

## BOOK NOTICES

Initialed notices were written by members of the editorial staff.

*Machu Picchu: A Citadel of the Incas.* By HIRAM BINGHAM. New York: Hacker Art Books, 1979. Illustrations. Map. Index. Pp. xiii, 244. Cloth. \$50.00.

Since its exciting discovery in 1911 by Bingham, Machu Picchu and its splendor have been the subject of a good deal of writing, due largely to the effective unity between its natural setting of cloud-covered granite peaks rising above the Río Urubamba and magnificent artificial landscape of orderly agricultural terraces and standing structures, many in the superb Inca Cuzco masonry style. The most controversial aspect of Machu Picchu has been its function. Bingham considered it the legendary Vilcabamba, the last and long-lost Inca refuge, although subsequent documentary analyses and field explorations indicate that the site of Espíritu Pampa located lower in the jungle is more likely to have been Vilcabamba. Current excavations at Machu Picchu clearly show colonial occupation, a point Bingham explained away as insignificant because of his convictions about Vilcabamba. We now know that ceremonial and religious considerations played a critical role in Inca settlement shape and location, and that Machu Picchu may have been an important *centro sagrado*, as L. Valcárcel has argued. The book has definite historical value, as well as detailed architectural/artifactual data and a fascinating account of the discovery of Machu Picchu.

Princeton University

IZUMI SHIMADA

*Spain and New Spain: Mexican Colonial Arts in Their European Context.* By LINDA BANTTEL and MARCUS B. BURKE. Corpus Christi: Art Museum of South Texas, 1979. Illustrations. Bibliography. Pp. 134. Paper.

This is a catalog for an art exhibition held in Corpus Christi, Texas, in 1979. Following a short historical preface on viceregal Mexico by Roberto White, Marcus Burke presents an introduction to "Mexican colonial painting in its European context." It emphasizes "not what is typically Mexican in the works of art from the viceregal period but rather what it is that unites those works with European and, principally, Spanish arts of the same period." Two sections reproduce European and Mexican paintings (two in full color), and have short essays on the artists. This is a compact, useful discussion of fine arts in New Spain, nicely produced, and it should be of interest to many readers of this journal.

University of Nebraska-Lincoln

WILLIAM L. SHERMAN

*El juicio de responsabilidad en la Constitución de 1824: Antecedente inmediato del amparo.* By JOSÉ BARRAGÁN BARRAGÁN. Mexico City: UNAM, 1978. Notes. Bibliography. Pp. 197. Paper.

The *amparo* suit is the most novel of Mexican legal institutions and a principal source of litigation before the federal courts. It serves to protect individuals from any law or act of public authority in violation of constitutionally guaranteed rights, and, by implication,