

his ability to "enter into the spirit of suffering," which gives his art such profound social meaning.

This book is just one of several which have recently appeared in English on the Mexican Renaissance, but it is by far the most complete, ambitious and up-to-date. Bernard Myers' *Mexican Painting in Our Time* (1956) is still helpful on the major figures. Jean Charlot's *Mexican Mural Renaissance, 1920-1925* (1963) is definitive on the period it covers but is short of illustrations. Emily Edwards' *Painted Walls of Mexico* (1966) surveys all periods but is very brief. It is clear that the Rodríguez book fulfills a need, for its text is ample and the illustrations abundant.

The brief concluding chapter, "Image of Mexico," does not bring out the importance of Mexican art on a world scale. Charlot's (1963) final chapter is more successful, if too defensive. With the passing of time it becomes ever more clear that the twentieth century has so far produced only two schools of painting which will retain their importance into future centuries: the School of Paris, 1903-1940; and the Mexican Renaissance, 1921 to the death of Siqueiros, who continues to advance the style with great power.

It is strange that Mexican art should require an *apologia*, especially in the United States, which has been a major beneficiary of the movement. But the seriousness and precocity of the Mexican paintings made them hard to take as art. The painters of the School of Paris were mainly devoted to formal essays, and they accepted the idea that art was for the delectation of the private collector, as Matisse confessed. At the opposite extreme were the Mexican muralists. Rodríguez quotes Orozco: "Mural painting is the highest, most logical, purest and most powerful form of painting. It is also the least selfish, for it cannot be turned into an object of personal gain or be hidden for the enjoyment of a privileged few. It is for the people, it is for everyone" (p. 492). This aim of public service produced an Expressionist style. Mexican painting remains the only serious expression in art of twentieth-century social ideals. If one understands that, the Rodríguez book takes on its proper scale and meaning, and the weaknesses of the earlier chapters become insignificant.

University of Texas,
Austin

TERENCE GRIEDER

Black Man in Red Cuba. By JOHN CLYTUS. With JANE RIEKER.
Coral Gables, 1970. University of Miami Press. Pp. 158. \$4.95.

A Rebel in Cuba: An American's Memoir. By NEILL MACAULAY. Chicago, 1970. Quadrangle Books. Index. Pp. 199. \$5.95.

These books have in common the fact that they are based on personal experience in Cuba. The first is by a black American who left the United States in disgust for Africa, became stranded in Cuba during 1964, and left disillusioned with the Revolution three years later. The second is a firsthand account of an American who fought with a Cuban Revolutionary guerrilla band in the mountains of Pinar del Río from 1958 until the triumph of the Revolution in January 1959 and left Cuba several months later.

So far as quality and significance are concerned, these books are worlds apart. John Clytus' Cuban experience has produced a tirade against the Revolution unworthy of a high school composition, and it is a sad commentary that it appears under the imprint of a university press. The book is clumsily written and repeatedly disappointing in essential analysis or superficial or confused in its judgments. The whole thrust and intent is to condemn everything that has occurred since the Revolution, and the author sees every action of the Revolutionary government as a slur on black Cubans.

It is a waste of time to point out the numerous shortcomings of the book, but I was struck by the fact that while the author has a great deal to say, much of it inaccurate, about the status of Cuban blacks in Havana, he is strangely silent when he travels to Oriente, where the majority of black Cubans live and where their conditions have vastly improved since 1959. Clytus will probably go down in history as the only visitor to Cuba since the Revolution who "never heard a complaint about anything." As he puts it: "To complain or to criticize, of course, was to run the risk of being denounced as Counterrevolutionary" (p. 47). It does not require a three-year stay in Cuba to realize that the Revolutionary government draws the line between complaints and counterrevolutionary action. In short, we still need a study of the effect of the Cuban Revolution on the black population of the island.

Neil Macaulay, the author of *The Sandino Affair*, is at present Associate Professor of History at the University of Florida. He has given us one of the most valuable accounts in English about the operation of the Cuban Rebel Army. While his experience was limited to about a year and confined to an area remote from the main center of the war, most of what he describes was true of the entire country. Anyone who wants to understand the vital role which the peasants

played in the final victory of the Rebel Army would do well to read this book. The same may be said for those who still cling to the notion that it was the middle-class liberals who led in the fight against the Batista dictatorship, and that Castro cynically betrayed the type of revolution these forces had made possible.

The dust-jacket of Macaulay's book states that he left Cuba "a disillusioned rebel." The evidence in the work does not quite bear out this description. Macaulay left Cuba as it was moving in a more radical and more distinctly anti-U.S. direction. He regretted this, but one gets the distinct feeling that he understood the reasons for this trend and regarded it as inevitable.

Lincoln University

PHILIP S. FONER

Che: Selected Works of Ernesto Guevara. Edited and with an introduction by ROLANDO E. BONACHEA and NELSON P. VALDÉS. Cambridge, 1969. The MIT Press. Notes. Bibliography. Index. Pp. xv, 456. \$12.50.

Death of a Revolutionary. Che Guevara's Last Mission. By RICHARD HARRIS. New York, 1970. W. W. Norton and Company. Illustrations. Maps. Index. Pp. 219. \$5.95.

The two volumes under review differ greatly. One—Richard Harris' *Death of a Revolutionary*—is an account and an analysis of Che Guevara's Bolivian adventure; the other—Rolando E. Bonachea's and Nelson P. Valdés' *Che: Selected Works of Ernesto Guevara*—presents some of Che's writings, speeches, interviews, and letters. In my opinion, both are useful works.

Harris' book reads almost like a novel. He accounts for Che's decision to leave Cuba and for his experiences after leaving Cuba, including, of course, those in Bolivia. Further, he examines the circumstances of Che's death in some detail and clears up many of the questions surrounding the final episode of Guevara's life. Finally, Harris analyzes, among other things, the reasons for the lack of popular support for Che in Bolivia, for the Bolivian left's general indifference toward Che, and for the U.S. involvement in the Bolivian government's anti-Che counterinsurgency program.

One is tempted to state that Harris' account and analysis are first-class. This would indeed be the case if it were not for the fact that much of his work is based upon information the sources of which must remain anonymous. Thus the reader does not have even theoretical access to much of his data. This is not to argue that Harris' ac-