

changes in life? What is the process through which the new myth replaces the old myth? Is it the males who are the guardians of the old myth and consequently the ones who wait to see? The novel raises some interesting thoughts on how the gods do beckon us and how we respond, thoughts on how we change and perceive our realities.

The stones remember, and only men forget.
We have lost our little dreams and have
awakened together into a reality that
destroys us.

What could be more significant for us to contemplate in the 20th century?

Jamake Highwater, one of the most popular writers today, has given us a winner. Complete with maps, an appendix of Aztec names and pronunciations, and other resource materials, *The Sun, He Dies* has a place in not only the area of ethnic studies but in any subject that seeks to know the ultimate question—what is the nature of the human being?

— Mic Denfeld
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Jane Katz. *Artists in Exile: American Odyssey.* (New York: Stein & Day, 1983) xxiii, 304 pp., \$17.95.

The major accomplishment of this collection of first-person reminiscences and third-person authorial interjection is its presentation of an impressive collection of imported talents, all of whom suffer (often gladly) the intellectual and spiritual privations of the West in exchange for its relative economic and social largess. To paraphrase Churchill, democracy (read “capitalism”) is the worst form of government except for all the others. This book says this geometrically, with the lines and curves formed by the various interviews forming a final, however planular, shape.

The value of oppression in the artist's world is good food for thought. It is important to keep in mind that many of the various transplantations documented here are enamoured of the West even as a hayseed is enamoured of a Manhattan night. The grim realities in a neon shadow are shielded from these artists in exile, and perhaps because of this they retain an innocent faith in our systems, both of life and art.

Only in certain instances, as in Alexander Goudinov's reluctance to discuss the effect of his defection on his marriage, is an edge of ice forming on these placid people, like new winter fringing a summer lake.

As artists, these men and women are still new. It is certainly heart-warming reading for those least cynical of us, yet for the most part these narrations are merely touching. The various artists included here are not hard enough, or hard enough in the right sense, to become essentially American. And the question the book fails to answer is if these transplanted orchids will survive under frigid (that is coolly sterile) capitalism. If these very talented men and women can retain their culture and their art here, they are artists indeed, and if they manage to help create an American art, (which may or may not be an ideal) they are the stuff of genius.

Perhaps the most obvious nit picking is that there are so many artists in the book. There are 24. Mr. Bashevis Singer alone could fill a volume on his conception of his art. As well, tomes could be written on Christo, the Bulgarian sculptor of Running Fence fame, South African Dennis Brutus, the Nazi-hunting Elie Wiesel (who seems more of a political celebre than a writer), Natalia Makarova, and Fionulla Flanagan. These are people whose superficial stories have been told through the media and their own work.

To be sure, Katz's spare rendering of these often dramatic lives deserves admiration for its control. It is certainly remote from certain feature journalism. It's an intriguing sort of tabloid-midwestern-academic-conservative style of writing. Such prose can have the appearance of monotony. What may appear as an antiseptic treatment of these people's personal lives is heightened by the use of the present-tense, which removes the reader primarily by including only the author and the subject in one prose time frame, and here experienced through the first-person at that.

The author seldom stood in the way of her subjects. The subjects' digressions appear to have been intelligently edited and reined in, for instance in the case of Wiesel, who has shown elsewhere a tendency to ramble. Yet in the cases of some of the nonverbal artists (Christo being the exception), the monologues can become trying. Often these subjects enjoy only limited success expressing themselves verbally. This was difficult if not impossible for subjects like dancer Ze'eva Cohen and musician Masayuki Koga, this last a shakuhachi player from Japan. Although intriguing, their speeches do not communicate the essence of their art. It can be argued that they should not be expected to do so, but perhaps it is the responsibility of Katz to produce in these cases, prose road markers to guide those of us too inexperienced to share a feeling with these exponentially abstracted persons: they are artists, they are exiles, and often their art, though fascinating, remains remote. Such remoteness coupled with the number of entries in this book make a person who wishes to share these remarkable lives soon exiled himself.

The portraits of the artists are telling and add monumentally to the

impact of the interviews. Katz has dated the interviews, and she includes pertinent, politic, and historic commentary throughout. The book is accessible graphically and verbally. Readability is certainly not a big problem here. But the piece seems to fall prey to a kind of editorial tentativeness prevalent among publishers these days. The prose counterpoint to these often very human stories is crisp but not thrilling.

—Charles Mueller
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Ambrose Y. C. King and Rance P. L. Lee, eds. *Social Life and Development in Hong Kong*. (Seattle: University of Washington Press, 1981) xxv, 366 pp., \$25.00.

This book is a collection of research papers on the political and social conditions of Hong Kong sponsored by the Social Research Centre of The Chinese University of Hong Kong. The collection is not a comprehensive coverage of such conditions in Hong Kong. It is a selective report with the purpose of updating existing information. The new information will provide a better understanding of Hong Kong's problems and serve as a resource in coping with these problems.

The problems of Hong Kong are not, of course, unique to just this community. Other metropolitan communities which have undergone rapid growth and change in population and industry have experienced similar problems. Thus, the researchers of this collection make comparisons with other metropolitan communities and utilize the accepted sociological tools of validity. The circumstances of Hong Kong are, however, unique. It is a British Crown Colony with a population of 99% Chinese. At the root of many of the colony's problems—which include housing, medical, health services, water supply, and social welfare, as well as political pressures—lies the pressure of the rapid increase in population upon its limited land area and its resources. Hong Kong is particularly intriguing to the sociologist in the interplay between the forces of modernization and political integration, and between the ideas and values of East and West. Hong Kong is also unique in its proximity to China.

The research papers are grouped into two sections: metropolitan structural development and institutional characteristics and their change. The former deals with topics such as high-density living, development of new towns, small factories, and population mobility. The latter contains materials related to the political, family, religious,