

deal with the mestiza architecture of Chuquisaca (Sucre), Potosí, and La Paz. As is understandable, almost everything deals with churches. Wethey has added a new chapter not previously published which he entitled "Arquitectura Civil." This short chapter indeed needs further elaboration. The illustrations (photos and drawings) are of good quality. In sum, we have here a fine and useful book.

CHARLES W. ARNADE
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La marina real británica y la liberación de Sudamerica. By ROBERT [sic] A. HUMPHREYS. Caracas, 1962. Fundación John Boulton y la Fundación Eugenio Mendoza. Pp. 23. Paper.

Interesting and well organized, this is a written summary of the doings, nature, and influence of the British navy in the Wars of Independence of the Spanish colonies in America. Some facts discussed are well known by historians of Latin America but others are of not such acquaintanceship. Humphreys in this little "folleto" says that the relatively passive doings of the British navy in Latin American waters were of crucial importance in the ultimate success of independence of the Spanish American colonies.

The able Humphreys, who already has touched upon this topic in earlier publications, will probably further elaborate in a forthcoming work. Attention should also be called to the recent Worcester monograph of naval warfare in Chilean waters during the War of Independence, reviewed in a forthcoming issue by Captain (Dr.) Zook of the USAF Academy.

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NATIONAL PERIOD MEXICO AND THE CARIBBEAN

Cuadro histórico de la Revolución Mexicana. Iniciada el 15 de septiembre de 1810 por el C. Miguel Hidalgo y Costilla. Vol. II. By CARLOS MARÍA

DE BUSTAMANTE. México, 1961. Instituto Nacional de Estudios Históricos de la Revolución Mexicana. Maps. Notes. Index. Pp. 765. Paper.

Much of my review of the first volume of Bustamante's famous *opus* [HAHR, XLIII (February, 1963), 122-123] applies to the second as well. Covering the years from 1814 to 1817, this volume of the new edition provides the narrative and documents of a moribund revolution. The full text of the Apatzingán Constitution with its high hopes is followed by accounts of Morelos' capture and death and, finally, the ill-fated Mina expedition.

Four-fifths of the *Cuadro's* second edition (1843-1846) have now reappeared. A slimmer final volume will carry the narrative to Iturbide's triumph in 1821 and complete Bustamante's classic.

HUGH M. HAMILL, JR.
University of Connecticut

José Clemente Orozco. An Autobiography. Translated by ROBERT C. STEPHENSON. Austin, Texas, 1962. University of Texas Press. The Texas Pan-American Series. Illustrations. Index. Pp. xxii, 171. \$6.00.

The format of the book is attractive; the black and white and colored reproductions of the painter's works are well presented, and the translation is adequate. The autobiography, formerly available only in the Spanish original, is both an important document in the history of recent Mexican painting and a perceptive source for Mexican social history.

The illustrations are significant for the study of Orozco's work; two paintings and five drawings were never before published. The illustrations are extremely well chosen, for they include preparatory drawings for the well-known mural paintings. The preparatory drawings are much less easily accessible than the often published frescoes themselves. Through the drawings one is able to see how he com-

posed his paintings and developed his powerful and monumental murals.

The text details in condensed and economical prose a powerful personal statement of the artist. He describes his training in the Academy of San Carlos and gives his teachers their due credit, recounts the lessons he learned from watching Posada at work, and heaps scorn upon the unschooled who also practice painting. His adventures during the Mexican Revolution were, as he points out, less exciting than had generally been thought, but important for developing the powerful humanity that fills his works and gives them their strength and greatness.

The social historian will find, in the irony, the satire, and even the sarcasm of Orozco, keys to understanding Mexico during and since the Revolution. For Americans his accounts of visits to San Francisco, New York, and Dartmouth College are perceptive, including his view of the Great Depression, Alma Reed, and her intellectual group in New York.

One feels in re-reading the autobiography in English the great stature of Orozco as a man—his written word complements his art. Through this autobiography we realize why he became the greatest painter of the New World, one of the giants of this century—he was a serious and dedicated man, eschewing the politically and socially fashionable for the fundamental, as he created a life as solid and significant as his works.

DONALD ROBERTSON

Sophie Newcomb College,
Tulane University

The Cactus and the Crown. By CATHERINE GAVIN. Garden City, N. Y., 1962. Doubleday & Company. Pp. 472.

In this novel, Sally and Andrew Lorimer emigrate from the South after the Civil War to claim their inheritance in Mexico. The action begins with their arrival in Vera Cruz, and the reader is immediately led into Mexico under Maximilian. A former Civil War sur-

geon, Andrew saves the lives of Carlotta's physician and a baron of the court of King Leopold. Ignoring the written warning of their uncle, Andrew and Sally become very much involved in court life at Chapultepec and Cuernavaca, when Andrew tries unsuccessfully to cure Carlotta of sterility, and Sally accompanies her on the futile fund-raising mission to Europe.

Early in the novel a romance, intensified by separation and hardship, develops between Sally Lorimer and a French soldier, Pierre Franchet. Andrew's less noble love affair ends in tragedy.

The author has masterfully recreated the atmosphere of Mexico during this period of strife, chaos, and violence. She has faithfully depicted the historical characters and events with superbly descriptive passages and has created an excellent character in the meddlesome and strong-willed Sally Lorimer. As the reader is led from Mexico to Paris and from palace to battleground, the action reaches colossal proportions.

JAMES R. CHATHAM

Mississippi State University

José Martí. Esquema ideológico.

Edited, Introduction and Notes by MANUEL PEDRO GONZÁLEZ and IVÁN A. SCHULMAN. México, D.F., 1961. Editorial Cultura. Departamento de Actividades Culturales. Universidad de Oriente. Santiago de Cuba. Documents. Bibliography. Pp. 551. Paper.

José Martí, the National Hero of Cuba, in addition to his extensive revolutionary activities, was a poet, journalist, novelist, playwright, and essayist. The editors of this selection of his works have extracted passages from the 74 volumes of the *Obras Completas de Martí*, edited by Gonzalo de Quesada y Miranda. They have arranged his writings into a section on poetry, one on literary theory and expression, one on the philosophical, esthetic, moral, social, political, and economic ideas of Martí, and one on