
"instant joy, relaxing and letting go." Such contradictions make for an unstable society; but, concludes Bell, no *single* social or economic theory offers a quick fix.

**EMPLOYING THE
UNEMPLOYED**

edited by Eli Ginzberg
Basic, 1980
209 pp. \$15

During the 1960s, the federal government's strategy for alleviating joblessness focused on providing the unemployed with competitive skills and experience. But during the '70s, the emphasis shifted to the direct creation of jobs, especially in depressed cities. As a result, the cost to the taxpayers rose from \$81 million in 1963 to \$11 billion in 1979. The authors of this collection of 11 essays—economists, social scientists, and government administrators—calculate some of the benefits and costs of federal jobs programs, which they generally endorse. Judith Gueron of the Manpower Research Corporation finds that work-support programs have helped women recipients of Aid to Families with Dependent Children find and keep jobs; the government has had less success with young people. MIT economist Lester Thurow maintains that the earnings gap between rich and poor can best be narrowed by (admittedly expensive) wage subsidies rather than by efforts to improve a worker's "employability." In this detailed survey, one key calculation is absent: How many jobs would have been created had the \$64 billion spent in 1962–79 remained in the private sector?

Arts & Letters

**PISSARRO: His
Life and Work**

by Ralph E. Shikes and
Paula Harper
Horizon, 1980
362 pp. \$24.95

While maintaining close ties to his devout middle-class family of Parisian Jewish merchants, Camille Pissarro (1830–1903) lived the hand-to-mouth existence of the struggling artist. Art historians Shikes and Harper's exhaustive biography of the "first impressionist" is based largely on his unpublished letters. Pissarro, the authors emphasize, was a keeper of commitments—to his private artis-



S. P. Avery Collection,
New York Public Library.

tic "sensation," regardless of the tastes of the marketplace; to his devoted family (five of his children became artists); to unpopular anarchist causes; to the nurturing of talent in others. He taught Cézanne and Gauguin, and emboldened his friends Degas, Seurat, Cassatt, and van Gogh. His patience and his ability to reconcile others' feuds kept the impressionists, innovators of diverse temperaments and backgrounds, united against the conservative French Academy, which virtually dictated the market for art. Throughout his life, the gentle impressionist patriarch continued to grow artistically. His landscapes were influenced by Corot and Monet; Degas urged his foray into print-making; and he experimented for a time, with Seurat's pointilism. His last paintings, his most abstract, capture the excitement and agitation of Paris. This volume is illustrated, in color and black-and-white, with 210 of Pissarro's finest paintings, drawings, and etchings, many reproduced for the first time.

**LECTURES ON
LITERATURE**
by Vladimir Nabokov
Harcourt, 1980
385 pp. \$19.95

Cornell University undergraduates who signed up for Literature 311-312, "Masters of European Fiction," during the 1950s were in for a treat. Their professor was Vladimir Nabokov, a Russian émigré novelist. In the notes for his lectures reprinted here, Nabokov illumines Joyce's *Ulysses*, Austen's *Mansfield Park*, Dickens's *Bleak House*, Flaubert's *Madame Bovary*, Stevenson's *Dr. Jekyll and Mr. Hyde*, Kafka's *The Metamorphosis*, and Proust's *Swann's Way*. His classroom method is deceptively simple: retell the book's plot, quoting long passages. But throughout, Nabokov drives home the qualities that set his choices apart. He painstakingly traces Leopold Bloom's Dublin wanderings to show Joyce's elaborate organization and felicity with words, and he makes much of Flaubert's punctuation and syntax. Details count: "There is nothing wrong about the moonshine of generalization when it comes *after* the sunny trifles of the book have been lovingly collected." Marx, Freud, indeed all who