

readily be seen that the work is strongly oriented toward Europe, especially northern Europe. Ibero-America and its affairs are considered to be on the fringe of historical interest.

Latin American historians may think such a view distorted or even parochial. Yet perhaps we have been too little concerned with certain epochs or aspects of our field and have done virtually nothing to produce the kind of synthesis of generalized history that would make the task of writing works like the *Cambridge Modern History* easier. Above all, I believe that we have not yet honestly thought of our field in world historical terms.

As would be expected, the style of the work is varied. There are appreciable differences in the expository gifts of authors, and certain subjects are naturally more intractable than others. However, taken as a whole, the work presents a remarkable coherence. There is a minimum of repetition, and the topics are closely linked in the development of the book. There are an analytical table of contents and an index. The work seems *au courant*; at least, the chapter on Latin America reflect up-to-date research.

The inevitable price for a consensual view is a certain grayness. The work is descriptive rather than analytical, solid rather than brilliant, inclusive rather than incisive. Nevertheless, Latin Americanists will find this book an authoritative and useful volume even if it is oriented toward Europe and considers Latin America on the fringe of action in the eighteenth century. Impeccable in presentation, it serves admirably to summarize the mid-stream of contemporary historical scholarship.

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*Art of the Americas: Ancient and Hispanic.* By PÁL KELEMEN. New York, 1970. Apollo Editions. Illustrations. Notes. Index. Pp. xiii, 402. Paper. \$4.95.

This book is somewhat disappointing. If such is the case, it ought not to be so, since Kelemen is a knowledgeable, enthusiastic writer. *Art of the Americas* is a well illustrated paperback of handsome format directed toward the general public at a time when most works on Latin American art cost far more than this volume. Moreover, it is gracefully, persuasively written. The more is the pity, then, that the casual reader must be warned to expect numerous errors, false or baseless assumptions, and mystifying forays through time and space.

For example, to the Toltecs Kelemen here wrongly attributes the

destruction of Teotihuacán and the introduction of post-and-lintel architecture in the Valley of Mexico. Like some wrathful ancient deity he arbitrarily reduces the number of lakes in this region during the pre-Cortesian era from five to two. The untutored reader is made to guess to what cultures belong such important sites in Mesoamerica as Xochicalco and Malinalco. Although the masonry at Copán is unique in the structures of Classic Maya centers because it is *not* limestone, according to Kelemen “[this] site is characterized by the use of . . . limestone.” Regarding the evacuation of many Maya centers during the ninth century by large numbers of people—one of the great mysteries of American archaeology—Kelemen says not a word.

He is similarly indifferent to the arts of the so-called “intermediate zone,” an area which geographically divides Mesoamerica from most of South America. In addition, on the one hand, a gratuitous chapter on the remote Philippines is appended to the post-Columbian material; on the other, Kelemen ignores stylistic analogies, recently pressed by authorities, between the sculpture of ancient Tiahuanaco and the South Pacific Island called Easter.

More satisfactory because it is not so error-ridden, the Hispanic section nevertheless serves the reader less than well. If he did not know so before, he will, after finishing this book, remain ignorant of the fine architecture produced by colonial Brazil and of the sculpture created by the incomparable “Aleijadinho.” Nor will he be likely to identify “mestizo” architecture if ever he confronts it.

Another major weakness is Kelemen’s cultivation of irrelevancy. Together, the Appendix—with its autobiographical and expository passages—and the chapter on the Philippines contain nearly thirty pages which could have been used more wisely to strengthen other sections, e.g. pre-Columbian sculpture.

Even the selected bibliography is flawed. The 1943 and 1956 editions of Kelemen’s *Medieval American Art* contain serious errors and are no longer reliable. Unaccountably the bibliography fails to include George Kubler and John McAndrew. By and large, then, *Art of the Americas* cannot be given good marks. Even the title seems infelicitous.

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*An Introduction to Spanish-American Literature.* By JEAN FRANCO. New York, 1969. Cambridge University Press. Index. Pp. viii, 390. \$9.50.

Professor Jean Franco’s book deals with Spanish-American literature