

framework. The interviews and their analysis had a clinical focus and were not sufficiently informed by a sociological perspective to throw light on these questions. However, despite this limitation, the study has great value.

The book is required reading for anyone engaged in depression research and has important implications for clinicians and for those planning health care services. Its language and organization make it accessible to the non-specialist.—*Maria H. Levinson, Psychiatry, Yale University*

Culture and Thought: A Psychological Introduction. M. Cole and S. Scribner. 227 pp. Wiley, 1974. \$8.95.

Culture and Thought is an effective introduction to cross-cultural research on cognition for the nontechnical reader. It is also stimulating for the specialist, since, unlike most psychology textbooks, it does not skim lightly over vast quantities of research but analyzes a relatively small number of key studies in depth.

Among textbooks, this one is unique in integrating theory from two disciplines, psychology and anthropology. Further, it does not merely summarize findings but consistently relates data to theoretical issues. For example, Cole and Scribner ask, "Is there a possibility . . . of a synthesis that can incorporate cognitive sameness and differences in one coherent theory?" (p. 29). Their interesting treatment of Marxism in this context is an unusual addition to an American psychology text. Indeed, the attempt to maintain a fair balance between universals and cultural variation continues in the five empirical chapters—on language, perception, conceptual processes, learning and memory, and problem solving—that follow.

Contributors to this field, however, may be disappointed by inaccuracies, as I was by the treatment of my Senegalese work on cognitive development. Cole and Scribner rightly point out that in studying concept formation the researcher must give participants the opportunity to classify items in alternative ways in order to go beyond conclusions about conceptual preference (for classifying on the basis of color, for example) and talk about conceptual capacity (e.g. an inability to use attributes other than color), but they wrongly imply that I fell into this error. Such misstatements arouse the fear that accuracy may have been sacrificed to readability in other parts of the book.

Although the chapter on culture and language is generally incisive, I disagree with the authors' point that the cognitive operations underlying language are irrelevant to understanding the relations between language and other modes of thought. Recent psy-

chological research indicates that language grows out of and remains closely related to other modes of cognition, namely perception and action. Hence, an understanding of the cognitive operations behind language is of the greatest relevance to understanding basic relationships between language and thought.

In conclusion, *Culture and Thought* is unquestionably stimulating; its degree of fidelity to sources remains to be tested by other readers.—*Patricia Greenfield, Psychology, University of California, Santa Cruz*

The Arts and Human Development: A Psychological Study of the Artistic Process. Howard Gardner. 395 pp. Wiley, 1973. \$12.95.

This is a robust (but flawed) contribution to the psychological study of the aesthetic experience, the arts, and creativity from the standpoint of developmental psychology. Special emphasis is given to cognitive and Gestalt theory, particularly that of Piaget and Werner, the psychoanalytic theory of Erikson, and the ethologists. Gardner's general goal is to relate human development and artistic growth to one another by focusing on the child-as-artist (although he also examines the ontogeny of the child as performer, audience, and critic, and the art of the child). Paralleling Piaget's analysis of intellectual-scientific development, the author looks for the universal stages of progressive growth that reflect the perceptual, behavioral, emotional, and symbolic content and expressiveness of subjective-aesthetic development.

Gardner's bold theme is to consider the child as essentially an artist (by 5-7 years), arguing that the communication of experience in a particular medium (e.g. art, music, literature), whether as child or adult, is a necessary characteristic of psychological functioning. The book reviews a vast amount of literature, sensitively examines children's artistic productions, and selectively summarizes many artists' biographies. Although other approaches are noted, Gardner is dissatisfied and unimpressed with nonlongitudinal and artificial (experimental) studies of the adult and therefore unfortunately omits important contemporary work in aesthetics, e.g. Barron and Berlyne, among others.

One can't help but be impressed by this effort. Yet the very scope of the book forces the author to uncritically summarize the work of others (notated by an unhelpful referencing system), with little information on how their conclusions were reached, i.e. whether intuitively or empirically, and if the latter, whether based on experiments, correlations, or other observations.

This all-inclusive yet perhaps necessarily sketchy strategy results in a general fuzziness in the thesis. It is not clear how the presence or importance of cognitive-emotional stages could be disproved, whether there are exceptions and how these might be handled, and what the possible research hypotheses are. Further, potentially quantifiable assertions are not developed (e.g. how many artists have actually had "pivotal" events in their childhood?), and obviously critical questions are not followed through (e.g. why don't more children become artists or value art as adults if art is so fundamental to growth?). Consequently, the reader may not be convinced that a developmental framework, whether Gardner's or any other, is vital in organizing the material reviewed.

The book is clearly and gracefully written and does cover a great deal of the aesthetic literature from the viewpoint of developmental psychology. This narrative and expository treatment of the child and art will be of special interest to those whose pedagogical goals are to further creativity in early childhood.—*Martin S. Lindauer, Psychology, SUNY, Brockport*

On Dying and Denying. Avery D. Weisman. 247 pp. Behavioral Publications, 1972. \$9.95.

It is possible to review Weisman's book in one sentence: *On Dying and Denying* is the best book available on the topic. For those who wish to read "a book" on death, this is the one, and it doesn't make much difference whether the reader is a student, a scholar, or a health professional. The writing style is lucid and readable. Weisman communicates sensitivity and feeling without becoming maudlin or exhortative, and he makes good use of both his extensive clinical experience and his knowledge of theory. True, there are imperfections. While I appreciate the author's enjoyment of words, I would have preferred fewer neologisms and fewer new sets of categories based on euphonious terms. As a social psychologist, I was unhappy with his tendency to ignore cultural differences. Someday someone will write a better book—Weisman himself is now working on one—but until that time, this is the volume for the person who wants to read only one book and for the person who has read many.—*Richard A. Kalish, Behavioral Sciences, Graduate Theological Union, Berkeley*

Liking and Loving: An Invitation to Social Psychology. Zick Rubin. 276 pp. Holt, Rinehart and Winston, 1973. \$3.95.

An informal, easily read introduction to the social psychological study of in-