

universe, then puts back together enough pieces to have a "coherent, highly personalized expression of despair" (p. 94). Sommers does not point out that the novel reflects today's overall fragmentation of reality which has resulted in the fragmentation of man, who feels that he has neither identity nor epoch.

The analysis of Fuentes' *Where the Air is Clear* goes into the collage type of presentation which the author uses, but does not indicate how sloppily he has put this novel together, with its hodge-podge of needless confusions and redundancies. Sommers rightly finds the novel to be a quest for Mexican identity which also "incarnates the values and myths of Indian Mexico, in particular the timeless sense of betrayal and the compulsion to reestablish ties with the past by means of sacrifice" (p. 103). *The Death of Artemio Cruz* by the same author is a better constructed novel, says Sommers. It combines the existential anguish of Cruz with the great sweep of Mexican history and much astute comment on that convulsive, contradictory, traumatic history, comment which insists on reverting to the egg.

All four of these landmark novels, Sommers writes, achieve a balance between national preoccupation and universal values. In them the Mexican novel has truly come of age.

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Mexican Indian Costumes. By DONALD and DOROTHY CORDRY. Foreword by MIGUEL COVARRUBIAS. Austin, 1968. University of Texas Press. Texas Pan American Series. Illustrations. Maps. Figures. Bibliography. Index. Pp. xx, 373. \$15.00.

Mexican Indian Costumes is a many-faceted delight. The text, lucidly written by Donald and Dorothy Cordry, contains information of value to the archaeologist, historian, cultural anthropologist, and student of weaving. Interspersed in the text are numerous superb black and white and color photographs taken by Donald Cordry, as well as a number of useful figures and maps. The book is handsomely printed, and it can be enjoyed as much for its aesthetic merits as for the data it contains.

The first part of the book (pp. 5-190) is a general treatment of Indian dress in Mexico. Attempts are made to put contemporary costumes in temporal perspective by means of references to pre-Conquest styles (as known from sources such as the codices and figurines) and to information provided by early Spanish writers. The

authors furnish us with data on weaving implements and techniques, dyes, various aspects of male and female attire, hairdresses and head-coverings, belts, tortilla cloths, bags, jewelry, and designs. Some not-very-well-developed interpretations are offered, moreover, as to the possible symbolic import of some of these. Thus, for example, it is suggested that weaving implements and products of the loom are symbolically associated with human hair, rain, and fertility.

The second part of the book (pp. 193-348) is devoted to descriptions of the costumes found in various Indian communities throughout Mexico. Some of these settlements are difficult of access and virtually unknown to the outside world, and while the text is ethnographically meager, we are nonetheless grateful for whatever information it contains. Moreover, the intriguing photographs which accompany the text may well serve as stimuli in attracting anthropologists to these places.

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Honduras. Guía de los documentos microfotografiados por la Unidad Móvil de Microfilm de la UNESCO. Prepared by the INSTITUTO PANAMERICANO DE GEOGRAFÍA E HISTORIA. COMISIÓN DE HISTORIA. México, 1967. Instituto Panamericano de Geografía e Historia. Fuentes Documentales para la Historia de América. Guías. Index. Pp. 245. Paper. \$2.00.

According to Howard Cline, *Historians of Latin America in the United States* (1966), there were four persons in the United States who listed as their special research interest the history of Honduras. That small group, along with specialists in Honduras from other countries and other fields, will certainly welcome the present publication, which provides a detailed guide to the recently microfilmed Archivo Nacional de Honduras. Hopefully the knowledge that such rich resources are readily accessible will win converts to the fascinating but neglected study of Honduran history.

The *Guía* is simply a register of all items microfilmed in Honduras by the Mobile Microfilm Unit of UNESCO in cooperation with the Comisión de Historia of the Instituto Panamericano de Geografía e Historia. It is the third such guide to be published (the first is a general guide, and the second is on Barbados). A fourth, on Peru, is in preparation.

In the first fifty-four rolls of the Honduras microfilm are included individual *cédulas reales*, petitions, judgments, claims, reports, and various legajos with titles and dates. Probably the majority of docu-