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ly aim she throws more than cushions and Coca-Cola bottles in a way that would make a strong man wince. In her moments of truth, she goes in over the horns. She makes an interesting but perhaps too sweeping generalization comparing the brand of fighting in border rings with that of deeper Mexico and the capital. The heroes of the frontier are the *valientes*, those circus clown-daredevils who pass the bull kneeling, touch the horn, kiss the forehead, turn the back, sit on the *estribo*, and play *teléfono*. The artists are those who perform in the center of the southern rings with their slow classic passes and sculptural cape ef-

fects. Some Mexican matadors, she observes, have mastered both styles, reserving one for the border and one for Mexico, taking their cue as necessary from the crowd.

A short chapter is reserved for each matador, who is introduced by his formal portrait in *traje de luces*, the "suit of lights," profusely illustrated with excellent and most typical photographs illustrating the fine points of his style, together with pen-and-ink sketches. The only drawback to such a book, is that a sequel must be written in another decade. However, this is Mexican bullfighting at its best, right now.

—Richard C. Angell

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