



provide a comprehensive overview of Ortiz's life and work. The excellent introductory essays by the editors contextualize cultural, historical, tribal, and personal influences; examine common themes in the poetry; and offer a substantial assessment of Ortiz's contributions to many ongoing issues in indigenous communities both local and global. The collection includes interviews with Ortiz; creative nonfiction essays by several Native women writers, including Leslie Silko, Joy Harjo, and Laura Tohe; and a number of excellent scholarly essays. The editors achieve a good balance between new explorations of Ortiz and his work and previously published materials, the latter including Larry Evers's classic "The Killing of a New Mexico State Trooper: Ways of Telling an Historical Event" (published in *Critical Essays on Native American Literature*, ed. by Andrew Wiget, CH, Sep'85) and some essays originally published in *SAIL*'s special issue on Ortiz (Winter, 2004). This is a solid, long-overdue overview of Ortiz's journey. **Summing Up:** Highly recommended. ★★★ All readers.—*R. M. Bredin, California State University—Fullerton*

47-0736 PS3565 2008-18854 CIP
Sivan, Miriam. **Belonging too well: portraits of identity in Cynthia Ozick's fiction.** SUNY Press, 2009. 235p bibl index afp ISBN 9781438425054, \$75.00

In this intelligent, thoughtful analysis of the Hebraic/Western components of Ozick's fiction, Sivan (English, Univ. of Haifa, Israel) extends and diverges from earlier assessments of the literary and cultural influences on Ozick. Sivan's application of contemporary theory is enhanced by her extraordinary, rich knowledge of Hebraic sources, which informs her erudite reading of this complex, compelling contemporary writer. Unlike critics who dichotomize the Judaic and secular in Ozick's fiction, Sivan convincingly argues that Ozick's characters belong comfortably in both cultural worlds. She supports her thesis with a superb reading of *The Puttermesser Papers* and a surprising but engaging interpretation of the natural world of "The Pagan Rabbi." Given Ozick's enormous attention to the Holocaust throughout her canon, one is not surprised that Sivan examines these texts, despite their lesser adherence to her central thesis, "belonging too well." Well versed not only in literary theory and Judaica but also in the critical literature devoted to Ozick, Sivan joins the ranks of the best thinkers in the field, e.g., Elaine Kauvar (*Cynthia Ozick's Fiction: Tradition and Invention*, CH, Sep'93, 31-0138) and Joseph Lowin (*Cynthia Ozick*, CH, Jun'89, 26-5535). **Summing Up:** Highly recommended. ★★★ Upper-division undergraduates through faculty.—*S. L. Kremer, emerita, Kansas State University*

47-0737 PS1688 2008-43533 CIP
Smith, Christine Hill. **Social class in the writings of Mary Hallock Foote.** Nevada, 2009. 213p bibl index afp ISBN 9780874177640, \$34.95

With this look at Foote (1847-1938), Smith (Colorado Mountain College) provides a fine addition to Western studies. Born in Milton, New York, Foote had a sense of superiority about her eastern upbringing. And her lifelong friendship with artist Helena de Kay Gilder (carried on by correspondence) kept Foote anchored to upper-class prejudices. By the time she was 30, Foote was "exiled" with her engineer husband to the West. Foote rarely abided western manners, and the novels and short stories she wrote while in Colorado, Idaho, and California are marked by condescension to lower-class characters. For this she was well rewarded by popular eastern magazines—*Century*, *Harper's*, *Scribner's*, *The Atlantic*. The strengths of this book include Smith's excellent contextual discussions of relevant literature from the

times, especially work by Willa Cather, Henry James, and Gertrude Atherton; her use of supporting studies, e.g., Richard Ohmann's *Selling Culture: Magazines, Markets, and Class at the Turn of the Century* (1996); and her chapter on "the new woman" as found in Foote's *The Ground-Swell* (1919). A superb companion to Darlis Miller's *Mary Hallock Foote: Author-Illustrator of the American West* (CH, Oct'02, 40-0770) and an excellent resource for students of western and women's literature. **Summing Up:** Essential. ★★★ Lower-division undergraduates through faculty.—*J. J. Wydeven, emeritus, Bellevue University*

47-0738 PS153 2008-53539 CIP
Waldmeir, John C. **Cathedrals of bone: the role of the body in contemporary Catholic literature.** Fordham University, 2009. 211p bibl index afp ISBN 9780823230600, \$50.00

This groundbreaking book considers Catholic writers who have embraced the spirit of Vatican II and taken seriously the incarnational and sacramental identity of the body. In their work, the writers that Waldmeir (Loras College) studies—Mary Gordon, J. F. Powers, Alfred Alcorn, Louise Erdrich, Mary Karr, Ron Hansen, Annie Dillard, John Patrick Shanley, Lucia Perillo, Anne Carson—show, in a wide variety of ways, that the body is central to faith because of the implications of the Incarnation and Resurrection of Christ, which are the events of embodiment. Thus the body is the appropriate site for the interaction between God and humanity. Pointing out the difference between John XXIII's and both John Paul II's and Benedict XVI's understandings of the theology of the body, Waldmeir uses Mel Gibson's film *The Passion of the Christ* to illustrate what has happened to postconciliar thought under the last two popes, for whom the body is not central and orthodoxy is strictly driven by reason. Contrary to this trend, and representative of the influences of Vatican II on art, the artists discussed herein stand as a rich collection of Catholic writers. **Summing Up:** Recommended. ★★ Graduate students, researchers, general readers.—*J. P. Baumgaertner, Wheaton College (IL)*

47-0739 PS3545 2008-52179 CIP
Williams, Tennessee. **New selected essays: where I live**, ed. by John S. Bak. Rev. and expanded ed. New Directions, 2009. 313p index afp ISBN 9780811217286 pbk, \$18.95

Several previously unpublished pieces by Tennessee Williams, including a paper on Anton Chekhov written for a 1937 Washington University class, are among the 83 selections in this major scholarly resource. Offering an introduction by John Lahr (senior drama critic for *The New Yorker*), this revised and expanded edition is divided into three sections: "Essays" (48 items dating from "ca. 1940" to 1978); "Miscellany: Reviews, Introductions, Appreciations, and Program Notes"; and "Juvenilia and College Papers." Some 30 of these appeared in the first edition, *Where I Live: Selected Essays*, ed. by Christine Day and Bob Woods (1978). The new edition is invaluable, not only for its expanded length but also for the meticulous editorial work of John Bak (Univ. of Nancy 2, France). Bak describes Williams as a "master of digressions" who "perfected" his "style of deferral, innuendo, connotation, and parable" in the essays, whether the subject was himself, his plays, his theater colleagues (such as Tallulah Bankhead, Elia Kazan, and William Inge), or his literary friends (especially Carson McCullers). A thoughtful afterword, detailed notes, a thorough index, and "A Complete List of Tennessee Williams's Nonfiction Prose Writings" enhance the writings included herein. **Summing Up:** Essential. ★★★ All readers.—*J. W. Hall, University of Mississippi*