

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.

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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

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José Martí. Esquema ideológico.

Edited, Introduction and Notes by MANUEL PEDRO GONZÁLEZ and IVAN 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