

welfare recipients. Eisenstein asserts that the New Right is incorrect in blaming women rather than the capitalist economy for economic and social woes, and urges us to critique capitalist patriarchy as generating the need for and form of the welfare state.

Many works, such as Piven and Cloward's *The New Class War*, are incomplete in that they examine capitalism while ignoring gender politics. She criticizes Piven and Cloward for conceptualizing the state as a representation of the capitalist class (which is only incidentally male and white) and for predicting that women will *become* a force with the working class when, in fact, women form a large part of the working class however it is defined. She also points out that Piven and Cloward ignore the fact that patriarchy assigns women a place in the economy which forces them to form a large constituency of the welfare state. She praises de Beauvoir for distinguishing between women and the proletariat in that women, unlike the proletariat, have always existed.

*Feminism and Sexual Equality* is full of praise and criticisms for a plethora of thinkers, theorists, and activists. Mary Daly, Susan Griffin, Andrea Dworkin, Adrienne Rich, Nancy Chodorow, Alice Rossi, Sarah Ruddick, Gloria Steinem, and Robin Morgan are granted various degrees of approval. She criticizes Jean Elshtain, Carol Gilligan, and especially Betty Friedan as spokespersons for "revisionist liberal feminism" with their emphases on the primacy of family, motherhood, and physical/psychological nurturing for women while ". . . denying the reality that a woman *as a member of a sexual class* is differentiated from man" (191, emphasis in original). Eisenstein paints revisionist liberal feminism as being less of a retreat than an about-face on issues of equality.

Eisenstein's book is interesting; even her chapter notes are fascinating reading. References are current, post-1980 sources predominate, and chapters are sprinkled with employment, wage, and election statistics. Because of complexity of presentation and the fact that Eisenstein assumes reader familiarity with issues and theories, unless one were willing to "walk" students through, I would not recommend *Feminism and Sexual Equality* for use in undergraduate courses.

Hilda Scott, *Working Your Way to the Bottom: The Feminization of Poverty*, Boston: Pandora Press, 1984. 192 pp. \$8.95 (paper).

Hilda Scott's *Working Your Way to the Bottom* is the type of book that causes one to run about telling friends and colleagues of a "find," only to learn that everyone has already heard about it; although they may not have read it, they most certainly have formed an opinion.

*Working Your Way to the Bottom* is a well researched and well documented discussion of women, work, and poverty in our consistently discriminatory world. The richness and vitality of Scott's work comes from her effective use of research findings from a variety of sources ranging from anthropology to social policy. Within a multidisciplinary and feminist approach, she develops her thesis that there has been a consistent failure to adequately define poverty and work by omitting the contributions of the majority of workers in the world. As a result, the extent of poverty and the increasingly precarious position of women goes unrecognized by those in position to bring about change.

Chapter 1 reviews the criticisms that have been leveled at the political and academic definitions of poverty. She suggests, as have others, that the acceptance of these definitions is based on assumptions about reality that are incomplete, particularly the almost total acceptance of the family as the unit of analysis. In illustrating her point, Scott suggests that many women who are not defined as poor by the income of the husband, and, therefore, the family, are indirectly poor in the "sense that their own access to resources is limited." They are only a divorce or death away from poverty.

For women engaged in paid work, the situation is desperate also. According to a United Nations report, women worldwide perform two-thirds of the work while receiving 10 percent of the income, and according to the International Labor Organization 90 percent of the unpaid work in the world is performed by women. Scott demonstrates these phenomena exist without regard to the political ideology of the society. The Swedish definition of an adequate income, one that allows one adult to

support herself and another person, is offered as one possible solution to the usual inequalities.

Scott draws upon a variety of theoretical explanations in her review of the research on the effects of technological change on the position of women in the work force. She suggests that women will continue to be negatively affected by technological change as long as current ideologies remain unchanged. For example, Sweden (a country which is in the forefront in its efforts to eliminate job discrimination) is reported to have one of the most job segregated labor forces in Europe.

Scott offers critical discussions of the worldwide situation of women and the economic theories which purport to explain the continued inequalities. She demonstrates that regardless of the political or theoretical perspective used, women's reality is seldom addressed.

*Working Your Way to the Bottom* is a brief, but thought-provoking book that is simply and clearly written. Scott's feminist challenges to current thinking are important and necessary if significant changes are to ever occur in industrial and developing societies. Academics will find this a useful book in their efforts to challenge the traditional thinking of students, and to maintain a sensitivity to the realities of one-half of the world's population.

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Janet Wolff, *Aesthetics and the Sociology of Art* (Controversies in Sociology No. 14), London: George Allen & Unwin, 1983. 120 pp. \$8.95 (paper).

In this compactly written and generally accessible monograph, Janet Wolff outlines the contours of reductionism and ideology as central issues in the sociology of art. She provides a thorough critique of contemporary sociological practice, surgically identifying sloppy logic and intellectual imperialism in nearly every recent attempt to solve the "problem" of aesthetics sociologically. Upon completing the book, the reader will no doubt feel greatly informed about a wide range of epistemological, methodological, and ideological issues. At the same time, the reader may feel perplexed in his/her attempt to frame an answer to the question, "What's the next step?" Hence, the monograph would probably give admirable service as a short "kick off" to an undergraduate honors course or a graduate seminar in the sociology of art and aesthetics.

Wolff easily fends off art critics and aestheticians who would reserve "art" exclusively for the province of aesthetics. Any art, she argues, is embedded in a particular historic and social milieu. Art is institutionally situated in a material world. In short, art *and* art criticism are social products. No doubt most sociologists, this reviewer included, will agree with Wolff that art and art criticism are quite properly within the realm of sociological investigation.

Herein lies the problem of "reduction." If art and art criticism fall within the sociological purview, is there anything of consequence left over for aesthetics to salvage as its own? Wolff clearly thinks there is. To make this case, however, she must contend directly with myriad critiques to the effect that art (and the aesthetics which give it meaning and interpretation) are little if anything more than ideology. A substantial portion of the monograph is thus given over to the task of explicating a variety of "art is ideology" positions. Wolff's synopses are literate, pointed, and frequently sympathetic.

Wolff's generally appreciative attitude toward advocates of "art is ideology" is rooted—obviously, it seems to this reviewer—in their clear and not overdrawn demonstration that art is a social product. Nonetheless, this position claims too much for Wolff.