

*Tamayo en la pintura mexicana.* By OCTAVIO PAZ. Mexico City, 1959. Universidad Nacional Autónoma. Colección de Arte, 6. Bibliography. Illustrations. Name index. Pp. 80. Cloth. 50 pesos.

In this brief criticism Señor Paz begins by citing the artistic results of the Mexican Revolution. He points out that the great national art of this period has run its course and that younger men such as Rufino Tamayo have avoided the trap of lifeless repetition by creating a new and contemporary idiom. Even though Tamayo has departed drastically from the great mural tradition of Orozco and Rivera, and even though he has learned much from the international painting forms, he remains unmistakably and profoundly Mexican.

Written in Spanish with English and French translations by Sita Garst, this book will serve as an introduction to those who might wish to become familiar with or know more about the work of Mexico's most sensitive and imaginative painter.

The book contains four color reproductions and 128 black and white halftones, with a chronology, a bibliography, and a comprehensive index to the illustrations.

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*Textos políticos.* Introduction and selections by XAVIER TAVERA ALFARO. 2nd ed. Mexico City, 1957. Universidad Nacional Autónoma. Biblioteca del Estudiante Universitario, 75. Pp. xxvi, 161. Paper.

This volume contains a limited selection of political essays by Francisco Zarco (1829-1869), a leading nineteenth-century journalist, liberal politician, and literary figure who for many years was a collaborator and ultimately the editor-in-chief of *El Siglo XIX*, the outstanding liberal newspaper of the epoch. Most of the writings pertain to the initial phases of the French Intervention in Mexico but nevertheless reveal some of Zarco's basic political

tenets, such as his belief in popular sovereignty, the electoral process, federalism, civilian supremacy in government, tolerance of all religious cults, separation of Church and State, and individual liberties. Unlike many of the Liberal thinkers of his time who ardently subscribed to the same ideology, Zarco wrote with a degree of impartiality and was often measured in his analysis of controversial public issues. His style is lucid, simple, and forceful.

Señor Tavera Alfaro's detailed introduction, which includes a biographical sketch and commentary on Zarco's political philosophy and literary contributions, is a valuable addition to the readings.

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*Tres votos y un debate del Congreso Constituyente, 1856-57.* Selección y prólogo by XAVIER TAVERA ALFARO. Jalapa, 1958. Universidad Veracruzana. Cuadernos de la facultad de filosofía y letras, I. Pp. 178. Paper.

This is a book containing reprints of documents rather than a collection of documents in the ordinary sense, for the documents (which are not edited or clarified in any way) are presented by the author to help the reader understand the text of the volume. This text, which is labelled misleadingly the Prologue, is a condensation of some lectures given by the author at the Universidad Veracruzana in honor of the Constitution of 1857 and its makers. The lectures form a brief history of liberalism in Mexico from the Enlightenment to 1857 in which the author stresses what he considers a paradox. European middle class liberalism arose in Mexico without the existence of a Mexican middle class. In other words, perhaps, liberalism in Mexico represented the conversion of the intellectuals rather than the rise of a new middle class based on economic change. The author presents a working hypothesis to try to explain this. It is that men