Book Reviews

Reviews

AMERICAN INDIAN AUTOBIOGRAPHY. By H. David Brumble III. Berkeley: University of California Press, 1988.

In For Those *Who Come After*, his fine study of Native American autobiography, Arnold Krupat considers five "as-told-to" narratives, identifying such works as "original bicultural composite composition" and emphasizing the role of the white editor in structuring, and imposing meaning upon, the Indian's story. H. David Brumble III's superb and more comprehensive study complements Krupat's by focusing on "how the Indian's own narrative traditions may have influenced the shape of particular narratives even as they moved through the hands of editors and publishers." An awareness of these traditions is essential to any consideration of "as-told-to" autobiographies, Brumble says, because in these works "we often find two different sets of narrative assumptions at work, two different sets of aims, and two very different senses of what it means to tell the story of one's life." But he does not confine his book to "as-told-tos"; he includes oral and self-written narratives as well.

Brumble in fact delineates the evolution of American Indian autobiography from traditional preliterate forms, such as coup tales and tales of the acquisition of powers, to the self-written autobiographical narratives of Charles Alexander Eastman and N. Scott Momaday. But if he does not emphasize the role of the white collaborator he does not neglect it either. His third chapter, "Editors, Ghosts, and Amanuenses" treats "the Anglo woof as well as the Indian warp." But important as the work on editorial influence is, it can at times inadvertently obscure the magnitude of Indian contributions to the development of Indian autobiography. Therefore Brumble's first two chapters "look past the editors to the contribution of the Indian autobiographers." In chapter 1, he identifies six kinds of oral autobiographical narratives traditional to Indian cultures, and he demonstrates in chapter 2 how some of these preliterate traditions influenced three early autobiographies. Especially valuable in this chapter is his warning about the tendency of literary critics to tacitly ascribe western motives to or assume western literary models for such narratives.

What is particularly useful in the aforementioned chapter 3 is Brumble's categorization of editors "according to their strategies for dealing with point of view." Though, as Brumble himself acknowledges, such categorization is rather broad, it does reveal western assumptions about the nature of autobiography. Ironically, it is the ubiquitous "Absent Editors," those who would "create the fiction that the narrative is all the Indians' own," who are most "driven by the conventions of western autobiography." Other editors, however, "attempted in various ways not only to preserve the point of view of their Indians, but also to preserve as much as possible the Indian's mode of telling. . . ."

Chapters 4 through 8 treat particular autobiographical narratives, each of which marks a crucial point in the evolutionary, yet paradoxically circular, development of American Indian autobiography. Chapter 4, in a sense, establishes the polarities. It pairs the Leightons' *Gregorio, the Hand Trembler* and Leo W. Simmons' *Sun Chief*, the autobiography of Don Talayesva, the former because "I know of no other [autobiographical narrative] like Gregorio's. . . . none that is so little influenced by the white collaborator-editor. The Leightons allow us "to see clearly just how a pre-literate, unacculturated, tribal man conceives of his life and what it means to tell the story of a life." Talayesva's narrative, conversely, is of a man "who has moved—and was moved—much closer to the modern world than was Gregorio and was therefore extraordinarily receptive to Simmons' shaping his story along the lines of modern Western autobiography."

For Brumble, "the history of American Indian autobiography recapitulates the history of Western autobiography," and Sam Blowsnake's narrative, which Brumble takes up in chapter 5, marks the same point in the former as Augustine's *Confessions* does in the latter. Just as the *Confessions* "articulates an individual sense of the self," so does Blowsnake "reinvent the autobiography" in much the same way. "I know of no other life history," says Brumble, "by an Indian so little acculturated that . . . so consistently and so self-consciously relates the details of a life to a unified conception of the self."

Albert Hensley, like Blowsnake, was a Winnebago Peyotist, and in chapter 6 Brumble discusses his two exceedingly brief autobiographical narratives. Like Blowsnake's, Hensley's autobiographies reveal "how deeply and how early—in terms of the Indian's adaptation of Anglo ways—Western autobiographical forms could enter into Indian cultures"; but their inclusion in this study is important because Hensley composed them "according to the conventions of two quite separate autobiographical traditions"—the "Peyote Conversion Narrative" and the "Carlisle Success Story." This "complicates our sense of . . . the history of American Indian autobiography. . . ."

Aside from those who wrote pious Christian conversion accounts, Charles Alexander Eastman "is the first Indian author to write autobiography after the modern Western fashion," and in chapter 7, Brumble discusses *Indian Boyhood*, the first volume of Eastman's autobiography. "Eastman saw himself as an embodiment of Social Darwinist notions about the evolution of the races. He had 'evolved' from the woodland life of the Santee Sioux to the heights of white culture," and that is the story he tells.

N. Scott Momaday's autobiographical writings, *The Way to Rainy Mountain* and *The Names*, which Brumble treats in chapter 8, bring his history of Indian autobiography full circle. Though more familiar with Western autobiographical traditions than any Indian autobiographer before him, Momaday "chose to write autobiography after the fashion of the nonliterate, oral Indian storytellers." Momaday has said that "an Indian is an idea which a given man has of himself," and that idea, though never explicitly expressed by his ancestors, exists in constituent form in "all the stories he has heard, all the images he has seen, all the experiences that have become stories for him in the free interplay of his memory and imagination." Momaday's work, then, is a landmark in the development of

American Indian autobiography because, by setting down as autobiography the fragments of oral tradition, along with shards of the written historical and anthropological record and portions of his own experience, and by leaving the connections between these seemingly disparate elements to the reader, Momaday restores the past to the present. "No Indian autobiographer before Momaday," says Brumble, "tried to imagine the literate equivalent of preliterate autobiography."

Students and specialists alike, in Native American literature or history, or in the field of autobiography, will derive much value from Brumble's lucid and penetrating study, and the annotated list he provides of the many autobiographies mentioned in the book will prove a helpful and stimulating guide to further research.

University of Kansas Bernard A. Hirsch

WILD WOMEN IN THE WHIRLWIND: Afra-American Culture and the Contemporary Literary Renaissance. Edited by Joanne M. Braxton and Andree Nicola McLaughlin. New Brunswick, New Jersey: Rutgers University Press. 1990.

This volume, containing twenty-four essays by scholars from a number of disciplines, is a reflection of the literary renaissance taking place among African-American women. The editors place this work into social, historical and political context by showing that the literary revival among African-American women is part and parcel of an international literary movement among women, especially women of color and those under colonial legacy. The renaissance thesis is shown through a variety of genres found in the volume, including the autobiography, poetry, the diary, the novel, music and drama. Despite the variety, however, there is an intertextuality connecting the genres. The introductory essay by Joanne Braxton attributes the intertextuality to a shared cultural experience among African-American women that produces a common world-view. The reader can infer that a common world-view leads to a common epistemology and, therefore, to the notion of culture-as-epistemic. For example, in the chapter on nineteenth-century activist Sojourner Truth, author Gloria I. Joseph guides the reader toward viewing African-American feminism from the cultural perspective of Afrocentricity, rather than strictly in Eurocentric terms, showing how African cultural values and ways of knowing influenced much of Sojourner's activism. This chapter makes a unique contribution to the volume. The volume also captures well the spiritualist tradition that serves as the foundation of African-American women's culture, giving meaning to terms such as "a laying on of hands."

And yet, as the literary renaissance goes forth among African-American women, the assumptions underlying the use of tools of expression are called into critical question. In a compelling essay, June Jordan uses eighteenth-century poet Phillis Wheatley as a case study to illustrate the implications of literary expression devices. While never directly referring to the issue of First Amendment rights, Jordan shows the ironies involved in African-American women's persistence in literary expression, despite a history of denial and rejection. Rights such as freedom of expression and of the press have been denied African-American women and their works have encountered frequent rejection by critics and publishers. Yet, their expressive ethos cannot be squelched.

While some of the essays in the volume are conceptually stronger than others and while some are written in a more engaging style, they would all seem to agree that African-American women realize what it means to be the antithesis of the white male and to be broken by the system and, therefore, they use literary expression as a means of self-definition and of achieving holism. In this book, African-American women are further

encouraged to become their own griots, telling their own herstories, using their own methodologies.

University of Kansas Dorthy L. Pennington

THIS INCOMPERABLE LANDE: A Book of American Nature Writing. Edited and with a history by Thomas J. Lyon. Boston: Houghton Mifflin Co., 1989.

Thomas J. Lyon, a leading scholar and editor of western American literature, has prepared a benchmark book that defines and interprets a genre too long slighted. *This Incomperable Lande: A Book of American Nature Writing* opens with an extended history of nature writing, including a taxonomy, chronology, interpretation of setting, and history of the genre—from its beginnings in the Montaigne essay and White's *History of Selborne* through "the age of Thoreau, Muir, and Burroughs," and ending with modern developments. This is, in other words, a very big subject in both the scope of its chronology (from the late fifteenth century to the present) and the diversity of its topics (history, religion, biography, philosophy, politics and science are essential to the nature essay). Professor Lyon does justice to his subject in his extended essay, where he demonstrates that the nature essay is an expression of and index to the largest movements and issues of our time. He places the nature essay against a background of the Western view of the world, for example, with Christianity's theology of special creation; he traces the Romantic movement's and science's preparation for it as a genre; and he demonstrates twentieth-century writer's use of it as a vehicle for ecological, ethical and political debate.

Part II consists of an anthology introducing writers who have contributed to the genre. Their range is wide (from the seventeenth-century William Wood to Annie Dillard and Barry Lopez): the selections from each sufficiently long to establish their individual voices. Finally, annotated bibliographies of primary materials (nature history essays; "rambles"; essays of travel, adventure and solitude in nature; and accounts of farm and country living) and of secondary studies provide a solid basis for further reading.

What I find remarkable about *The Incomperable Lande* is not only the scope of its subject, but also the apparent ease with which Lyon has defined and interpreted it. This is the work of a mature scholar, able to juggle innumerable details and to bring them into a coherent whole. The richness of subject matter is matched by an authority of style; the historical essay presents scholarly writing so clean and graceful that it will be accessible to the general reader as well as to the specialist. This is a "must-read" book.

University of Nebraska-Lincoln Susan J. Rosowski

JEFFERSON AND NATURE: An Interpretation. By Charles A. Miller. Baltimore: The Johns Hopkins University Press. 1988.

Charles A. Miller argues that "nature was Jefferson's myth for all purposes." Allowing that nature does not provide "a bright thread" that leads through Jefferson's intellectual universe, in that at times Jefferson was inconsistent as well as opportunistic in his use of the term nature, and that Jefferson was not natural, to the extent that he wished to be highly cultivated and had a deep faith in technological and social progress, Miller nonetheless suggests that nature remained "an unpatterned fabric" that enveloped Jefferson's life and thought. He pursues this under the subject heading, "Being" by exploring Jefferson's concepts of creation, the nature of nature, and man's place in the "system of things." Under "Value," Miller presents Jefferson's definitions of the good and the

beautiful, as well as his views of the political order, political economy, religion, race, gender and education, while in the final section, titled "Action," he deals with Jefferson's life at Monticello and his vision of the American West.

Creighton University Bryan Le Beau

ARMS, COUNTRY, AND CLASS: The Philadelphia Militia and the "Lower Sort" During the American Revolution, 1775-1783. By Stephen Rosswurm. New Brunswick and London: Rutgers University Press. 1987.

Stephen Rosswurm's book should become standard reading for those interested in the social impact of the American Revolution in urban areas. In meticulous detail, Rosswurm describes the ways in which the war altered the lives of working Philadelphians, particularly those who fought in the militia. As Rosswurm demonstrates, the war had different meaning for the middling and upper classes of Philadelphia than it had for the working poor, the so-called "lower sort," who tried to use the war and their participation in it to further their own social agenda. But in spite of their substantial contribution to the patriot cause, the "lower sort" did not reap the benefits they so earnestly desired. Instead, on vital matters such as price fixing they discovered that their "political economy of the public good," with its stress on social obligations and community, ran into conflict with the "political economy of self-interest" that proved so attractive to those with greater resources, particularly merchants. Rosswurm here demonstrates, more clearly than most other historians have done in their descriptions of the Revolution, that the patriots shared no single view of their own movement. Class affiliation shaped perceptions of the Revolution and defined the range of activities for those involved in the war. Rosswurm offers economic evidence to buttress his argument, especially in his discussion of inflation and its impact on the workers who, unlike those with greater resources, could not flee the city when the British Army arrived. The Revolution, in Rosswurm's vision, becomes an extremely complex affair, as it was no doubt for those who lived through it. This book should take its place with the works of other historians who have studied the organization of the war effort and the meaning of the Revolution for those caught up in the struggle.

University of Kansas Peter C. Mancall

STRONG ON MUSIC: The New York Music Scene in the Days of George Templeton Strong, 1836-1875. By Vera Brodsky Lawrence. Vol. 1: Resonances, 1836-1850. New York: Oxford University Press. 1988.

This book is a rich source of previously-untapped information concerning an important period of the cultural life of this country's leading city. Lest a potential reader be offput due to the prominence and potential narrow view of the diary by Strong, be assured that the diary serves only as backbone over which Lawrence has added even more important quantities of flesh. This she obtained by indefatigably poring through newspaper reviews, programs, archives, etc., thereby preanswering potential queries on writer's dates, careers, first performances and so on. What is more, she is a lively writer, and resists not the temptation to find identities, where possible, of critics parading only in pseudonymic clothing. My own favorite is her discovery that the Bohemian-American pre-Ivesian eccentric composer Anthony Philip Heinrich was also a short-time newspaper critic. And a real zinger is her attitude towards Strong himself: "Unlike my predecessors, however, I have not allowed my admiration for Strong's dazzling journal to deafen me to the dissonant ostinato of social snobbery, intellectual intolerance, and religious and ethnic bigotry with

which his otherwise witty and graceful pages are tainted." Knowledge of nineteenth-century American musical culture (including concert music as well as minstrelsy) is far behind that of its literature, painting and architecture. Lawrence's cleverly contrapuntal organization (alternating chapters from Strong's diary—that still include major interpolations from her researching—with her own complementary accounts of the same subjects, called "Obbligato") makes this volume a delight to read. And the rich indexes make it deliciously dippable. Highly recommended for those dealing in nineteenth-century American cultural life, as well as musicians not otherwise interested in culture. Volumes 2 ("Reverberations," 1850-61) and 3 ("Repercussions," 1861-1875) are planned to be published within the next five years.

University of Kansas J. Bunker Clark

BARDIC ETHOS AND THE AMERICAN EPIC POEM: Whitman, Pound, Crane, Williams, Olson. By Jeffrey Walker. Baton Rouge: Louisiana State University Press, 1989.

America's lack of a definitive national epic does not mean, as Jeffrey Walker demonstrates in his new book, that America lacks a lively epic tradition. In a penetrating rhetorical analysis of some of the nation's most spirited epic poets, Walker suggests that each of the poets that he examines seeks nothing less than the radical transformation of the national will by each poet's adoption of a rhetorical posture that is decidedly more political and persuasive than decorative and ornamental. Walker proposes that this "rhetoric of ethos" both complicates and motivates the visions of America's bardic tradition, and in this, Walker offers a scholarly new perspective in the study of the dynamism of the American epic poem.

Concordia Colleges (Portland) Daniel Wright

GIRLS WHO WENT WRONG: Prostitutes in American Fiction, 1885-1917. By Laura Hapke. Bowling Green: The Popular Press. 1989.

The period 1885-1917, Professor Hapke tells us, saw much crusading in America to "save the fallen" and there was one particular group of male writers who consciously wrote to turn the fallen into the risen, the prostitute into the heroine. Miller, Crane, Frederic, Kauffman and Phillips dealt with the "woman/prostitute" question not as straightforwardly as they would have the reader believe, however. If women, for example, were innately chaste, how did one account for the prostitute? Was she a sinner? or the sinned against? *Girls Who Went Wrong* investigates the different answers put forward by these men. "Their concerns were neither sensational, as in the gothic thrillers of the mid-nineteenth century, nor pornographic as in the underground fiction of the same period. Instead they made the prostitute the subject of serious literary attention: a woman constantly threatened by entrapment, economic exploitation, and her own naivete and vulnerability" (2).

Hapke not only rescues "fiction of prostitution" from the oblivion in which it has been placed by literary historiographers, but she fires a noteworthy shot at important feminist studies by showing how, in their haste to discover neglected women writers, feminist scholars have missed extremely provocative and tantalizing material. Hapke's study is important; she questions and evaluates the "American literary tradition reluctant to discuss the sexually wayward woman" (6) and provides much needed insight into this neglected

area of novel history, women's studies, narrative technique and social history. She explodes the "mystique of the virgin" that dominated classic fiction.

University of Tulsa Mary Anne Schofield

ALLEGORIES OF CINEMA: American Film in the Sixties. By David E. James. Princeton: Princeton University Press. 1989.

It is one of the continuing disgraces of American film studies that the most important body of cinematic work of the past three decades has still not been given the critical attention it deserves. Beginning in the late 1950s, a small group of independent filmmakers, working outside of the Hollywood system with newly available and affordable portable equipment, rejected the notion that film had to be designed for mass-consumption. They invented American art film. Their works (which include John Cassavetes' *Faces, The Killing of a Chinese Bookie* and *Love Streams*, Paul Morrissey's *Trash* and *Flesh*, Barbara Loden's *Wanda*, Robert Kramer's *Ice* and *Milestones*, Mark Rappaport's *Local Color* and *Scenic Route*, Elaine May's *Mikey and Nicky*, Claudia Weill's *Girlfriends*, Sara Driver's *Sleepwalk*, and Rich Schmidt's *Morgan's Cake*—to name only the most important examples) define the great tradition in recent American film. Yet, given the terrifying economics of film distribution and promotion in our culture, combined with the appalling neglect of these artists by critics apparently still in thrall to Hollywood forms of mass-entertainment, it is not surprising that it is a lost tradition. The major works of post-war American film remain unknown and undiscussed.

David James' *Allegories of Cinema* is a long-overdue attempt to redress that situation. His book (notwithstanding its misleading subtitle, which suggests that its subject is mainstream sixties movies) is a detailed critical history of the first two decades of the independent movement. However, James' analytic methods fatally doom his attempt. James is an unapologetic Marxist, and his book suffers from the limitation of much recent politically and socially engaged criticism (unfortunately including most feminist analysis of art, literature and film): Interpretation becomes a matter of subjecting the works under examination to a series of ideological purity tests for politically "correct" social, intellectual and sexual values.

The problem with such an approach is its hopeless reductiveness. The political and social categories employed to parse the texts being discussed are inadequate to appreciate their expressive subtleties. Flat-minded formulas about what is or is not ideologically acceptable or socially progressive substitute for nuanced analysis of artistic expression.

James' book is symptomatic of some of the most disturbing tendencies in recent criticism. In the hands of critics of James' stripe, authors are no longer regarded as being powerful, distinctive makers of meaning, and artistic texts are not approached as special, enhanced uses of language distinguishable from its ordinary uses. Rather, both authors and their works are treated as more or less direct expressions of the culture that surrounds them. Once that conceptual shift has taken place, criticism becomes a form of intellectual history or sociology (only the objects of its attention are different). The seduction of this approach is obvious—which is undoubtedly why it has won so many converts in the past two decades. It offers what seems like an enormous enlargement of the scope and importance of criticism. The critic is no longer a connoisseur of "irrelevant" and superficial aesthetic effects, but is transformed into an analyst of "deep" cultural structures of understanding.

It is an intoxicating vision of the function of criticism; the only problem is that, in the rush to significance, the actual ways artistic language operates get forgotten. Works of genius are *not* explainable in terms of a series of generic cultural meanings. Shakespeare

is not synonymous with the Elizabethan world view; in fact, the power and wonder of his work begins where cultural descriptions of it end. Great artists inflect and comment upon the systems of expression into which they are born—they do not merely repeat them in their work.

That might be said to be the basic difference between strongly authored works of art and weakly authored (or unauthored) manifestations of mass culture. *Star Wars* and *The CBS Evening News* are reducible to a set of cultural myths and expressive conventions, but the films of Cassavetes, Loden and May (like the novels of Hawthorne and Faulkner) are not. The greatest texts punch imaginative and emotional holes in the very systems of understanding that semiologists, sociologists and Marxist critics describe. It is this appreciation of the path of creation as an idiosyncratic, eccentric swerving *away from* systemization that ideological critics lose sight of. It is not that there is not value whatsoever in the sociological approach, but it is clear that the necessary next step in criticism is to begin to recognize how the strongest authors and texts defy ideological understanding and resist cultural codification. The great task facing the next generation of critics will be to explore the mysterious movements of the individual artistic imagination against the expressive structures that always threaten its freedom.

Boston University Ray Carney

THE PRESS AND THE ORIGINS OF THE COLD WAR, 1944-1947. By Louis Liebovich. New York: Praeger. 1988.

It is an appropriate time, now that the Cold War has ended, for scholars to reexamine this 45-year period of Soviet-American relations from a variety of perspectives. This book is one such attempt, albeit a modest one. Liebovich picks four news organizations—*Time* magazine, the *Chicago Tribune*, the *San Francisco Chronicle* and the late, lamented *New York Herald Tribune*—on which to base his analysis of news coverage of Russia during the title period, then proceeds to trace the gradual shift in tone of reporting and editorial writing from generally positive at the height of World War II to increasingly negative after D-Day. The book is an interesting and well-documented history of the early Cold War years that underlines the largely reactive nature of the press on foreign policy issues. Its narrow focus on four prints news oprations, however, diminishes the author's ability to render an authoritative judgement on the wider journalistic environment of the time dominated by radio, the wire services and the Herst and Scripps-Howard newspaper chains.

West Chester University Walter Fox

THE LIBERALS AND J. EDGAR HOOVER: The Rise and Fall of a Democratic Security State. By William W. Keller. Princeton: Princeton University Press. 1989.

How, asks William W. Keller, a Senior Analyst in the Congressional Office of Technology Assessment, could a government security agency rise to such power and influence in a society that Louis Hartz described as one in which there is a "deep and unwritten" compulsion to "impose Locke everywhere"? Keller attempts to resolve this apparent paradox by presenting a model of the transformation of the FBI from an independent security agency to a bureaucracy "resembling more a political police" and an "independent security state" and by arguing that "the consistent support of a liberal constituency was a necessary condition to the transformation."

The first portion of the author's project is more successful than the second. Keller presents an organizational theory of considerable potential value based upon two sets of variables, agency relation to the state (ministerial or discretionary) and mode of intelligence (passive or aggressive). Thus, in a "domestic security bureau" form a security agency passively gathers intelligence that may nor not be acted upon by higher authorities. The use of counter intelligence transforms the agency into a "political police" but is still dependent upon elected ruling elites while counter intelligence in the "independent security state" involves the delegation of authority" without providing mechanisms for oversight and accountability." According to Keller, in the 1950s the FBI had assumed proportions of the last form and constituted a "state within a state."

In pursuing the second portion of his thesis, the author describes the consistent support given by liberals to the FBI, which led to the creation of a "state within a state." Keller argues that liberal theory was congenial to the liberal-Hoover alliance because it "helped generate a crosscutting consensus against communism" and supported the doctrine of inherent emergency powers. A confusion, however, emerges from the analysis at this point. Simply put, Keller mixes "liberalism" with "Liberalism." That is, he assumes that one historical manifestation of the liberal idea in America that was derived from experience with the Roosevelt presidency and radical politics in the 1930s constitutes the essence of liberalism as a general feature of American culture. Not only were many "Liberals" (such as Henry Steele Commager and Zechariah Chafee, Jr.) in varying degrees critical of the "state within the state" but the model of "Liberalism" that supported the new FBI dissipated, as Keller notes, as a result of activities of the agencies in regard to the civil rights movement.

A more productive theoretical avenue for Keller might have involved the exploration of the features of "liberalism" that can lead to the creation of a "state within a state" particularly since fear of and revulsion to "narco-terrorism" may well create new conditions for the return of the internal security state. As Louis Hartz observed, "the man who is as good as his neighbors is in a tough spot when he confronts all his neighbors combined."

Wayne State University Philip Abbott

BERKELEY AT WAR: The 1960s. By W. J. Rorabaugh. New York: Oxford University Press. 1989.

Berkeley at War explores the changing demography, politics, and culture of this famous college town, from the SLATE party demonstrations against the House Committee on Un-American Activities in 1960 to the end of the decade. Rorabaugh documents Berkeley in turmoil, as students revolted against the administration of the University of California, blacks demanded their rights, the Left came close to power, and the counterculture blossomed (ix). Unfortunately, ending the story in 1970 precludes an analysis of the late antiwar movement and struggles within the left and the counterculture that were facts of Berkeley, as well as the United States, "at war."

The sources utilized here are voluminous and minded extremely well. We learn about housing patterns, public schools and suburbanization, as well as events at the University. The campus is well-placed in its physical context, and the area and city street maps are helpful.

Political and cultural judgments intrude here on an otherwise comprehensive, if not always forceful, narrative. For example, the Black Panthers subscribed to a "shallow Marxism that led them to envision themselves as black revolutionaries" (76), the New Left

abandoned its Marxist rhetoric because of a growing "appetite for raw power" (123), folk music "had been identified since the thirties with the Communist Party" (127), Joan Baez had "a rare devotion to being arrested" (127), and Tom Hayden, through his Berkeley Liberation Program, conceived of the university "as an island, like Stalin's Russia, that would serve as a model for a future revolutionary America" (156). Finally, the author concludes with the popular but perhaps overly simplistic notion that, with the shootings at Kent State University (but not Jackson State), "the sixties... were over" (170). Whether these assertions will be supported by future interpreters of the period only time, and more thoughtful analyses of the 1960s, will tell.

Queens College, CUNY Barbara L. Tischler

GENDER POLITICS AND MTV: Voicing the Difference. By Lisa A. Lewis. Philadelphia: Temple University Press, 1990.

MTV (Music Television Video) has been part of the American popular cultural scene since 1981. In its brief lifetime it's come to mirror elements of misogyny and male dominance long found in rock and roll. Feminist cultural critic Lisa A. Lewis, however, claims that female rockers such as Pat Benatar, Cyndi Lauper, Tina Turner and Madonna have made music video a feminist vehicle by subverting and appropriating such images of male dominance as the street in their videos and in so doing address a growing audience of teenage female fans.

In her analysis, Lewis herself appropriates cultural theorists such as Marx, Gramsci and Stuart Hall to substantiate her feminist conclusions. Their work helps Lewis demonstrate such contradictions as the commercial "imperatives' of MTV and its claims to artistic "authenticity" and the definition of adolescence and the demands of femininity for teenage girls.

Lewis effectively demonstrates that the powerful ideologies of rock and adolescence that exclude or trivialize women need not be hegemonic. A "female address video" emerged, Lewis claims, between 1980 and 1986, visually constructed from "access signs" that appropriated male experience and "discovery signs" that valorize female experience. And, in a manner analogous to reader-response criticism, Lewis shows how fans "demonstrate their own response to an artist's productions by generating their own texts and performance acts." Thus female fans and artists cooperate to create an experience that is "in their own respective social interests."

A few flaws in what is otherwise an excellent addition to gender and popular cultural studies are a too frequent reliance on theoretical jargon, no illustrations of artists or videos described in the text and an insufficient explanation of how inclusive female address video is. Does Lewis's category include all female video artists or only those studied in her text?

University of Kansas Ann Schofield