

# CULTURE

## SECTION OF THE AMERICAN SOCIOLOGICAL ASSOCIATION



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1988-89  
CULTURE SECTION

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### ARTS RESEARCH IN FULL BLOOM:

#### THE 14TH ANNUAL CONFERENCE ON SOCIAL THEORY, POLITICS, & THE ARTS

Judith H. Balfe and Margaret Wyszomirski

In October the Conference on Social Theory, Politics, and the Arts met for the fourteenth time. The conference met at the American University in Washington, D.C. and was organized by arts educators David Pankratz and Valerie Morris (with the good counsel of sociologist Muriel Cantor). The gathering lasted for three days, attracted 200 participants, and included 104 formal papers and four discussion sessions. Presenters came from 27 states and four foreign countries. A number of presenters were graduate students or new PhDs, suggesting the future vitality of the field. Finally, more than 30 of the presenters were non-academics, representing a variety of arts agencies--both private and governmental. They contributed enormously to a general conference focus on issues of arts and culture policy.

For sociologists of art and culture, it was as if the program of an entire ASA Annual Meeting had been turned over to us. Papers ranged from case studies of barbershop quartets and Shriners' marching bands to discussions of censorship, the unintended consequences of corporate or state arts patronage, the effects of the mass media, and arts audiences. Inevitably, there was a session devoted to the pros and cons of the postmodernism idea. Not focusing on the sociology (politics, or policy) of art for its own sake, most papers were aimed at the wider audiences of social scientists, humanists, and arts policy decision-makers.

Standing back and thinking of the mix of papers, it is clear to us that social science inquiry into the relations of the arts and society in its cultural, economic, and political dimensions has expanded to the point that some greater efforts at synthesis are necessary. Indeed, at an evening symposium in his honor, Harold Horowitz (recently retired director of research for the National Endowment for the Arts) charged the conferees with several missions for future research. Earlier studies need to be replicated and not just used as precedent. So much has changed in the field, both theoretically and contextually, Horowitz argued, that conclusions based upon "established" knowledge may need to be reformulated. He added that there is a great need for critical reviews of the literature and reconciliation of incongruous conclusions. Such work, Horowitz noted, can be undertaken by individual scholars with small budgets.

How these meetings have changed from the early days! In 1974 about 20 sociologists began to meet (more or less) annually to discuss their then-considered marginal interest in the arts. Conceived by Robert Leighninger and Derral Cheatwood, early meetings occurred in analogously peripheral locations, upstate New York and downstate New Jersey. Contributing to, as well as benefiting from, increasing interest in the arts and culture across the social science disciplines, the conference has grown in size and breadth over the years - all without any formal organization or budget.

The 1989 STP&A Conference will be chaired by Joe Green, Dean of Performing Arts, at York University, Toronto. In 1990 it will be hosted by Robert Alford at the CUNY Graduate Center in New York. If you weren't in Washington or Fredonia, you'll surely want to present at the meetings in Toronto or New York!



**But I Know What I Like: An Illustration**  
 Gladys Engel Lang and Kurt Lang      University of Washington

As part of the paper we presented at a Culture Section session of the 1988 ASA meetings in Atlanta we asked those attending to fill out a brief questionnaire about their "spontaneous personal reactions" to slides of a dozen etchings. The paper was about the posthumous reputations of etchers, and the point of this little exercise (it hardly qualifies as an experiment) was to check out our postulate that, with the maker's name removed, the work of the unrenowned often has as much appeal as the work of the most famous.

The slides were shown as six pairs similar in subject matter and technique but by artists with greatly disparate reputations. Some would have been recognized by print collectors, but we did not expect more than a few in our audience to be familiar with any of these. Those present were asked first to choose the member in each pair they found artistically more appealing and then to indicate whether this was "obvious" and came easy, whether it was less than obvious but nevertheless clear, or whether the difference appeared rather minuscule. We showed the entire set of slides a second time to ask respondents to single out two prints: one highly coveted print by one of the three most renowned Scottish etchers of the revival period and one print by a nearly forgotten artist, bought for the price of the frame at one of the junkier stalls in London's Portobello Antique Market.

We received 44 completed questionnaires from what had been a significantly larger audience. Some were so embarrassed when we identified the reputations of the artists that they would not hand in their answers even though responses were anonymous. Respondents are thus to an undetermined degree "self-selected."

The table lists these prints by title and artist in the order in which they were presented. An asterisk identifies the one by the more renowned artist. The first numeral in parentheses right after each print gives the number of nominations for highly coveted print by a renowned artist and the second is nominations for the antique dealer's discard. The figures in the two columns on the right show the percentage who preferred each print and the percentage for whom the difference was "minuscule."

The more famous generally came out ahead, but not by very much. The nominations for the most and least famous prints are also of some interest. More than a quarter of the respondents skipped this item on the questionnaire. Choices of best ranged across ten of the twelve prints, and the less renowned ones of the pairs actually garnered a total of 13 (or 42%) out of 31 nominations for most valued. The art market choice, Muirhead Bone's Spanish Good Friday, one of his most famous prints which, on today's market, sells

between \$3,000 and \$3,600 (about the same nominal \$-amount it brought in the 1920s), was bested by two prints and tied by two more. Both The Letter and Death Aved received five compared to Bone's four. The former is by a woman, passed over in favor of a man in the student competition for the coveted Rome Scholarship. She is still living, an excellent artist but unrenowned.

Turning to the Portobello end of the print market, nominations were received by all but one print, and that by an unknown. For unexplained reasons, The Letter, which was so well liked by many respondents, also received seven nominations as worthless while the print by Eveleen Buckton is the correct answer but was so identified by only two. Buckton is virtually unknown, even though a few of her prints and drawings have made their way to the British Museum print room, where they are poorly catalogued and languish in folders along with many others.

**Editors' Note:** The Langs draw no conclusion, but this "exercise" does illustrate the findings of their extensive study of etchers that the "judgment of history" in aesthetic matters depends more on the exigencies of the market, gender, and family, than it depends on the aesthetic merit of the works in question. For the full details of the Langs' analysis see their: Etched in Memory: The Building and Survival of Artistic Reputation.

We welcome contributions from all section members.

Choices Between Well-Reputed and Unknown Printmakers

	Better Liked	Difference Minuscule
<b>Portraits</b>		
*Portrait of a Negro - Paul Drury (2,1)	52%	22%
Portrait of an Old Jew - E. Bouverie-Hoyton (3,0)	32	29
Neither	16	
<b>Cityscapes</b>		
*Looking Through Brooklyn Bridge - C.R. Nevinson (4,2)	50	23
Kensington Rooftops - Gosffrey Wedgwood (0,4)	36	13
Neither	14	
<b>Figures</b>		
The Letter - Denise L. Brown (5,7)	41	17
*Hester - Ethel Gabain (6,1)	41	11
Neither	18	
<b>World War I</b>		
*Spring, 1917 - James McBey (2,3)	43	26
Death Aved - Percy Salth (5,3)	43	16
Neither	14	
<b>Festivals</b>		
*Spanish Good Friday - Muirhead Bone (4,2)	48	29
Fiesta at Night, Rome - Herman A. Webster (1,1)	45	20
Neither	7	
<b>Mood Scenes</b>		
Untitled (Sunset through trees) - Eveleen Buckton (0,2)	39	35
*Low Tide and Evening Star - Frank Short (2,4)	45	30
Neither	16	

\* - well reputed    (\*,\*) - judged (most renowned, worthless)

Complete and Mail by March 15 to Ensure Inclusion

If you don't want your name listed, please check here  and so inform us.

Name: Last \_\_\_\_\_ First \_\_\_\_\_ Middle \_\_\_\_\_

Mailing Address \_\_\_\_\_  
\_\_\_\_\_

Electronic Mail: \_\_\_\_\_ & \_\_\_\_\_ @ \_\_\_\_\_  
(net) (name) (node)

Office Phone: (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_

Home Phone: (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_



Affiliation (Circle #): Student\_1 / University or College with Graduate School\_2 / None\_3  
4-Year College\_4 / 2-Year College\_5 / Government\_6 / Research Organization\_7 / Self-Employed\_8

For each of the four questions below, please circle the letter or number of your responses and put the letter or number in the box at the top of the appropriate column.

1. What are the substantive sources of information for your research? Choose no more than 5.

/ / / / /

- a. literature/books
- b. movies/cinema
- c. television
- d. radio
- e. newspapers/magazines
- f. theater
- g. dance
- h. street performance
- i. painting/sculpture
- j. fashion/cosmetics
- k. photography
- l. museums
- m. architecture
- n. classical music
- o. opera/musical theater
- p. jazz
- q. popular music/rock
- r. country music
- s. sports
- t. mass media
- u. crafts/hobbies
- v. leisure
- w. humor
- x. youth culture
- y. audiences/consumption
- 1. everyday interaction
- 2. class, ethnic groups
- 3. religious groups
- 4. gender groups
- 5. political groups
- 6. organizations
- 7. occupations
- 8. intellectuals

2. What are your primary theoretical, methodological or research orientations? Choose no more than 3.

/ / /

- 1. culture/society links
- 2. content analysis
- 3. critical theory
- 4. sociology of knowledge
- 5. ethnography
- 6. symbolic interaction
- 7. archival research
- 8. experimental studies
- 9. computer modeling
- a. analysis of large data sets
- b. collective memory
- c. cultural capital
- d. production of culture

— (z. question left blank) —

4. Does your research focus primarily on one region? (eg. the South; Eastern Europe; the Afro-Caribbean) Please specify:

\_\_\_\_\_

Are there other items we should include the next time if this is revised? Please specify:

3. Disciplines (o/t soc.) of greatest relevance to your culture-related work? Choose no more than 4.

/ / / /

- a. history
- b. English/comparative literature
- c. anthropology
- d. philosophy
- e. economics
- f. political science
- g. psychology
- h. cognitive science
- i. religious studies
- j. history or philosophy of science
- k. education
- l. creative writing
- m. journalism
- n. theater
- o. painting, etc.
- p. dance
- q. music performance
- r. arts administration
- s. psychiatry
- t. popular culture
- u. American studies
- v. media, communication studies
- w. musicology/ ethnomusicology
- x. art history
- y. folklore, folklife



CREATING AN ANNOTATED MEMBERSHIP LIST Zolberg, Section Chair

The questionnaire on the next page will allow the Culture Section to create an annotated membership list. Its purpose is to facilitate networking among people with similar interests. The listings will include not only phone numbers and electronic mail addresses for those of us who have them but also four ways of identifying our scholarly orientations and research interests.

The latter are based on the forms filled out at the New York and Chicago ASA meetings, and a draft form of the questionnaire was circulated among the officers and council of the section for their comments. Its present form is the work of Pete Peterson. John Ryan has agreed to code the information, compile and distribute the annotated address list. If for any reason you don't want your name listed, please so inform John. If you want a copy of the list, please fill out the address list just below and enclose \$4.00 to defray the composition, printing and mailing costs.

Please do it NOW to be sure to have what you want included in the list.

PLEASE FIND MY CHECK FOR \$ 4.00 ENCLOSED TO PAY FOR A COPY OF THE ANNOTATED ADDRESS LIST. SEND IT TO THE ADDRESS LISTED BELOW

----- fold here first -----

From: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

place  
stamp  
here

Prof. John Ryan  
Department of Sociology  
Clemson University  
Clemson SC 29631

----- fold here second -----

Complete and Mail by March 15 to Ensure Inclusion



<<<<<<<< FORTHCOMING MEETINGS OF NOTE >>>>>>>>

Princeton University - Mellon Colloquium Series on "Culture, Religion, and Society" organized by Michele Lamont 3:30 PM. For details contact Soc. Department, 452-4530.

February 28. Eviatar Zerubavel "Boundaries and the politics of classification."

March 6. Richard A. Peterson "Forms of Capital in the Status Game"

March 27. Paul DiMaggio. "Cultural diversity and cultural policy in the U.S."

April 10. Gary Fine. "Interactionist approaches to the culture concept"

April 24. Wendy Griswold. "Snatching literature from the jaws of defeat: the Nigerian Civil War as reinvented by the losers"

May 8. Archie Hochschild "Gender, culture and the two-job marital economy"

Prior speakers in this great series include: Michael Schudson, Randall Collins, Herbert J. Gans, Michael Walzer, Peter Berger, and Joseph R. Gusfield. Good going Princeton!

February 25. "The Role and Significance of THE IMAGE in Contemporary Culture." Symposium. Adelphi University Garden City, N.Y. Contact Pierre Hegy, Sociology for Details. (516) 674-9324.

March 30-April 1. "The Rhetoric of the Social Sciences" International Symposium. U. of Maryland, College Park. Contact Richard Brown, Sociology.

April 5-8. Popular Culture Association/American Culture Association annual meetings in St Louis. Contact Ray Browne, Popular Culture Department, State University, Bowling Green, OH 43403.

April 13-16. "Sociology, the Arts, and the Humanities" is the Southern Sociological Society program theme for 1989. Norfolk Va.

April 20-23. Conference on "The Institutionalization and Professionalization of Literary Studies," Minneapolis. Contact David Shumway, English, Carnegie-Mellon U. Pittsburgh, PA 15213.

June 12-16. "Sociology, Public Policy and the Arts" session of the International Institute of Sociology meeting in Rome. Contact Peter Etzkorn. Bitnet C1732@UMSLVMA or Sociology, University of Missouri, St. Louis, MO 63121.

June 17-29. "1789-1989: Music, History, Democracy" Conference on the occasion of the Bicentennial of the French Revolution. Sponsored by the Internat. Association for the Study of Popular Music. Organized by Antoine Hennion in Paris. Contact Charles Hamm, Music, Dartmouth College, Hanover NH 03755.

June 23-24. International Conference on Visual Studies of Society. Amsterdam, Holland. Contact Steve Gold. Sociology, Whittier College, Whittier CA 90608.

June 28-30. "Symbolics of Leadership" organized by the Conference on Organizational Symbolism. Fontainebleau, France. Papers by March 1 to Susan Schneider, INSEAD, Bd. de Constance, 77305 Fontainebleau, France.

<<<<<<<< FORTHCOMING MEETINGS OF NOTE >>>>>>>>

August 9-13. American Sociological Association meetings in San Francisco. The Culture Section sessions are scheduled for the final day, Sunday, August 13. Please plan accordingly. Gary Fine is the organizer of Section sessions. See Issue 3.1 and 3.3 for details.

Early October. Social Theory, Politics and the Arts Conference. Toronto. Contact Joe Green, Performing Arts, York University, Toronto, Canada.

October 4-7. International Conference on Culture and Communication. Philadelphia. Contact Sari Thomas. Institute of Culture and Communication, Temple U., Philadelphia, PA 19122. (215) 787-8725.

October 5-7. Popular Culture Association in the South. Atlantic Beach, FL. Abstracts by May 1 to Elizabeth Bell, English, U. of South Carolina, Aiken, SC 29801.

October 12-15. Society for History of Technology Annual Meeting. Sacramento, CA. Send submissions to Arthur L. Greil, Bitnet FGREIL@CERAMICS, or Alfred University, Box 545, Alfred NY 14802.

October 20-22. Society for Applied Sociology. Denver. Contact Penelope Canan, Sociology, University of Denver, Denver, CO 80208.

November 13-16. Society for Utopian Studies Annual Meeting. Pacific Grove, CA. Contact by June 30, Lyman Sargent. Political Science, U. of Mo, St. Louis, MO 63121



WANTED HELP WANTED HELP WANTED HELP WANTED HELP

Help Wanted is our newest networking service for section members. What do you need that other section members might be able to provide? Send your request to Liah Greenfeld, or Pete Peterson. Information, data, citations, contacts in special fields, semester switching, or even an exchange for your Big Sur cottage.

Peter Etzkorn requests manuscripts relating to Public Policy and the Arts to be considered for the JAI Press Annual Review volume of Research on Sociology and Public Policy. Bitnet: "C1732@UMSLVMA" or Sociology, University of Missouri, St. Louis, MO.

Jon D. Grey is interested in networking with others interested in the sociology of popular music, historical and contemporary. Write Sociology, U. Mass. Amherst, MA 01003.

Richard A. Peterson, with an historian, is completing the process of putting together an anthology on lyrical themes in country music. Themes most desired: gender from a male perspective; war, peace and politics; race; violence; religion; the western image; family and home versus the open road. Other topics considered. Send proposals to: Sociology, Box 1635 Station B, Vanderbilt U., Nashville, TN 37235 or Bitnet: "Petersra@VUCTRVAX".

WANTED HELP WANTED HELP WANTED CULTURE 5 HELP

From the University of Minnesota Press (1988):

Brian Turner. Status. A 3-dimensional theory of stratification is proposed. Wake up Max! The first is legal-political; the second, economic, the third centers on cultural capital and lifestyle. The three are autonomic; no one dominates.

Nancy Walker. "A Very Serious Thing": Women's Humor and American Culture. The official male-dominated culture has denied women the freedom and self-confidence essential to the humorist, we learn. Much of women's humor seems to accept, while actually denying the ideal of "lady."

Catherine Clement. Opera or the Undoing of Women. Reading the libretto she finds that 19th century opera thrives on the negative representation of women. Opera perpetuates the patriarchal order by requiring the death or domestication of the female heroine/victim.

Klaus Theweleit. Male Fantasies Volume 1. Male Bodies: Psychoanalyzing the White Terror. Exploring the fascist inspiration of post World War I German pop literature, we find that the male body must be turned to steel to resist the temptations of Women and Reds.

Stanley Aronowitz. Science as Power: Discourse and Ideology in Modern Society. The power of science comes from its assertion of value-free methodology becoming the criterion for assessing alternative truth-claims. Only by situating scientific discourse alongside other discursive practices, can science's power be challenged.

Louis Marin. Portrait of the King. How the images of Louis XIV worked to accomplish the uses of absolutism.

Joseph Horowitz. Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music. (1987) Fascinating production of culture case.

Jose Antonio Maravall. Culture of the Baroque: Analysis of a Historical Structure. (1986) The role of 17th century Spanish culture in state-formation.

Andrew Ross. Editor. Universal Abandon! The Politics of Postmodernism. The 14 contributions sum to no consensus on the politics of the pm. But wait!

Richard Kearney. The Wake of Imagination: Toward a Postmodern Culture. Summoned to the wake by this Irishman, we learn of a postmodern ethical imagination grounded in the relation between self and other.

From the University of California Press (1988):

Stephen William Foster. The Past Is Another Country: Representation, Consciousness and Resistance in the Blue Ridge. Local culture is sold to resist the construction of a dam.

Alan Sica. Weber, Irrationality, and Social Order. Uses Parieto's ideas of irrational action to show the tension between rational and irrational action that Parsons slighted in the works of Weber.

Wayne C. Booth. The Company We Keep: An Ethics of Fiction. Do bright people become what they read? Curling up with a good book takes on a whole new meaning.

Mikiso Kawa. Reflections on the Way to the Gallows: Rebel Women in Pre-war Japan. Stories of the women who resisted the male-militarist mentality of the Meiji Restoration.

Shotaro Ishizumi. Japan, Inc.: Introduction to Japanese Economics (The Comic Book). This 320-page book has sold over half a million copies in Japan. It is a graphic representation of the contemporary sales-only Japanese world view.

Rick Fantasia. Cultures of Solidarity: Consciousness, Action, and Contemporary American Workers. Case studies show the complexities of contemporary American working-class consciousness.

Lucas A. Powe, Jr. American Broadcasting and the First Amendment. (1987) Argues that regulation of the electronic media is a violation of the First Amendment, restricting freedom of speech. The book, understandably, has won awards from the broadcast industry.

Gail Kligman. The Wedding of the Dead: Ritual, Politics and Popular Culture in Transylvania. An ethnographic study of the weddings, funerals, and death-weddings in rural Socialist Rumania that make life and death comprehensible. Dracula fans will love Chapter 1.

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Antoine Hennion. Comment la musique vient aux enfants: Une anthropologie de l'investissement musical. Paris: Economica. A detailed account of how the interests of music theorists, critics, composers, music educators, government agencies, the music industry, parents, and children are mediated in formalizing music education in France.

Liah Greenfeld. Different Worlds: A Sociological Study of Taste, Choice, and Success in Art. ASA: Rose Monograph Series. Two distinct art worlds coexist in Israel, one mediated by dealers and supported by the sale of paintings, the other mediated by critics and supported by universities and grants.

Liah Greenfeld and Michael Martin, eds. Center: Ideas and Institutions. Chicago: University of Chicago Press. A visual-ethnographic for Edward Shils, the authors explore the utility of his "center-periphery" idea in a number of empirical contexts in which core values and beliefs support core institutions against the seething mob of couch potatoes.

Jeff Alexander. Darwinian Sociology: Cultural Studies. New York: Cambridge University Press. As the sub-title suggests, this is a culture-centered reading of Darwin and relates to the new writing on Weber, Parieto, and Simal.

Deborah Ericson. In the Stockholm Art World. Stockholm: Akademistryck. An ethnographic and statistical study of careers of painters in the contemporary art world of Stockholm.

Here are two riveting big-format coffee table books:

Milt Hinton and David G. Berger. Base Line: The Stories and Photographs of Milt Hinton. Philadelphia: Temple University Press. MILT Hinton is a premier jazz bassist, and his friend Dave Berger is a sociologist who helped his sift through and bring to publication the myriad stories and the candid photographs of a fifty-year period of jazz musicians and their world. The photos are excellent but ultimately appeal to jazz buffs. The text has universal appeal telling of coming up black and talented in America. For starters, as late as 1910 a Vicksburg black couldn't buy a rail ticket without his employer's permission!

Paul Kingsbury, ed. Country: The Music and the Musicians. Eight pounds of exposition, pictures, and documents chronicle both the commercialization and the continuing vitality of country music. Drawing on the rich archive of the Country Music Foundation, the pictures, documents, and inserts contribute a continuing dialogue with the text written by some of the best of country music researchers.

Scarecrow Press (Metuchen, NJ)

Emmanuel Levy. John Wayne: Prophet of the American Way of Life. Wayne is traced through the fifty, yes fifty, years of his films. He best represents the actor-as-actor.

Richard Gruperhoff. The Black Valetino: The Stage and Screen Career of Lorenzo Tucker. An interesting look at blacks in minstrel shows, vaudeville, and film through 1950.

Doug McLelland. Blackface to Blacklist: Al Jolson, Larry Parks, and "The Jolson Story". Tells how "B" movie actor, Larry Parks, played the lead in the Jolson film and the events surrounding his subsequent black-listing in 1951 for admitting he had been a Communist.

Richard Dyer MacCann. The First Tycoons. Draw a collective portrait of the founders of the silent film industry starring Adolph Zukor.

Anthony Slide. The Big V. A history of America's first major film company, Vitaphone, from its founding in the 1890s through its sale to the Warner Brothers in 1925.

University Press of America (Lanham, MD)

Maurice H. Beasley and Kathryn T. Theus. The New Majority: A Look at What the Preponderance of Women in Journalism Education Means to the Schools and to the Professions. A reprint of a study of the recent graduates of the University of Maryland College of Journalism. They describe a pink collar ghetto.

Wimal Dissanayake, ed. Cinema and Cultural Identity: Reflections on Film from Japan, India, and China. The medium is not the message.

K.R. St. Onge. The Melancholy Anatomy of Plagiarism. How to catch and not get caught. Weird book.

C. David Mortensen. Violence and Communication: Public Reactions to an Attempted Presidential Assassination. We learn that such attempts bring to the surface the murderous urges held by the public. I thought it was the surest way to make a hero.

Daniel W. Ingersoll, Jr. and Gordon Brnitsky, eds. Mirror and Metaphor: Material and Social Constructions of Reality. Articles discuss how inferences about social practices can be drawn from material objects.

Paul J. Zins, ed. The Sporting Image: Readings in American Sport History. Loosely, the authors all deal with the use of sports as a mirror of American culture drawing examples from the colonial period to the present.

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Gaye Tuchman. Writing Women Out: Victorian Novelists, Publishers and Social Change. New Haven: Yale University Press. Exemplifying the best of the production of culture perspective, this work shows in the coordinated activities of book publishers, literary critics, and academics, the elevation of the novel into the literary canon and the exclusion of women writers from the roster.

Iwona Irwin-Garacha. Neutralizing Memory: The Jew in Contemporary Poland. New Brunswick, NJ: Transaction. A study of the cultural residue left after the extermination of the Jewish community. A sociological study by a Polish Jew.

James Burk. Values in the Marketplace. Berlin and New York: de Gruyter. How federal securities law comes from and then operates as the constitutive moral order of the stock market.

Evan Eisenberg. The Recording Angel: The Experience of Music from Aristotle to Zappa. New York: Viking Penguin. Focuses on the ways that recording technology has affected music and how it is perceived.

Loren Baritz. The Good Life: The Meaning of Success for the American Middle Class. New York: Knopf. A popular presentation of standard ideas. Useful as an American Culture text except for the final chapters. Like historians generally, he looses it when looking back no further than the time of his own youth.

Lawrence W. Levine. Highrow/Lowrow: The Emergence of Cultural Hierarchy in America. Cambridge: Harvard University Press. Not burdened by the last twenty years of research. Read this for its numerous examples of the 19th century, or for its 1950s-style disdain of "brutal" culture.

Bernice W. Kliner. Hamlet: Film, Television, and Audio Performance. Cranbury, NJ: Fairleigh Dickinson University Press. This study opens the interesting study of how a particular work is shaped by the medium through which it is presented.

Caroline Baker. The Idea of the Image: Josef von Sternberg's Dietrich Film. Cranbury, NJ: Fairleigh Dickinson University Press. A careful analysis of the seven films that Sternberg made with Dietrich from "The Blue Angel" to "The Devil is a Woman." There is such here on sex roles, feminism, and film making techniques.

John Pick. The Arts in a State. Bristol, England: Bristol Classical Press. A seasoned arts administrator considers the impact of government support on the arts.



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