

cine and relates them to modern concepts of therapy, etiology, diagnosis, and prognosis. His analytical framework is both medical and anthropological. Martínez adopts James G. Frazer's half-century-old definitions of sympathetic and contagious magic from a 1961 Spanish translation of *The Golden Bough* and adds illness to Bronislaw Malinowski's list of moments in life giving rise to religious feelings.

The author seems to have had fellow physicians in mind when he wrote this long essay. Anthropologists and historians reasonably well-read in descriptions of Náhuatl-speaking Indians are not likely to encounter much novelty in this analysis. Even speculations as to the origins of certain human behaviors sound familiar.

In summary, Martínez reports that the Nahuas believed life to be a gift of the gods. It followed that illness was generally defined as a divine punishment for human misbehavior. The Nahuas made a few empirical correlations, such as cold and humidity with rheumatic ills, but they believed that the water god cured even these ailments. They also classified fractures as supernatural castigations. Despite their animistic view of disease, however, many remedies were sold in the marketplace. Martínez presents a succinct outline of the Nahua astrological calendar, with a sample of its auguries and its relation to prognosis. He mentions peyote aiding diagnosis and tobacco helping prognosis and the owl whose message of disease or death no one needed the aid of a medical practitioner to interpret.

Martínez draws data from published sources, among which the Porrúa edition of Sahagún (1956) is by far the most frequently cited. The text is enlivened by thirty illustrations drawn from codices, published works, photographs of ruins, and representations of Náhuatl supernaturals. A cloud photograph is the author's most original contribution. Reproduction appears excellent on book paper of good quality. A text free from typographical errors pleases the eye.

University of Kentucky

HENRY F. DOBYNS

Ancient Peruvian Ceramics. The Nathan Cummings Collection. By ALAN R. SAWYER. Greenwich, 1966. New York Graphic Society. A Metropolitan Museum of Art Publication. Illustrations. Maps. Notes. Bibliography. Index. Pp. 144. \$8.50.

The Ceramic Sculptures of Ancient Oaxaca. By FRANK H. BOOS. New York, 1966. A. S. Barnes and Company. Illustrations. Notes. Index. Pp. 488. \$30.00.

Arqueología de Teotihuacán. La cerámica. By LAURETTE SÉJOURNÉ. México, 1966. Fondo de Cultura Económica. Illustrations. Figures. Notes. Pp. 262. \$120.00. (Mex.).

Introduction à l'étude de l'art précolombien du Mexique. By MAURICE D'ARQUIAN and ROBERT STOLPER. Zürich, 1964. Éditions du Cercle d'Art Contemporain. Illustrations. Map. Pp. 62. Paper. Fr. 20.00 (Swiss).

Of these four recent publications presented for review, three deal exclusively with ceramics. The variety of treatments given this so-called minor art ranges from an exhaustive scientific study by Séjourné to a presentation by Sawyer of the artistic and cultural significance which pottery can communicate.

The catalogue by Alan Sawyer is for the exhibition of the handsome Cummings Collection, still "temporarily" on display at the Metropolitan Museum of Art, which thereby makes its debut in the field of pre-Columbian art. Sawyer's handsome publication is the finest complement to the exhibit since it uses the material flexibly to probe into the meaning of these ceramics from the north and south coasts of Peru. While the author provides brief but pithy characterizations of the cultural periods and their typical art forms, he also examines common motifs to reveal the dominant interests of the societies through the iconography of their themes. His book will interest the layman because of its concise descriptions and the high quality of its photographs and drawings. Since Sawyer is a scholar who has kept up with the latest developments in Peru, his comments should also interest the specialist. This book is a must for any collection on pre-Colombian cultures, and it is a bargain at the price.

The second book, a monographic study of the sculptured ceramic urns from Oaxaca, is less successful. Its text provides a fairly good introduction to the uses of the burial urns but a poor analysis of each iconographic type. The photographs, which form the bulk of the book, were taken under the author's supervision in American and European collections. They are useful inasmuch as reproductions of many urns had never been published before, but they have been blown up much too large considering their original quality, and they are not arranged in chronological order. The author, Frank Boos, a retired businessman who has become interested in Oaxacan antiquities, has ignored outside relations with Oaxaca, except for a title stating the influence of Teotihuacán, which is then not explained in the text. In updating the classic 1952 study by Caso and Bernal, which cate-

gorized Oaxacan "funerary" urns by subject matter (with neutral names like "Goddess 8 Z"), Boos has retained their categories, added a few new ones, and to his credit humanized the names into descriptive titles. Unfortunately the whole book has an amateur quality because of its numerous proof-reading errors and the low quality of its illustrations; it is certainly not worth its inflated price.

Laurette Séjourné's book on Teotihuacán ceramics makes the least pretense of emphasizing the aesthetic aspects; yet the handsome angular style of the Teotihuacán material achieves more artistic success than do the art pieces in the Boos volume. The text, unfortunately, does not come up to the quality of the illustrations. The author emphasizes at the end that she is not interested in the ceramics for their own sake but rather for what they can tell about the human beings who made them. However, her arrangement of the material by clay types (wares) rather than by vessel forms or decoration defeats her purpose, for any continuity of iconography is destroyed by dividing the same forms among several different wares. Since Séjourné rarely comments on the iconography, her text is only a dull listing of ceramic types. Her stated goal is better achieved by Sawyer's approach, which, however, makes no attempt to be comprehensive, as does her archaeological study. Her book also desperately needs a table of contents, since the text is broken up by many pages of illustrations. This volume is suited mainly for the specialist, since it provides an exhaustive compilation of the entire range of one Classic Teotihuacán site.

The final publication under consideration is a physically and intellectually lightweight Swiss booklet. Its introduction by the director of the Neuchâtel Museum of Ethnology provides a marvelous example of the rhapsodic philosophizing so characteristic of French art criticism—one hesitates to call it art history. The main text, while good in its choice and characterization of important art forms of each period, also suffers from a compulsion to overdramatize the doomed cultures. The few illustrations, of very poor quality for an art book, do have some interest as showing previously unpublished objects from unidentified collections, but their artistic value is only average. The labeling of the photographs is often erroneous or misleading; not only are many of the dates too early, but also the objects are unjustifiably associated with historic linguistic groups (e.g. "Chontal-Guerrero" or "Maya-Totonac"). A similar error also appears in the text, where, for example, the Mixtecs are said to have physically populated Cholula, whereas they merely shared a similar culture. Of all the books reviewed here, this popularization by

d'Arquian and Stolper adds the least to our knowledge of pre-Colombian cultures, although its low price might recommend it for a beginning collection.

México, D. F.

JOHN F. SCOTT

El Palacio del Quetzalpapálotl. By JORGE R. ACOSTA. México, 1964. Instituto Nacional de Antropología e Historia. Illustrations. Appendices. Pp. 169.

This monograph deals with the sort of research for which the Mexican archaeologist, Jorge R. Acosta, has earned an excellent reputation—the excavation and reconstruction of major prehistoric Mesoamerican architectural remains. Examples of some of his previous accomplishments of this sort may be seen at the archaeological zones of Tula, Hidalgo, and Monte Albán, Oaxaca.

The Palacio del Quetzalpapálotl is located at the ancient metropolis of Teotihuacán in the Valley of Mexico. It was uncovered and reconstructed between 1962 and 1964 as a part of the Teotihuacán Project of the Instituto Nacional de Antropología e Historia which has as its ultimate goal the complete restoration of the ceremonial center of that great archaeological site from the Ciudadela to the Pirámide de la Luna, a distance of about two kilometers.

Acosta's monograph is primarily a technical descriptive account of the excavations of the complex of archaeological remains identified as the Palacio del Quetzalpapálotl. He discusses in detail the architectural features of the site and the carved and/or painted columns, pyramidal structures, and building façades in the unit. He outlines his reasons and methods for reconstructing the ancient buildings. There are short sections which deal with the age of the structure, the ceramics recovered from the ruin, and interpretations and conclusions drawn from the data. A profusion of excellent photographs, maps, and color drawings illustrate the volume. They comprise a most informative part of the account.

The Palacio del Quetzalpapálotl complex is associated with one of the thirteen ceremonial units which face the plaza in front of the massive Pirámide de la Luna. According to Acosta the Palacio was utilized as the living quarters for a group of priests who conducted sacred religious rites in a temple which had existed upon the adjacent pyramidal base. It was built primarily of stone masonry in a quadrangular plan about a central patio. Wood was used in the roof and for other purposes such as door jambs. Acosta believes it was built and utilized between the fifth and seventh centuries A.D.

The Palacio is named for the carved and painted zoomorphic designs