

another culture, radically new and different reinterpretations, vast resources of vitality and talent. These need not be ignored or wasted, need no longer remain in obscurity, outside the mainstream."

Thanks to the efforts of visionary people like Faythe Turner, these many new voices that have emerged will be heard, appreciated, understood and heeded. We hope that in some way this effort to make this new literary dimension represented by the works of these seventeen writers will help in the eradication of misunderstandings that lead to mistreatments, injustice and oppression.

Recently, Abraham Rodrigues, author of the novel *Spidertown*, pointed out that his English teacher once told him "there was not such a thing as a Puerto Rican writer." To this teacher and to all skeptics about the quality of writing among Puerto Rican writers, we suggest that they should get in touch with Faythe Turner, if still there are any doubts, or to just see by themselves what she has so professionally and artistically put together in this anthology.

Puerto Rican Writers at Home in the USA is a treasure of good writings. It will be a valuable acquisition by libraries of ethnic studies in colleges and universities all across the land, recommended as useful reading for high school students and to any reader who enjoys reading something exciting and different.

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University of Wisconsin System Women's Studies Librarian. *Women, Race, and Ethnicity: A Bibliography*. (Madison, WI: University of Wisconsin System Women's Studies Librarian, 1991) 202 pp.

Women, Race, and Ethnicity had its origin in a series of reading lists prepared by the office of the University of Wisconsin System Women's Studies Librarian in the mid-1980s; this newest edition supersedes an earlier June 1988 release. Containing almost 2500 sources, this volume provides a selective, annotated list of college-level print (including special journal issues and chapters in anthologies) and audiovisual resources, emphasizing recent materials on ethnic women in the United States (only a few Canadian materials are included). References are classified under twenty-eight disciplines and topics—such as Anthropology, Education, Literature, Poetry, and Psychology—and further subdivided by ethnic group: Asian and Pacific American women, Black women, Euro-American women, Indian women, Jewish women, and Latinas. There are, within each topic, subsections labeled "General and Cross-Cultural Studies."

Explorations in Sights and Sounds, No. 13 (1993)

Although the compilers of this 202-page volume have attempted to be as comprehensive as possible, omissions are inevitably going to occur. For example, in the Native American section, Literature: History and Criticism, noted scholars—such as Gretchen Bataille, A. Lavonne Ruoff, Greg Sarris, and Kay Sands, to only name a few—are not listed. Also, in an effort to supplement their available material, the compilers included older listings from small presses and non-profit organizations and agencies. In addition, the nonprint materials, films, videotapes, audiotapes, and slide sets are annotated according to reviews, filmographies, and distributors' catalogs, thereby providing a summary rather than an analytical assessment of the material. Still, the volume is a good starting place for many undergraduate students in women's studies courses who need fundamental sources on ethnic women in a variety of professions.

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Sherley Anne Williams. *Working Cotton*. (New York: Harcourt Brace Jovanovich, 1992) 26 pp., \$14.95 cloth.

Working Cotton is based on poems from Williams's *The Peacock Poems*, a National Book Award nominee. Based on her childhood experience in the cotton fields of Fresno, this poignant story tells of a migrant family's day from the point of view of a child, Shelan, who is "a big girl now. Not big enough to have my own sack, just only to help pile cotton in the middle of the row for Mamma to put in hers." From dawn until dusk, the family works the field.

Written in a dialect that is lyrical, and that at times resonates with the cadence of a spiritual, the story evokes a wide range of emotion, from Shelan's pride in how fast her daddy can pick cotton, to her longing to play with other children her age ("But you hardly ever see the same kids twice, 'specially after we moves to a new field,") to the uncertainty of being a child faced with responsibility too soon. The drawings by Byard depict the moments of toil, struggle, kinship, and natural beauty of the people and the landscape in a panoramic style that is poignant and beautiful. The final two images, a late-blooming cotton flower and the family walking toward the sunset, we want to hope, suggest some promise in this hard life.

Perhaps one of the best aspects of this beautifully written and illustrated book is the fact that it would cause a child to ask more questions. The life of migrant workers, as told through the eyes of a child, brings up many issues about race, socioeconomic conditions, and how families struggle to stay together and survive. When Sherley