

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

Martí's thoughts on love, grief, death, and religion.

It thus becomes Number 28 by this reviewer's count of single and multi-volumed reproductions of Martí's works. This is not the first time that an attempt has been made to place the Cuban's thoughts in some order by subject matter. Anthologies have been drawn up by Carlos Martínez-Fortún y Foyo, Lilia Castro de Morales, and M. Isidro Méndez.

Martí's writings are more than matched by works about him. One bibliography lists over 10,000 items, including over 100 books, and more than 200 monographs. Professor González himself has recently published a collection of critical essays in *Antología crítica de José Martí*, as a companion volume to the *Esquema*, and he has also published *Fuentes para el estudio de José Martí* (1950), and *José Martí, Epic Chronicler of the United States in the Eighties* (1953).

Professor González has indicated that the *Esquema* is not for the expert on Martí, but rather for the student. He writes, "We would like this *Esquema* to be something like a breviary or book of hours in which young Americans, of both Americas, might steep themselves in faith, dignity, heroic sense of duty, aspirations to excel, esthetic pleasure, and integrity. In the Spanish language there is no more constructive literature than that of Martí."

An introduction to the selections gives Professor González' estimate of Martí's place in the literature of the Spanish language. He finds, "With the exception of Cervantes, no other writer exists in our language who has so softly but yet so irresistibly put us in his debt. . . . In him can be seen at the same level three dimensions or potentialities that no other Hispanic writer shows: the heroic, the apostolic, and creative genius." Martí revolted against the academicians of his time in the early 1880's and wrote with a freshness that made him a forerunner of Modernism. Rubén Darío, the Nica-

raguan poet, was very much indebted to him.

Superlatives come easily to the majority of persons writing in Spanish on Martí, and most are reluctant to find any faults in the Cuban patriot. Professor González is no exception. He writes of Martí, "In spite of such a prolific literary output, the fact is that one does not find in him a single page that is trivial, mediocre, or unworthy of comment." Although greatly admiring Martí, this reviewer ventures to suggest that at times he was obtuse, wordy, and flamboyant.

RICHARD B. GRAY

Florida State University

Radical Nationalism. The Political Orientations of Panamanian Law Students. By DANIEL GOLDRICH. East Lansing, Michigan, 1962. Michigan State University. Tables. Notes. Pp. 44. Paper.

This pamphlet requires my most rigid adherence to the classic suggestions to reviewers. It appears to follow the general lines of the author's study, with his then collaborator Edward W. Scott, "Developing Political Orientations of Panamanian Students," 23 J. Politics 84 (1961) and to include here almost the identical textual background on Panamanian politics. Here, however, the sample being interviewed consists of law students rather than secondary students. The sample analyzed is slightly more than one-half, 78 out of 140, of that student body. In addition to justification, method and aforementioned background, pp. 1-7, the pamphlet states The Findings, pp. 7-19 summarizes same, 19-21 and outlines their significance, 21-28. The tabular data makes up the remainder, pp. 29-41 save three pages of notes, foot to several leading authorities, newspaper writers, and commentators all ranked on an equal footing. Neither here nor in the article cited *supra* can the reviewers find evidence of real contact with Panamanian life. But then perhaps this would have destroyed the