

on screen for fifteen seconds holding signs containing information describing who they were and who they were seeking to find.

He presents the situations of five people as representative case studies: an elderly woman seeking her son; a South Korean woman; a North Korean woman; a North Korean man; and a man who had been separated from his parents as a child. He also describes, in less detail, the situation of other Koreans separated from their families. His field methods include interviewing informants, gathering documents, collecting life histories, and participant observation.

It becomes abundantly clear that even though many Korean families were physically separated for decades, the Korean kinship tradition preserved their spiritual bonds. Kim's sensitivity (and ability to convey it) is commendable.

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Paul Lauter, et al. *The Heath Anthology of American Literature*. 2 vols. (Lexington, MA: D. C. Heath and Company, 1990) xliii, 2935 pp. (vol.1); xxxix, 2615 pp. (vol. 2); \$19.50 each vol., paper.

In the notes to the reader in this two-volume *Heath Anthology*, Lauter emphasizes that a major principle of selection for authors and works included is to represent as fully as possible the varied cultures of the United States. The process of compilation—the solicitation from thousands of faculty members teaching American literature to suggest what authors and works should be considered for a “reconstructed” American literature text—reflects this commitment. With the inclusion of works by 109 women of all races, twenty-five Native Americans (including seventeen texts from tribal origins), fifty-three African Americans, thirteen Hispanics (as well as twelve texts from earlier Spanish originals and two from French), nine Asian Americans, and authors from other ethnic traditions (such as Jewish and Italian), the editors have succeeded in producing an anthology that redefines the canon of American literature. It is a definition long overdue and one that portrays a composite picture of the American multicultural literary tradition and new directions in the study of the American literary frontier.

Volume one of the anthology is divided into three sections: the Colonial Period to 1700; the Colonial Period 1700-1800; and the early nineteenth century, 1800-65. However, this traditional outline is juxtaposed with and enhanced by the editors' efforts to emphasize the historical development of literary trends in American culture by placing together writers who could be considered to constitute a group or “school.” Lauter points out that, “underlying this organizational strategy is our belief that the paradigms we use to frame the study of literature are as important to how we understand it as the content of our study *per se*.” A sampling of these thematic concerns includes “The Literature of Discovery and Exploration” and “The Literature of European Settlement” in part one; “Poetry before the Revolution—English Forms in an American Idiom” and *Explorations in Sights and Sounds* No. 12 (Summer 1992)

“Poetry before the Revolution—A Collection of Poetry by Women” in part two; and “Issues and Visions in Pre-Civil War America—Indian Voices” and “The Flowering of Narrative” in part three.

The editors, in addition to adding works of cultural diversity, have sought to provide a much richer and more complete selection of authors from each time frame than is available in other anthologies. For example, antebellum fiction writers—Poe (nine tales), Hawthorne (all of *The Scarlet Letter*), and Melville (two novellas, short stories, and poetry)—are amply represented, but historical trends and concerns are underlined and expanded with the inclusion of others: Harriet Beecher Stowe, William Wells Brown, Alice Cary, Rebecca Harding Davis, Caroline Kirkland, Harriet Prescott Spofford, and Harriet Wilson.

Volume two is equally impressive and inclusive. It includes three sections: the Late Nineteenth Century, 1865-1910; the Modern Period, 1910-1945; and the Contemporary Period, 1945 to the Present. Again, the thematic groupings are indicative of the volume’s scope and dedication to ethnic and gender representations. Part one contains “The Development of Women’s Narratives” (which begins the volume and includes Julia A. J. Foote, Rebecca Harding Davis, and Pauline Elizabeth Hopkins) and “Regional Voices, National Voices”; part two includes “The Harlem Renaissance” and “Further Explorations of an ‘American’ Self”; and part three contains expansive listings in prose, drama, and poetry.

Works and authors included since 1945 demonstrate, once again, the editors’ commitment to a full representation of voices and visions. Excerpts from novels include Ralph Ellison’s *Invisible Man*, Norman Mailer’s *Armies of the Night*, Toni Morrison’s *The Bluest Eye*, N. Scott Momaday’s *The Way to Rainy Mountain*, Maxine Hong Kingston’s *The Woman Warrior*, and Louise Erdrich’s *Love Medicine*. Lorraine Hansberry’s *A Raisin in the Sun* is included along with the more traditional *Portrait of a Madonna* by Tennessee Williams and *The Zoo Story* by Edward Albee in the area of drama. The poetry section has forty-one poets. In addition to Wilbur, Ginsberg, Sexton, and Plath, Mari Evans, Audre Lorde, Marge Piercy, Simon Ortiz, Joy Harjo, and Tato Laviera are included.

Another reviewer, Robert Con Davis, states that this anthology “will be possibly the most important American literature anthology ever.” Clearly, the selections presented in these two volumes are impressive, comprehensive, and expansive. The introductions to each time period, thematic unit, and author are well-written and knowledgeable. In addition, each author’s entry contains a list of primary sources and secondary sources of some of the best scholarship in American literature. The teacher using these volumes in a survey course will be hard-pressed to make choices from the excellent variety of works offered here. However, the reality of the multicultural heritage of American literature is a message that cannot be ignored and a message that the *Heath Anthology of American Literature* reflects so convincingly.

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