseph Bruchac, *Breaking Silence*, is praiseworthy, this work goes one step beyond in its comprehensiveness.

— Cortland Auser
Yorktown Heights, NY

Bienvenido L. Lumbera. *Tagalog Poetry: 1570-1898*. (Quezon City, Philippines: Ateneo de Manila University Press, 1986) 267 pp., \$11.75 paper.

Bienvenido Lumbera, in his Preface to this survey of Tagalog poetry, apologizes for the shortcomings of his book. Originally written twenty years ago as a doctoral dissertation, it does not take into account new information on Tagalog poetry and its discussion of precolonial poetry does not include new data on the oral poetry of contemporary Filipino groups. "I have bailed myself out," say Lumbera, "by persuading myself that many scholarly sins could be forgiven under the rubric of 'pioneering.'" And indeed these