

documentary depicting the life of elderly Jews in Venice, California. Here, Myerhoff (in whose memory this book is dedicated) incisively limns the participant-observation method, demonstrates the importance of the oral tradition, and underscores her responsibility as a researcher to her informants. In that respect, Myerhoff's posthumous words are a challenge for scholars not just to study ethnicity at a distance but also to become actively involved in the issues defined by these dimensions of personal and group identification.

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Paul Lauter, et al., eds. *The Heath Anthology of American Literature*. (Lexington, MA: D. C. Heath and Company, 1990) two volumes 5400 pp., \$26.00 each, paper (library price \$19.50 each).

For years editors of standard American literature anthologies have presented undergraduates with a narrow view of the American literary experience. Their anthologies have reflected the predominant view of the academy, which has maintained a traditional literary canon denying the importance of works by women and ethnic authors. This denial has sparked controversy and gained national media attention, resulting in gradual changes in curricula at many universities, including Stanford. As the climate of the undergraduate classroom changes and reflects a wider vision, so must the anthologies used in the classroom. The recently published *Heath Anthology of American Literature* is just such a work. It challenges convention and invites reevaluation of the standard American literary canon.

In 1979, Paul Lauter and his colleagues, working with The Feminist Press, convened a conference at Yale University. Those who took part in the project held seminars and collected materials that would allow others to incorporate marginalized voices into their coursework. Eventually, this collection of syllabi and ideas was published as *Reconstructing American Literature*. This project laid the groundwork for a very different anthology, which would become the *Heath Anthology*.

In their preface the editors outline four major goals. First, they combine traditional narratives of discovery from the French and Spanish with nontraditional Native American responses. Second, they include reasonably familiar but undervalued writers. Third, they present texts that address central concerns of particular historical contexts. Finally, they include works that address topics previously devalued, including household labor in the colonial period, child abuse and sexuality (including homosexuality).

A glance at the table of contents affirms this representation of American cultural diversity. One may be surprised to see a short story by Djuna Barnes, a speech by Martin Luther King, or "Carved on the Walls: Poetry by Early Chinese Immigrants." "Songs and Ballads" includes songs of the slaves with the works of William Cullen Bryant, Henry Wadsworth Longfellow and others. Included in this collection are works by 109 women of all races, twenty-five individual Native American authors, fifty-three African Americans, thirteen Hispanics and nine Asian Americans. Headnotes have been thoughtfully written by specialists with diverse backgrounds, and the instructor's manual offers important insights for juxtaposing the traditional with the non-traditional.

This anthology reflects the beginnings of change. Obviously with a work of this size there are limitations. Many will justly criticize omission of particular traditional and nontraditional works, and classroom time constraints will severely limit which works students will actually study. However, this is an admirable work, sure to be valued and recommended by both specialists and laypersons. It is an important reference work for any library, private or public.

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Pedro Amador Llorens. *Shipwrecked of Mona Island.* (San Juan, Puerto Rico: Tanama Publishing Press, 1989) 115 pp., \$8.50.

Historically, migration between the islands of Puerto Rico and La Hispaniola began in pre-Colombian times, but at no other time in our history has this migration had the profound social, economic and political implications that it has today. The political and economic forces that operate in the Latin American world are responsible for the enormous contingents of indigent people that establish themselves in the periphery of large and capital cities, from where they look for the first opportunity to cross into neighboring countries and many times far beyond.

Illegal migration and illegal drug trafficking, two universal themes, are the main topics around which Amador Llorens has constructed this novel. The narration takes off from an incident that took place in 1987 when a boat carrying illegal aliens from the Dominican Republic capsized in the Mona Island Channel, not far from the southwestern coast of Puerto Rico. Dozens of people drowned in this sad incident.

There is an ample body of documentation in the form of essays, newspaper accounts, television documentaries, and even poetry dealing