

The third part introduces selected approaches to transport analysis. It actually includes new material on three previous topics: spatial interaction models, network analysis, and urban transport analysis. The new material added to the book was assembled from the transportation literature and not from geography. Surprisingly though, the last chapter returns to network analysis from a positivistic geographical perspective, analyzing linkages and hub-and-spoke systems. Once again, however, it concentrates solely on the U.S. system.

The increasing use of GIS and GPS systems in both transportation research and application is only mentioned in the final comments. Even though this book is a basic introduction to transport geography, the second edition of the pioneering 1973 text should have included more material on innovations in the field, including navigation systems, smart highways, time-based transportation mapping, GIS and GPS usage, spatial effects of telecommunication, environmental effects of transport systems, and a wider international perspective. Until we have such a text, however, the second edition of *Geography of Transportation* will serve as the main text for those who will not 'shop' elsewhere.

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LANDSCAPE IN AMERICA by George F. Thompson. Austin: University of Texas Press, 1995.

Geography is (also) about landscape, and the sensitivity to landscape is a necessary aspect of the geographer's craft. Yet the term landscape is also used by art historians and cultural historians as well as by painters, poets, planners, and architects. In modern usage, landscape and the representation of landscape seem to blend. This, of course, is no coincidence. When in the 17th century Dutch landscape painting generated the notion of landscape as a pictorial representation of rustic settings, in England the term started to denote painted pictures of the countryside. The German word 'Landschaft', on the other hand, also designates an area or a region. Broadening of the terms' meanings seems to be inevitable. When political analysts refer to changes in the 'political landscape' they do not necessarily mean voting patterns in the countryside. Those committed to semantic clarity may find the metaphoric uses of landscape annoying. Yet the broad use of the term is evidence to its popularity and power. In contemporary use, landscape is not a mere aesthetic object but also a shorthand for an aggregate of elements that constitute a coherent composition.

The study of landscape is embedded into geographical analysis. *Interpretations of Ordinary Landscapes* (David Meining) and *Symbolic Landscapes as Social Formation* (Denis Cosgrove) are prominent examples of relatively recent influential studies that made landscapes their central theme. In his penetrating essays, J.B. Jackson examines the understanding of various aspects and facets of the American vernacu-

lar landscapes. *Landscape in America* does not propose to suggest a new theory of landscape or to revolutionize our knowledge of American landscapes.

In his message to the reader, George F. Thompson contends that *Landscape in America* is 'an attempt to present contemporary views on what leading writers, scholars, and artists believe the idea of the American landscape to be'. The title of the book is revealing. It is not 'The American Landscape' or 'The Landscape of America' or even 'Landscapes of America'. The title *Landscape in America* is appropriate since what the book actually presents is a two-fold notion of American landscape. On one level, the collection addresses specific physical and cultural American landscapes that are revealed in real or imaginary, historical or mythical places. In this sense, the book presents a panorama of America that celebrates its geographical and cultural diversity. Yet at the same time, the book offers its readers a view of an intellectual landscape, which features different perspectives on and approaches to American landscapes.

Landscape in America is an ambitious project that challenges the reader to examine the American landscapes from different points of view. It is an ambitious project because it caters to different tastes and interests. Unlike other contemporary studies which are laden with jargon, the book does not adhere to a particular academic fashion (as is too often the case) but rather suggests different vistas and terminologies. Superbly designed, the book's pleasant typography and layout make reading it an enjoyable experience. The visual aspect is enhanced due to space, and the reader can marvel at the numerous illustrations, maps, drawings, and photos that adorn almost every page of the book.

A collection of essays is often fragmentary. *Landscape in America* does not claim to be coherent. However, a sense of thematic unity is achieved by dividing the 19 essays into four sections. The first part, 'Beginnings', is an extended introduction, where issues pertaining to 'the spell of the land' and 'in search of the proto-landscape' are elaborated upon. The second part, 'Landscape as History', presents three studies of historical landscapes. These were constructed in the far west and the Hudson Valley during the 19th century or by Finnish immigrants in the Lake Superior region. The third part presents the points of view of writers and poets on landscape 'as myth and memory'. The fourth part addresses the traditional issue of 'landscape as art', yet not by means of sophisticated analyses of landscape pictures, but rather through the views and voices of artists for whom the landscape is both subject-matter and a personal concern.

Reading *Landscape in America* reveals that landscape is not only a 'thing' out there. Even adherence to a vernacular definition of landscape as 'the things we see', as John Fraser Hart almost defiantly asserts in his 'Reading the Landscape', still leaves open the question 'how do we see what we see?' J.B. Jackson once described landscape as a "concrete, three-dimensional shared reality". In the opening remarks to his concluding essay, photographer Gregory Conniff suggests that "landscape is a point of view.... Landscape is one source of our humanness. Despite television, culture still has its deepest roots in geography; place is still a shaper of the soul. The

visual character of the places where we spend our lives gives us the patterns by which we see”.

Landscape in America is a compelling book about points of view. It is a major contribution to those interested in the American landscape. It is also an invitation to reflect upon the function of places and landscapes as a preeminent aspect of the human condition.

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FEMINISM/POSTMODERNISM/DEVELOPMENT by Marianne H. Marchand and Jane L. Parpart (eds.). London and New York: Routledge, 1995.

In the 1970s, feminists, scholars, and activists started to challenge the theory and practice of development espoused by international aid agencies and nation-states both in the South and in the North. The resulting perspective: Women in Development (WID) was not satisfying either and was criticized for its Western modernization bias. A more radical transformative potential was presented by the new movement of Gender and Development (GAD) that started to prevail during the 1980s. Around the same time, feminists (mainly in the North) started to investigate the possibilities that postmodernism can provide for (Western) feminist theory and practice.

Feminism/Postmodernism/Development provides the arena for these two lines of inquiry—postmodern feminism and women and development—to meet. Can and should the latter accommodate and/or incorporate the former? In the first, introductory chapter, editors Marchand and Parpart briefly sketch the fundamentals of the three terms in the book’s title and outline the points of conflict and agreement and the mutual influences between them. This introduction equips even the less-versed reader with basic tools to deal with the paramount epistemological and ontological issues that emerge when development encounters postmodern feminism. These issues include the meaning of the categories ‘women’, ‘North/South’, ‘Third World’, and their role in theory and practice; the power/knowledge nexus and the role of the ‘expert’; the relations between local and privileged knowledge; the relations between subjectivity, identity, and structure; and representation of the ‘other’. More specifically, the central question on which the contributors were asked to reflect was: “Can a critical and flexible adoption of postmodern feminism provide the basis for a more sensitive approach to development of women in the South?” (p. 15).

The contributors, coming from a variety of countries, informed by different theoretical approaches and involved to varying degrees with academic work, grassroots activism, and actual experience with aid agencies and development projects, present different views and different ways of tackling this question. I will first review those authors who chose to respond to it directly in a somewhat programmatic style, and later those who chose to present their postmodernism-informed research and let the reader answer the question for her/himself.