chronic lying from the farm workers, the author reviews the history of the land and people, and in a generalization applied to all of Latin America concludes that, "South American history is a squalid tale of stasis, betrayal, the abuses of tyrants, the empty and evil rhetoric of demagogues, the rape of the masses" (p. 41).

The true worth of Latin culture and society, its ambiente, Thomsen discovers in the individual. In a disjointed and "vaguely chronological" fashion, he presents the stories of Ramón Prado, his partner and "the biggest liar I ever met, and the most honest man" (p. 78); Dalmiro, an ancient white-haired machetero offering his last cow for the love of a young woman; Victor, a beautiful black man who was the worst of thieves; and Santo, a young lover who devoted hummingbird hearts. While Latin society is hopeless in a material sense, the author concludes that spiritually it is a rich symphony of the color, the beauty, and the enigma of the people.

The author's observations range from the mundane to the philosophic. His style is difficult, but his conclusions provocative. This is an excellent selection for those wishing to move beyond the "facts" of Latin America.

University of Arizona

ROGER P. DAVIS


It is ironic to be reviewing a 1977 publication from the Library of the Central Bank of Nicaragua and to note the name of Alberto Chamorro as representative of the minority party on the editorial commission. Number 20 of the Bulletin is devoted to a history of the plastic arts in Nicaragua. The patronage of the Central Bank for such a publication is, however, not so surprising since in 1975 the bank acquired the major collection of Nicaraguan painting that had belonged to Enrique Fernández Morales. Despite obvious limitations, the greatest of which is the poor quality of the reproductions, this history provides valuable information on all periods of Nicaraguan painting, folklore, and sculpture. It documents and discusses groups such as Praxis, the primitivist painters of Solentiname, and the muralist movement. There are extensive discussions of individual painters and sculptors such as Roberto de la Selva, César Izquierdo, Genaro Lugo, Carlos Montenegro, and others. The volume is a valuable testimony to the vitality of the plastic arts during the "difficult days."

Stanford University

JEAN FRANCO


This volume deals with the Krahô Indians, a subgroup of the Eastern Timbira which comprise a portion of the Jê linguistic family. The work is based largely on Melatti's doctoral dissertation (1970), with additional material added from a field session in 1971. The author attempts mainly to describe and analyze some forty of the rites carried out by the Krahô. Unfortunately, the treatment—which is a valuable and interesting addition to our ethnological knowledge of this group—is very irregular in both quantity and quality from instance to instance. Although Portuguese is the língua franca utilized among the various groups of Timbira, it would seem possible that something literally may be lost in translation, in that the author indicates that he picked up only a limited number of phrases and nouns ("no verbs"). Despite its apparent shortcomings, this work may well serve as a basis for aug-