

tal strength of the Cherokees, just as Congressional enactments emerged to end tribal sovereignty through allotment. The book is an impressive account of blacks who were better off under Cherokee rule and who were disfranchised and segregated under Oklahoma state acts after they became United States citizens. *Africans and Creeks* details the significant impact on Creek society of the small black minority within that nation from the early eighteenth century through the Civil War period. There is some overlap with the author's 1977 *Africans and Seminoles*, but the Creek book demonstrates the important role blacks played in acculturation and factionalism in the Indian society, pressures for removal, separation of the Seminoles from the Creeks and conflicts in the West. Both *Freedmen* and *Creeks* are based upon exhaustive research, and are almost overwhelmingly detailed.

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AMIRI BARAKA/LeROI JONES: *The Quest for a "Populist Modernism."* By Werner Sollors. New York: Columbia University Press. 1978. \$16.95.

This book makes Baraka's life and work coherent by tracing, through the four stages of the career, the writer's habit of blending American and Afro-American "popular" culture with European "modernism." New biographical and bibliographical data and fresh, informative views of Baraka from diverse modernist perspectives make scholarship the chief virtue of this well-researched book. Though indispensable as a factual and historical account, it contains a number of unconvincing interpretations of key works and experiences. The trip to Cuba is mostly about youth and age, and the villain of *Dutchman* is less Lula or racism than "the world." Most disappointing is that an all-consuming "populist modernism" reduces Baraka to a mechanical man by absorbing the credit for his virtuosity and the responsibility for his flaws.

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Henry A. Blackwell

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e. e. cummings: *THE GROWTH OF A WRITER.* By Norman Friedman. Carbondale: Southern Illinois University Press. 1980. \$5.95. An affectionate and sympathetic overview and a coherent (though not always pointed) survey of the cummings canon as it was known up to around 1962: this is a valuable and useful book, informal in tone and sensible in judgement, one of the best of SIU's "Crosscurrents" series. It is good to have it in paper, albeit at a price which must be about as high as the 1964 hardback cost.

AMERICAN WOMEN WRITERS: *A Critical Reference Guide*, vol. 2. Edited by Lina Mainiero. New York: Frederick Ungar Publishing Co., Inc. 1980. \$45.00. Entries of a couple of pages each, uneven in sophistication but uniformly useful, of women writers of many sorts. We found the note on our contributor Gerda Lerna informative and moving.

Bernard Hirsch of the University of Kansas eyeballed a new reference volume for us: THE

AMERICAN INDIAN IN SHORT FICTION: *An Annotated Bibliography.* By Peter G. Beidler and Marion F. Egge. Metuchen, New Jersey: The Scarecrow Press, Inc. 1979. He reports: "Though by no means exhaustive, as the authors themselves readily acknowledge, this bibliography, which covers the period from 1890 to the present, should prove most helpful to scholars in various disciplines who are concerned with the causes and manifestations of public perceptions of and attitudes toward Native Americans."

THE BOOK OF SHAKER FURNITURE. By John Kassay. Amherst: University of Massachusetts Press. 1980. \$35.00. Handsome photographs and elucidating commentary thereon. Good introduction and captions; numerous diagrams; a chronology and a glossary.

INDIAN ARTISTS AT WORK. By Ulli Steltzer. Seattle: University of Washington Press. 1977. \$14.95. Handsome photographs, organized into what are almost photo-essays.

*Other books, not accepted for review under current editorial policies, but of potential interest to readers of *American Studies*.