

reverse chronology: it begins with the late Aztec period and proceeds backward in time to the Archaic cultures and the Olmecs. Krickeberg defends this procedure as a progression from the known and familiar to the unknown and unfamiliar. Those who disagree will not find the reverse chronology any great obstacle to understanding, and at most this feature may be considered an idiosyncrasy in an otherwise well-structured survey. The initial emphasis is on the Aztec imperial area, and the treatment reverts from this to the Chichimec and Toltec periods, to the Theocratic cultures (principally Teotihuacán, Zapotec, and Totonac), and thence to the Archaic cultures of the Valley of Mexico, the west, and the Olmec regions. It concludes with an account of relations between Mexico and other parts of North America and between Mexico and the old world. Readers interested in the Maya will be disappointed to find Maya civilization considered only in one chapter, relating to Toltec influences. Moreover, an unexpected defect is that many places mentioned are not shown on the map.

Krickeberg belittles the Aztec achievement with respect to duration (150 years in a total of 3000), power (“un conjunto de pequeñas provincias diseminadas”), and cultural influence (“apenas si rebasó el valle de México”). The treatment of the Aztecs is relatively full, but it carries an air of apology for it results from the nature of the historic evidence rather than from the author’s sense of the importance of the subject. Aztec social organization is handled cautiously but with a firm rejection of the Bandelier hypotheses. Aztec dress, architecture, and religion are discussed in accordance with the best modern and ancient accounts of these topics. The identification of Teotihuacán and Tula is attributed to “North American archaeologists” and properly denied. Teotihuacán and other sites receive separate treatment. Brief chapters deal with Zapotecs and Totonacs. The archaeology of Tlatilco and other early Valley of Mexico sites, of the west, and of La Venta and Tres Zapotes depend upon the technical reports of those locations. Relations with the old world are treated mainly in accordance with the studies of Ekholm and Heine-Geldern. Krickeberg takes seriously the possibility of recurrent trans-Pacific contact. Nothing in the work can be called a contribution to knowledge in an absolute sense, but the whole is an intelligent modern summary and a demonstration that respectable, serious, popular writing in this field is not an impossibility.

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Textiles of Ancient Peru and Their Techniques. By RAOUL D’HARCOURT. Edited by GRACE G. DENNY and CAROLYN M. OSBORNE.

Translated by SADIE BROWN. Seattle, 1962. University of Washington Press. Maps. Charts. Illustrations. Pp. xvii, 186. Plates 117. \$22.50.

Raoul D'Harcourt, one of the foremost authorities on the textiles of pre-Columbian and colonial Peru, in 1934 published his *Les Textiles anciens du Pérou et leurs techniques*. This immediately became the standard compendium on the subject. Unfortunately only a limited number of copies were printed, which reduced its accessibility. In the *Ciba Review*, Vol. 12, #136 of February, 1960, much of this appeared, along with diagrams and colored reproductions, in an English translation.

Now we have this second English version, subsidized by the Bollingen Foundation, which uses essentially the same colored plates but presents us additionally with a longer selection of monochrome photographs, more of the author's excellent diagrams of diverse weaves and knots, an expanded bibliography brought up to date, and some additional material from the author's late researches.

The work concerns itself primarily with techniques. Its plan is lucid, successively taking up weaving, plaiting, network, and embroidery. The 117 monochrome photographs of pieces of textiles are of course to illustrate the various techniques, but in some cases they fail for lack of color contrast. Certainly the incomparable beauty of many of the pieces is not remotely suggested, though in fairness it must be said that the prime purpose of this book is not artistic.

One of the better features of the book is the extended coverage given to the famous Paracas mantle now in the Brooklyn Museum. Each section of the figured border is individually photographed (here color would have been of inestimable value) and fully described in the Description of Plates. The colored plate of the Paracas mantle unaccountably cuts off its lower fringe, thus reducing its aesthetic appeal.

A very small and inadequate map is provided. This reviewer believes that a chart of Peruvian archaeological levels with a more thorough discussion of textiles in their temporal and spatial relationships would have enriched the book.

Finally one wonders whether a real need for this translation existed. For the specialist in textiles there was always D'Harcourt's first French version at hand. For the general Peruvianist or the layman who reads only English the Ciba version admirably displayed the variety, ingenuity, and splendor of this ancient art. Only in the close description of the Paracas garment can this version be considered by the Peruvianist superior to the Ciba translation—for the interest

in these wonderful figures really centers in them as art motifs and mythological representations.

The fullness of the diagrams, plates, and bibliography will in any case make this University of Washington edition a necessary addition to the shelves of the university library.

It has been a cliché since the days of Cieza de León that Peru displayed its artistic wonders most memorably in its highland stonework. After one has studied D'Harcourt's diagrams, displaying the abundance of invention and the infinite care of these people, he could well prefer these textiles as the true shibboleth of their genius.

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The Art of Ancient America. By H. D. DISSELHOFF and S. LINNÉ. Translated by ANNE KEEP. New York, 1960. Crown Publishers. Art of the World Series. Maps. Illustrations. Tables. Glossary. Bibliography. Index. Pp. 274. \$5.95.

This handsome volume is one of the series, Art of the World, published in this country by Crown Publishers. The many colored plates of remarkably high quality are supplemented by maps and a large number of line drawings. These line drawings often make a point more clearly than a photograph. The colored plates, like those of many other current books on art, are only tipped in. This method of presenting colored illustrations is not completely satisfactory, since there is always the danger that they will be detached and lost or folded upon themselves and creased. The colored plates in this book seem to be extremely carefully printed and remarkably faithful to the original work of art they reproduce.

The text is essentially two distinct works: That part by Linné deals with Mexico and Central America. The other half by Disselhoff deals with Greater Peru and its neighboring regions to the north and east into the Amazon Valley. There is a chronological table for each section of text, a joint bibliography of general works, and a glossary.

Linné's text concentrates on the cultures of highland Mexico (6 chapters) and discusses the western and coastal regions (2 chapters) as well as the Maya (1 chapter). Disselhoff deals with Greater Peru in one long chapter and devotes one chapter each to the setting, the eastern lowlands, Colombia, and the San Agustín Culture. Within this broad description of the text we find the material organized in chronological patterns which aim at demonstrating the development of successive styles of art and the evolution of Pre-Columbian cultures in more general terms.

This reviewer would question the statement made twice (pages 33