

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.

THOMAS KARNES

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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.

ROBERT W. FRAZER

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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

the former church and convent of San Pedro y San Pablo to the enlarged programs in the National Preparatory School and the Ministry of Education. The author's thorough knowledge of the events which paralleled and influenced mural production is reflected in his account of the outbreak of both public and official hostility to the paintings, student riots in the Preparatoria, Vasconcelos' resignation, and the initiation of a more selective patronage policy under Vasconcelos' successor.

Only one of the areas which benefits from the author's careful attention to details is the accurate dating of those murals painted between 1920 and 1925, several of which were later destroyed. In his incisive rendering of the complex personality and artistic philosophy of José Vasconcelos, Charlot gives Obregón's Minister of Education the credit that he has long deserved as the father of the mural movement. Also of great value is the author's dissection of the factors which ultimately led to the suspension of painting in August, 1924. An important by-product of his narrative is the excellent documentation using sources until now untapped. Charlot relies largely on materials from government archives and unpublished memoirs of participants, including fragments of Siqueiros' autobiography.

Charlot's personal account of the social and political environment of the Obregón era deserves the attention of political historians. The national political struggles into which mural painting was quickly drawn need more definitive work, but until this work is done, Charlot's book is a useful guide to the temper of the Reconstruction period. An important source of information for historians of Mexican art, *The Mexican Mural Renaissance* has long been needed in the field, and its high standards of scholarship assure it an unqualified welcome.

ROBERT H. PATTERSON

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Mexican Jewelry. By MARY L. DAVIS and GRETA PACK. Austin, 1963. The University of Texas Press. Illustra-

tions. Bibliography. Index. Pp. 262. \$6.50.

This book covers all that pertains to jewelry making from the pre-Columbian era to the colonial period and through nationhood up to the present. The descriptions of the various techniques of jewelry making, together with the deep understanding of the spirit of the country, its artist jewelry makers and its jewelry wearers, make everything plausible and interesting. The critical evaluation of the various styles and periods of the jewelry itself is tactful and discreet.

A wealth of historical and socio-cultural data runs through the book. It is apparent that the authors have more than a cursory acquaintance with the country. They did a commendable job of research and they encourage and facilitate further study and investigation by including an extensive bibliography.

This fine book deserves a more inviting format and layout and a better quality of photographic reproduction.

ADOLPH ODOERFER

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Estudios históricos. By MANUEL VALLADARES RUBIO. Guatemala, 1962. Editorial Universitaria. Universidad de San Carlos de Guatemala. Vol. 40. Index. Pp. 508. Paper.

The *Estudios históricos* of Manuel Valladares Rubio (1869-1927), known better in his own day by the pseudonym "El Doctor Fences Rédish," cover a wide range of subjects and periods. Although some of these writings appeared during the author's lifetime in various Mexican and Central American newspapers and journals, the greatest part of them were unpublished. Well-known in Guatemala as a politician, diplomat, poet, and literary figure, the present volume justifies Valladares as a historian as well. Although occasional errors and misstatements are to be found and a strong political bias becomes evident in his treatment of events since 1871, these studies contribute significantly to the available literature on the history of