
A volume of such monumental scope and completeness rarely appears on any subject. Professor Justino Fernández, long known for his numerous publications on Mexican art, has here produced one of the major contributions to the Latin American field. Beginning with the Neo-classic period of the late eighteenth century, he traces in detail the history of architecture, sculpture, painting, and prints, studying all of these media in each stylistic group. Half of the book is devoted to the nineteenth century, and that was a wise decision since this field has been in great part unexplored. The most unusual aspect of Professor Fernández's approach, however, is the inclusion of a section on the criticism of the art of each period by its contemporaries. Hence historical perspective gains in seeing each period through its own eyes and not solely in the terms of 1952.

In dealing with the twentieth century the author gives the most complete and the best documented account of modern Mexican painting to be found anywhere. Although publications on the subject are innumerable, they are rarely specific enough to satisfy any historian. Equally valid are the judgments and critical evaluation of Professor Fernández who maintains an admirable objectivity in dealing with such a wide range of material. The abundant illustrations include many works which have been hitherto unpublished.

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Paper.

The keynote to this work is contained in the Prologue by Pascual Marín Pérez, Civil Governor and Jefe Provincial del Movimiento of Segovia, who pays tribute to Gen. Franco for his appreciation of the Catholic Kings as the "Paladins of our unity." The further conclusion is that the Caudillo is their modern counterpart in "saving and redeeming" Spain. One should not therefore look for a critical treatment of the great Queen of Castile, even though the author is a Professor of the University of Madrid and even though the book has an abundance of the apparatus of scholarship.