

actually banished was the possibility of using large "blocks of prefabricated material in music." Schoenberg insisted that music be written note by note. Between 1908 and 1913, in works such as *Evar-tung*, the composer renounced both the tonal frame and the thematic form. The point of rest and resolution lay no longer in the sounding of the tonic chord but rather in filling out chromatic space by sounding all twelve tones in the chromatic order determined by the composer. Rosen suggests similarities between the composer's art and work by contemporaries in other media: Experiments by Matisse and the French Fauvists with "pure" colors strikingly parallel Schoenberg's efforts. He also provides a lucid, accessible explanation of Schoenberg's aesthetic and achievement, both of which have figured prominently in 20th-century music.

**BANDITS.** By Eric Hobsbawm. Pantheon, 1981. 181 pp. \$4.95

That Hobsbawm, the noted London University historian, should have devoted a book to bandits is neither whimsical nor surprising. Considered with his earlier books, such as *The Age of Revolution* (1962), it reveals an abiding preoccupation with seekers after justice and freedom. Here, Hobsbawm surveys ballads, legends, and historical records of outlaws who fought to relieve oppression and exploitation, from Shanghai to Sicily. He discerns three persistent types: "noble robbers" such as Jesse James and Robin Hood; "avengers" such as the 19th- and 20th-century Brazilian *cangaço* (morally ambiguous because of their violence and cruelty); and *haiduks* such as the 17th- and 18th-century Zaphorzhe Cossacks, who, with their political and organizational sophistication, were pro-

totypes of modern guerrilla resistance and liberation movements. Bandits may lead larger revolutions, but the unsuitability of "social banditry" for more than small group operations constitutes its "tragedy." Yet bandits remain more important to their people than do the Bismarcks and Napoleons. Real or imaginary, these avengers "noble as falcons, cunning as foxes" reflect the eternal longing for justice.

**GRAMSCI: An Alternative Communism?**  
By Luciano Pellicani. Hoover, 1981. 136 pp. \$8.95

When the Italian Communists split from the Socialists in 1921, Antonio Gramsci (1891-1937) became a leader of the fledgling PCI. In 1926, he began nearly a decade of imprisonment, during which he wrote his massive *Prison Notebooks*. Emphasizing gradualism and accommodation with liberal political parties, *Notebooks* supplied the ideological foundation for Italian communism and also, later, for the larger "Eurocommunist" movement. Rejecting Lenin's notion of the forceful revolutionary cadre, Gramsci proposed instead to educate the working class. Once aware of how bourgeois culture obscures economic injustice, workers, he believed, would seek, through primarily democratic means, their own class interests. The danger of Gramscian Marxism, argues Pellicani, professor of political sociology at the University of Naples and theorist for the Italian Socialist Party, is that it depends on a "priestly" class of leaders whose blueprints for the ideal state remain drearily totalitarian. Pellicani locates Gramsci's error in the fundamental difference between communism and socialism: The former seeks a perfect state; the latter, only a better one.