

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 Charlot relies largely on materials from government archives and unpublished memoirs of participants, including fragments of Siqueiros' autobiography.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.

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

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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