

twenty-eight *vicentinos*, colonial and modern. In addition, forty-plus lesser known native sons received a few lines in a separate section of the book.

In 1962 the collection was reprinted to conform with the style of the series of historical publications regularly coming from the offices of the Salvadorean Ministry of Education.

The major change in content was the addition in 1962 of a biography of Dr. Sarbelio Navarrete, distinguished poet, educator, and jurist, who had died subsequent to the first printing.

The new volume's appendix includes a summary of the place of San Vicente in Central American history and an astonishingly long listing of the more than one hundred men who served as El Salvador's chief of state between 1821 and 1935.

Certainly only a few readers of the *HAHE* will have occasion to read this book, but for those few *Biografías* should prove very handy.

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Spirit of Mexico. By BERYL MILES. New York, 1962. McBride Books. Illustrations. Maps. Glossary. Index. Pp. xii, 208.

For anyone who has visited Mexico, and enjoyed it, Miss Miles' book will be both delightful and nostalgic. In the course of an eight-month sojourn Miss Miles traveled widely in Mexico, going into a number of areas not seen by the casual tourist. She is a good and sympathetic observer, with an obvious liking for the Mexican people and an appreciation for Mexican terrain and climate.

The book is in no sense history, even though the author is aware of the historic and archaeological background of the people and places she describes. It is a book about Mexico today, ancient sites, modern cities, out-of-the-way villages, and the people associated with them. The contrast in Mexican life is everywhere visible. The extremes of poverty and opulence, antiquity and modernity, superstition and sophistication are recurring themes.

The chapters entitled "Antonio's

Wedding" and "Guanajuato and the Plays" are particularly pleasing. Antonio's wedding took place in a little village reached by antiquated truck over a road which, by description, might well give an *arriero* pause. And the village is both an anachronism and an indication of the task which Mexico still faces. The Guanajuato plays are an adventure in cultural make-believe in a setting so imaginative that it is difficult to conceive of anything more convincing.

What does Miss Miles offer the historian? The occasional historical digression which she presents is brief and not always entirely accurate. A future generation of historians may welcome her description of the current scene; however, this is not a work on the level with a Madame Calderón de la Barca or a Mrs. O'Shaughnessy. Miss Miles had neither the entree nor the interest to deal seriously with the politico-economic conditions. The book should be read for what it is, an account of travel and experiences. Viewed in this light, it is both entertaining and worthwhile.

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The Mexican Mural Renaissance 1920-1925. By JEAN CHARLOT. New Haven, 1963. Yale University Press. Illustrations. Notes. Index. Pp. xv, 328. \$15.00.

The publication of this volume marks the appearance of the most complete account yet to appear of the formative period in the history of Mexican mural painting. With a standard introduction of his subject Charlot discusses the pre-Revolutionary artistic influences which contributed to the successful development of a public art movement in the 1920's. In the subsequent narrative Charlot's scholarly dispassion is complemented by his experience as a participant in the stormy first years of mural painting. In a field where participation has usually been a liability to scholarship, Charlot's is an asset.

The body of the work is concerned with the course of mural production from its conception with José Vasconcelos through the first experiments at