

RESEÑAS DE LIBROS

ROSITA SILVA DE QUIÑONES. *Antología puertorriqueña*. San Juan, P. R., Imprenta "Venezuela," 1928, xii + 253 págs.

Se trata de una colección de cuentos puertorriqueños dada a la estampa con el propósito principal de ofrecer a los alumnos de las escuelas de Puerto Rico un libro de lectura suplementaria que los familiarice con la producción de la isla en el género de la narración breve. El empeño de la señora Silva de Quiñones es digno de aplauso. Como muy bien dice el Sr. Onís en el prólogo, estas colecciones son de positivo valor para aquilatar la producción literaria de un país. Antes de construir la obra hay que armar los materiales. Para la historia de la literatura puertorriqueña, que está por hacer, una antología de este género es una carretada de cal y arena puesta con la mejor voluntad junto al solar donde se ha de levantar el edificio. Al futuro arquitecto—o albañil—le corresponderá tomar en justa proporción los materiales que tan generosamente se le brindan. En la carretada hay mucha más arena que cal. Pérdoneme mi distinguida amiga la franqueza con que apunto el hecho. La culpa no es de ella. Me consta los esfuerzos que hizo para allegar materiales de alta calidad. Si en la cantera había mucha más arena que cal, la primera a flor de tierra y la segunda difícil de sacar, la responsabilidad de la autora queda a salvo; nadie tendrá la osadía de pedirle cuentas del fenómeno geológico que produjo tan desequilibrada estratificación.

Los cuentos aparecen en riguroso orden alfabético, orden diplomático que resuelve graves conflictos de precedencia en lugares y situaciones donde no conviene levantar tan peliaguda cuestión. Tratándose de un texto escolar, quizás el orden cronológico hubiera sido preferible para indicar, por someramente que fuera, la evolución del cuento en Puerto Rico, si es que ha evolucionado. De la manera de Alonso, autor del primer cuento de la colección, a la manera de Belaval, autor del cuarto, hay un salto mortal, la distancia de setenta y cinco años, el abismo que separa el paraíso terrenal (antes de que la astuta serpiente entrara en funciones) de la era contemporánea, de falda breve y pelo corto, pues hay que considerar que Alonso representa el primer pinito y Belaval el último del cuento puertorriqueño. Este salto debe ser algo desconcertante para el alumno, acostumbrado a recibir su literatura en biberón y en el más severo orden cronológico.

Entre los cuentos de "cal" hay dos que he leído con singular deleite y regocijo. Uno de ellos es "El cuento de Juan Petaca," de Salvador Brau, de fondo y estilo pronunciadamente criollos. Brau representa en nuestra historia, mucho más que en nuestras letras, el espíritu particularista, el sentimiento criollo, así como Tapia sintetiza el espíritu universalista y la tendencia cosmopolita. Véase el cuento, "Don Asino," de este último. En "El cuento de Juan Petaca" se burla Brau donosamente de un noble y bello sueño patriótico que se llamó un día Confederación Antillana, tema lírico de inagotable potencia, pero que no tuvo nunca más realidad sustantiva que la que Brau señala. La única confederación antillana que podemos hacer los puertorriqueños es la federación de Puerto Rico y sus islotes adyacentes: la Culebra, las Cabras, la Mona, el Monito y la Caja de Muertos, con las consecuencias que semejante colección zoológica y mor-tuoria implica.

El otro cuento de "cal"—a mi juicio el mejor de esta antología—que me deleitó mucho fué "La primera cría," obra de otro criollo de pura cepa que sabe por instinto que la literatura puertorriqueña hay que hacerla con tema e inspiración puertorriqueños. Para poder llegar a ser cosmopolita y universalista, el puertorriqueño tiene que empezar por ser nacionalista y particularista, sentirse él, no avergonzarse de ser quien es, buscar inspiración en sus propias circunstancias y darle valor a lo suyo. Una vez definida y reconocida la personalidad de un pueblo o de una literatura, pueden los autores darse el lujo de inyectar en ella los más extraños elementos. "La primera cría" tiene no sólo un alto valor documental por las condiciones sociales que pinta, sino también un positivo valor literario por lo que representa en la evolución de la literatura puertorriqueña, que algún día superará su actual endeblez.

Me abstengo de señalar los cuentos de "arena." La arena no engaña a nadie.

JOSÉ PADÍN

NEW YORK CITY

M. DE VITIS. *Florilegio del parnaso americano*. Barcelona, Maucci, 1927.

Una selección arbitraria y bastante impersonal caracteriza al libro del Sr. de Vitis. Su ideal ha sido que "todas las naciones hispanoamericanas estén representadas en el libro," a razón de diez poetas por país, método que ha dado resultados funestos en el caso presente. Países como Paraguay que no han producido un solo poeta digno del nombre figuran con sus diez representantes. Está demás decir que sus poemas son de muy poco

valor. Lo mismo puede decirse del Salvador, Panamá, Santo Domingo y Guatemala. El Sr. de Vitis ha hecho su antología aprovechándose de Parnasos locales existentes y de las indicaciones de críticos sudamericanos interesados en hacer figurar sus poetas favoritos. Como los críticos de un país y de otro generalmente tienen puntos de vista diferentes, el Sr. de Vitis ha caído en el error imperdonable de presentarnos la labor de poetas de todas las épocas y de todas las tendencias sin darnos siquiera una breve explicación sobre los mismos. Por ejemplo, en la parte dedicada a Colombia todos los poetas pertenecen al siglo diez y nueve, con la posible excepción de Valencia; lo mismo pasa con los poetas de Cuba; en la parte dedicada a Chile, todos son poetas del siglo veinte, modernísimos. Al sentirse obligado a incluir diez poetas por cada país, el Sr. de Vitis ha tenido que insertar poemas indignos de figurar en una antología. El libro del Sr. de Vitis consta de 585 páginas y en él figuran 190 poetas, cifra descomunal si se atiende a la brevedad de nuestra existencia literaria.

ARTURO TORRES-RIOSECO

UNIVERSITY OF CALIFORNIA

JORGE CUESTA. *Antología de la poesía mexicana moderna*. México, 1928.

Incluye el Sr. Cuesta a los poetas que él considera más originales en México. De los 22 nombres que figuran en la colección los cuatro siguientes son ya indiscutibles: Díaz Mirón, González Martínez, Nervo, Othón; de los restantes, seis se han hecho ya de una envidiable reputación en el continente: Icaza, Rafael López, López Velarde, Alfonso Reyes, Tablada y Urbina; dos de éstos por la alta novedad de sus concepciones son casi desconocidos del gran público, pero gozan de alta popularidad entre los poetas jóvenes: Tablada y López Velarde. Ricardo Arenales, poeta colombiano, está muy bien entre González Martínez y López Velarde. Entre los poetas más jóvenes, José Gorostiza y Torres Bodet nos satisfacen más plenamente. Villaurrutia, Pellicer, Owen, Ortiz de Montellano, Novo, González Rojo y Maples Arce nos parecen todavía bastante desorientados a pesar de sus arrestos libertarios. Es una lástima que el Sr. Cuesta haya cometido la injusticia enorme de dejar fuera de su antología a Gutiérrez Nájera, para nosotros el mejor poeta mexicano de los tiempos modernos. Y ya que el compilador cree en el modernismo de Urbina, Rebolledo, de la Parra, ¿por qué no darnos nada de María Enriqueta, Luis Rosado Vega, Jesús Valenzuela, Rafael Cabrera, Eduardo Colín, etc.?

Con todo, la antología del Sr. Cuesta es de gran mérito. Es mejor pecar de demasiado moderno que de rutinario. Sin em-

bargo, para evitar mal entendidos lo mejor sería dividir la poesía moderna en dos grupos separados por la vigorosa personalidad de López Velarde.

ARTURO TORRES-RIOSECO

UNIVERSITY OF CALIFORNIA

LUIS ALBERTO SÁNCHEZ. *Don Ricardo Palma y Lima*. Lima, Imprenta Torres Aguirre, 1927, 144 págs.

Esta obrita contiene en primer lugar una reseña de la vida y las obras del popularísimo tradicionista peruano. El breve estudio estimativo de la obra y la personalidad del escritor limeño abunda en observaciones sagaces y lúcidos juicios. Más que una interpretación a secas es un retrato trazado con sobrias pinceladas. Sin preocuparnos del parecido, nos interesa la fisonomía del poeta tal como la presenta el Señor Sánchez. Lleva además el libro una corta historia de la Lima virreinal, sin la precisa documentación de rigor, más como la evocó don Ricardo, y asimismo de la Lima en que éste vivió, de la Lima recién emancipada, con sus ideas turbulentas y sus asonadas políticas. El libro es historia y tiene sabor de crónica; posee el doble mérito de instruir y de entretener, que no es poco decir. Al final, a guisa de apéndice, va la bibliografía de don Ricardo Palma.

JULIO MERCADO

NEW YORK CITY

R. MENÉNDEZ PIDAL. *Flor nueva de romances viejos, que recogió de la tradición antigua y moderna*. Madrid, Ediciones de La Lectura, 1928.

Last year two books of poetry appeared which will be memorable: García Lorca's *Romancero gitano* (published by Revista de Occidente) and Menéndez Pidal's *Flor Nueva de Romances*. Lorca's book took the culturally alive people of Spain by storm and made the author the outstanding bard of the land. The booklet has two traditional qualities which vinctuate it to Pidal's work—the *pie de romance* verse and the gypsy theme. These are not sufficient to make it a distinguished piece of work. The aristocratic elements emanating from the latest literary centres entered the poem in moderation and effectiveness. In particular, the fine usage of metaphor is evident.

Don Ramón Menéndez Pidal, sensitive to the literary nuances of the living times, has offered us an anthology of *romances* which is not merely a compilation from the available material chosen at random. "Hoy la tradición está decaída porque sólo vive entre los rústicos, pero ¿acaso no podrá revivir también en un

ambiente de cultura? Por lo menos ha revivido en mi ánimo; y en él se han producido variantes que juzgo de la misma naturaleza que aquellas con que Timoneda refundía los romances que publicaba." Artistically, he redintegrates some of the most famous *romances* with material culled from different sources, from the balladries made up of *romances* transcribed from the living tradition among the provinces of the Peninsula, South America, Morocco, and the Balkan states, and *pliegos sueltos*, and old books hitherto unexploited. Dauntlessly he interjects lines and mends defective verses. Don Ramón like a true composer, say a Falla, takes the available folklore and retouches it with an eye to the whole, so that the rustic, the unpolished, the obsolescent and defective are "magicwanded" into romances terse and trim. Don Ramón justifies his technique thus:

"Al introducir esas variantes creo que no hago sino seguir los mismos procedimientos tradicionales por los que se han elaborado todos los textos conocidos. La mezcla de dos o más versiones de un mismo romance se observa en todos los cancioneros viejos; y por su parte, todo recitador, tanto antiguo como moderno, retoca y refunde el romance que canta."

Out of this workmanship came the eighty-five ballads included in this *Flor*, which are those that most please Don Ramón's imagination, so full of traditional memories, as he puts it.

This is the best selection ever made of the ballads available in print. Don Ramón's achievements are indisputable, and his hidalgusque modesty is well known, but when he tells us that "yo me encuentro así que soy el español de todos los tiempos que haya oído y leído más romances," we have a truth that elicits our enthusiastic acceptance. These favorite *romances* have the quintessence of dialogued poetry; the lyrical and dramatic qualities of some impart joys like those we get from reading Lorca's *romances*. Take these lines:

"Rebullíase la infanta
tres horas ya el sol salido;
con el frior de la espada
la dama se ha estremecido."

In addition we get the epic qualities in the *romances* of the cycles of Bernardo del Carpio and the Infantes de Lara.

Don Ramón's latest book begins with the most concise essay on the *romancero* he has ever written. His theory on the origin of the *romance*, the long existence of the genre, its multifarious transformations, etc., receive a steel sharp exposition which make it a perfect specimen of thinking and expression. . . . The gift he makes us for the first time is these ballads. They reveal to us once more the *Romancero's* unflinching capacity of renovation

and transformation. Decay there cannot be of a form and a spirit which will not long remain dormant—the *Romancero's* vitality and spirit are as enduring as our desire to live.

M. J. BENARDETE

HUNTER COLLEGE

MIGUEL ARTIGAS. *Menéndez y Pelayo*. Madrid, Editorial Voluntad, 1927, 310 págs.

Como todo gran hombre, tiene Menéndez y Pelayo dos biografías. Una, la anecdótica y más o menos legendaria. Anécdotas y leyendas en que se cuentan historias extraordinarias de su gran talento y su portentosa memoria, de sus olvidos y distracciones de sabio absorbido en la lectura, amén de tal cual referente a su vida más íntima y más personal. Otra, la verdadera biografía, la histórica, que no por serlo deja de ofrecer tanto o más interés. Aquélla ha sido hasta hoy la más popular; ésta va siendo y tendrá que ser cada vez la más aceptada por los lectores del maestro. No tanto porque entre esas dos biografías exista una verdadera contradicción, cuanto por lo irrelevante que para la apreciación del hombre y del escritor resulta toda esa historia anecdótica y legendaria. De espaldas a ella está escrito el presente libro del señor Artigas. Libro que, por otra parte, tampoco pretende ser ni una biografía completa, ni un estudio acabado de la obra de Menéndez y Pelayo. Va destinado a todos cuantos, más o menos familiarizados con este ilustre nombre, desean saber algo acerca del hombre y del escritor. Incluye, por consiguiente, los capítulos más fundamentales de su vida y obra. Primero, los referentes a sus orígenes, educación y formación intelectual. Luego, los referentes a sus actividades como profesor, académico, bibliotecario y, sobre todo, escritor. En cuanto a su obra es apreciada desde puntos de vista generales, fijándose en los dos principios que le sirven de inspiración, los mismos a que debe su extraordinaria popularidad. De una parte, la infusión de un valor estético en la Historia, la erudición y la crítica, lo que presta a mucha de esa obra el encanto de una creación imaginativa. De otra parte, el espíritu profundamente español en que toda ella fué concebida y que en ella palpita.

Prescindiendo ahora de ese primer principio, que no representa más que el encuentro y frecuente armonización de las dos personalidades que en Menéndez y Pelayo vemos destacarse constantemente, de un modo muy claro en las páginas del libro objeto de este comentario, la del artista creador y la del sabio investigador, erudito y crítico, por lo que al españolismo del autor de la *Historia de las ideas estéticas* se refiere, tema es éste que habrá de ser objeto de más de una reflexión por los lectores del libro del señor Artigas. No precisamente por lo que de novedad tiene

el descubrimiento, sino por lo que tiene de "cuestión palpitante." Ello es que asistimos hoy a un despertar de la conciencia nacional entre la intelectualidad española—e hispanoamericana—como hace muchos años no se había visto en España. Un despertar que implica una reivindicación a la vez que una reafirmación del espíritu y valores nacionales en lo que tienen de más representativo—ni el Catolicismo queda fuera. Ejemplos del fenómeno hemos visto más de uno y más de dos en estos últimos años; el más a mano, el de los repetidos centenarios de escritores y artistas clásicos con que *La Gaceta Literaria*, órgano de la juventud, nos ha venido obsequiando. Innecesario casi advertir, por lo demás, que semejante despertar nacionalista no implica oposición alguna a lo no nacional, como tampoco implica la consagración de todo cuanto, bueno y malo, en la historia patria ocupa lugar. Todo lo contrario; coincide con la más profunda inmersión en las corrientes de la vida y cultura internacionales que jamás tuvo lugar en España, y coincide con un sentido de depuración y de crítica que es garantía de valor efectivo. "Europeizantes," para usar una palabra de sentido y matiz históricos, lo son cuantos escritores de la España contemporánea valen la pena de ser leídos, y no es precisamente en esto, sino, más bien, en su afirmación de españolismo en lo que más se distinguen de los "europeizantes" de antaño. Decimos que se distinguen en su "afirmación de españolismo," y quizá esto no sea del todo exacto, ya que, excepciones a un lado, fueron esos mismos "europeizantes" de antaño—generación de 1898—los que, si no siempre hicieron, casi siempre prepararon esta afirmación de la hora presente, afirmación de la que varios de esos escritores de 1898 son hoy típicos representantes. Sin embargo, por razón de su actitud—crítica y predominantemente negativa—frente al legado histórico y tradicional, esta famosa generación abrió una cortadura en la continuidad de la conciencia nacional, que por un momento pareció iba a quedar truncada. Fueron precisamente hombres como Menéndez y Pelayo, y él entonces más que ninguno, los que en días tan críticos, de tan enfermizo pesimismo, no desesperaron de los destinos patrios, ni del pasado ni del futuro, y, como quien dice, sostuvieron viva y salvaron la continuidad de la historia, conciencia y tradición nacionales. Y he aquí por qué la presente generación, que, más generosa y más optimista, trata ante todo de reanudar la historia de esa conciencia y de esa tradición, encuéntrase obligadamente con la figura de Menéndez y Pelayo por delante, y en el espíritu de su obra, si no en la materialidad de todo su contenido, y depurado aquél del elemento más personal, vuelve a injertar el suyo.

Esta plena afirmación de españolismo en la vida y obra,

sentimientos e ideas de Menéndez y Pelayo es una de las cosas que el lector del libro del señor Artigas ha de sentir más hondamente, y es también, a nuestro parecer, y dicho sea esto de pasada, lo que más ha de realzar la figura del maestro en el transcurso de los años. Su obra, magna siempre, siempre será, ante todo, un noble e inspirador ejemplo de amor y sentido históricos.

CÉSAR BARJA

UNIVERSITY OF CALIFORNIA AT LOS ANGELES

WALDO FRANK. *España Virgen*. Traducción del inglés por León Felipe. Madrid, Revista de Occidente, 1927.

Virgin Spain's significance has received a confirmation in the superb translation made by León Felipe. Waldo Frank was eager to have a poet transfuse his poetic work into the language of the country it sings of. León Felipe was in New York at the time he got the offer. And in the surroundings of Cayuga Lake at Cornell, where subsequently he became lecturer of Spanish literature, he finished the translation which with Alonso Donado's version of James Joyce's *A Portrait of the Artist as a Young Man* will rank as an exemplary work worthy of a master of the Spanish tongue.

It is a translation which has an importance much greater than the original. For Spain proper Frank's book is becoming a revelation to her pessimists. In Hispano-America, however, will the reverberations be prolonged most. It will win more hearts for Spain than any other writing or lecturing done on behalf of Spain in the New World. The youth of Hispano-America will turn their faces to Spain because their love will be set aglow by the reading of a book written by no Spaniard, but, of all beings, by a "Yankee."

León Felipe's translation has a rhythm distinct from Frank's pulsating beat: nervous at times as a riveting machine at work. Advisedly the translator put together into one sentence three or four sentences in the original English. The translation, *va de suyo*, is not literal. León Felipe takes out words and puts in others. The Anglo-Saxon short words with their poetical suffusion become prosy in the Spanish; at other times the colorless English of Frank is poured into the crucible of the poet and comes out burnished with a metallic glow that makes one vibrate with pure joy.

All is not immaculate; one expects flaws. León Felipe was much tasked with the unusual vocabulary of Frank. He does not always get the shade of meaning intended. A mere visualization of Frank's language gives a different feeling from the

one obtained from the Spanish. Perhaps subtleties of this kind cannot transmigrate.

M. J. BENARDETE

HUNTER COLLEGE

A. A. MENDES CORREA. *Nouvelle hypothèse sur le peuplement primitif de l'Amérique du Sud*. Porto, Imprenta Portuguesa, 1928, 31 págs.

El autor, director del Instituto de Antropología de la Facultad de Ciencias de Porto, defiende aquí la tesis de la heterogeneidad de las razas primitivas de América, y señala ambas rutas, la ártica y la antártica, como vías de penetración de asiáticos y oceánicos en el mundo precolombino. Este folleto es una exposición sucinta de las teorías modernas acerca del origen étnico de los pobladores de América, de sumo interés para los dedicados al estudio de esta sección de la antropología.

JULIO MERCADO

NEW YORK CITY

PEDRO JOSÉ GUITERAS. *HISTORIA DE LA ISLA DE CUBA*. 2 ed., reprinted, with inedited corrections of the author and an introd. by F. Ortiz. Habana, Casa Cultural, 1928. I: xxiv-307 págs.; II: 322 págs.; III: 345 págs.; 1 ilustr.

Few countries of Hispanic America have had a more brilliant literary history than Cuba. Down to 1895 the mainspring of most of this activity was the movement for independence, the attainment of which was followed by a lull in intellectual production that has continued almost until the present time. Recently, however, Cubans are standing forth to reassume the once proud place they held, and in the very forefront among them is Fernando Ortiz, the distinguished editor of the series which includes the volumes under review. The work of Guiteras is the first to be issued in a proposed *Colección de Libros Cubanos* (Collection of Cuban books) of books by Cuban authors or by others about Cuba. The choice of the Guiteras history is due, not to any estimate of him as Cuba's greatest literary genius, which most certainly he was not, but to the fact that it offers a broad panorama of Cuban evolution, and thus serves as a good background for the works later to be republished, whether historical, literary, or scientific.

Pedro José Guiteras was born March 17, 1814, in Matanzas, Cuba, of a family in comfortable circumstances. After a university career in Spain, he returned to Cuba in 1837, to plunge wholeheartedly into education. Indeed, this was to be the chief interest of his life, manifesting itself not only in his teaching in Matanzas

but also in his writings, including his *Historia*. Accused of conspiring against the Spanish colonial authorities in 1849, he was thrown into prison, but was released a little over six months later. Broken in health, he left Cuba, never again to return, except much later for two brief visits. He was in Europe until 1853, in which year he went to the United States. There he lived, save for one two-year trip to Europe, until his death in 1890, residing in Philadelphia, Warren and Bristol (Rhode Island), Washington, Baltimore, and Charleston, where he died. His remains were taken to Cuba, and he lies buried in Matanzas.

It was while he was in Rhode Island that he published his *Historia*, in two volumes. The first came out in 1865, covering the period to the English conquest, in 1762. The second appeared the following year, carrying the narrative to the end of the Tacón government, in 1838. The first volume was allowed to circulate in Cuba, but the second was forbidden, because it denounced the Spanish absolute government in the island. While in Baltimore, in 1882-1883, Guiteras made notes for a second edition of his work, and it is this which is now published for the first time.

While the Guiteras *Historia* belongs in the category of Cuban works revolving around the idea of opposition to Spanish rule, it reaches a conclusion at a time when the movement for independence had hardly gotten under way. This early ending was due, so Ortiz says, to the author's desire to avoid an unfavorable judgment on the basis of partisanship, besides which he wanted the work to be free to circulate in Cuba, so as to be of some influence in moulding the ideas of the Cuban youth. This purpose it did indeed serve, even though the second volume entered the island only through secret channels.

The *Historia* is an exceedingly detailed account of Cuban events from pre-Colombian times to 1838. It also places the island in the current of world affairs,—almost too much so, one is inclined to believe, because instead of merely alluding to kindred matters, such as the story of Marco Polo, European discoveries in the New World outside of Cuba, the last years of Columbus, and other events, Guiteras gives whole chapters to them. As an illustration of his minuteness of detail may be mentioned his chapter entitled "Climate and Productions," in which such things as "occejas," "güiros," "guaos," "siguivallas," and scores of other little known products are mentioned. Indeed, multiplicity of details, without much distinction as to relative importance, is one of the occasionally confusing features in this work, as judged by present-day standards. On the same basis one might also criticize its literary atmosphere, as for

example in the speeches put into the mouths of different persons, to represent what Guiteras believed they might have said or thought. It is to be remembered, however, that Guiteras wrote his history more than half a century ago, in accord with the prevailing taste of his day. Naturally, too, later research has corrected some of his facts.

Nevertheless, the *Historia* is a storehouse of information, and, despite the author's love for sounding adjectives, is pleasingly written, generally clear (when the details are not too thick), and interesting. Furthermore, his sources of information are cited in footnotes. Most of all, however, it is perhaps especially important because of the place it occupies in the history of that Cuban liberalism which was eventually to bring about the separation from Spain.

The work is carefully edited and well printed,—in every sense a most worthy beginning in the project which its sponsors have in mind.

CHARLES E. CHAPMAN

UNIVERSITY OF CALIFORNIA

J. EARLE THOMSON. *Our Atlantic Possessions*. New York, Charles Scribner's Sons, 1928, xii+219 págs.

"It is the aim of this book to supply information for both pupil and teachers concerning Our Atlantic Possessions—Canal Zone, Guantanamo, Porto Rico, and Virgin Islands. These territories have been recently acquired and as yet little has been written about them. This book aims to provide such comprehensive knowledge and to give the necessary social, geographic, and historic background."

In these words the author states his ambitious purpose in writing a new geographical reader. There are twenty-eight chapters. Of the 211 pages of body text, 115, or more than half of the book, are devoted to the Canal Zone, twenty-two to Guantanamo, thirty-two to the Virgin Islands, and forty-two to Porto Rico. At the end of each chapter is a list of questions and projects. There are seventy-five half-tone illustrations and three maps. The material presentation of the book is fully up to the high standard for which the publishers are noted. The book does not contain a bibliography, and the author's own statement in the foreword that "as yet little has been written" about these territories leads one to believe that he is not acquainted with the literature extant on the subject. In the opinion of the reviewer the material presented gives the impression of having been written by a tourist rather than by a scholar who has made a careful and complete study of his subject. That part of the book which is devoted to the Canal Zone is

freest from errors and shows the best treatment. Exception is made to the uncomplimentary things said about the Spanish and French. To accuse Spain of attaining a powerful position by "murder, theft, and plunder" (p. 17) is in bad taste in a textbook, to say the least.

On page 23 the author says: "The fall of old Panama practically ended the power and influence of Spain in the New World." The destruction of old Panama by Henry Morgan occurred in 1671, and the power and influence of Spain did not end in the New World until the period of independence of the Spanish American colonies.

That the author's personal experiences and adventures are hardly sufficient to enable him to produce a well-documented geographical reader on our new possessions is best shown by his treatment of Porto Rico. Many historical statements are erroneous.

The book contains other information that is quite astounding at least to Porto Ricans, who in the past have had occasion to read many astounding things about themselves and about their beautiful island.

The pronouncing vocabulary contains a list of 108 words with fourteen errors either in pronunciation or spelling.

In spite of its interesting style and many good illustrations the value of *Our Atlantic Possessions* as a geographical reader is questioned.

The book lacks balance, and one seeks in vain for the material that provides the "comprehensive knowledge" and gives "the necessary social, geographic, and historic background," with the possible exception of the chapters devoted to the Canal Zone. The material dealing with Porto Rico is far from complete. That section of the island which lies east of the *Carretera Central* receives no mention. The three great agricultural crops—sugar, tobacco, and coffee—receive scant treatment. Though the author mentions forty sugar mills, he misses a valuable opportunity to give pupils an idea of what a sugar mill looks like. Instead of presenting an illustration of a modern *central*, the author includes on page 209 a picture of a primitive ox power *trapiche*.

The illustrations of *bohíos*, with barefoot negroes and the legend "Native Porto Ricans" (p. 189), and the Ponce street crowded with ox carts (p. 197) are not typical illustrations of Porto Rican life of the present day.

In short, the book properly belongs in the category of literature written by a tourist.

PAUL G. MILLER

NEW YORK CITY

J. F. RIPPY. *Latin America in World Politics. An Outline Survey.* New York, Alfred A. Knopf, 1928, 289 pages, \$4.00.

This book is designed to give North American readers a general survey of the relations of the southern nations of the Western Hemisphere with the leading Powers of the world. The author has purposely emphasized the modern period and the phases which, in his judgment, are most important for his readers, with full cognizance of the possibility that his plan might provoke "differences of opinion and probably just reasons for complaint regarding questions of inclusion and exclusion."

Writing for the tired American business man has its hazards and limitations. He is inclined to prefer his mental food pre-digested and so served that he will not be forced to strain himself. He needs all his energy for his business. We can understand Professor Rippy's efforts to be a successful caterer, and we do like some of his dishes, but we cannot say that his cuisine is entirely to our taste. We wonder whether the patron for whom the menu was prepared will enjoy all its sauces and ingredients. He is reputed to abhor rich foods. What will he think of the 605 footnotes which support the book? Will he consider them as the shell of the oyster, a necessary adjunct of the dish, served for external use only, or will he resent them as dangerous and indigestible foreign spices? In all seriousness: if this book is intended for the general reader, why such a formidable array of notes? If it is meant for the specialist and the scholar, then, without any attempt to usurp a place in those privileged classes, we beg leave to file a few objections.

We object, in the first place, to the assumption that the only relations of the Hispanic-American republics that are important are those with the leading Powers of the world. The specialist and the scholar do not make that assumption, and if the tired American business man makes it, it is Professor Rippy's duty to set him right. The first consequence of the author's assumption is the exaggerated importance which he attaches to the relations of the southern nations with Great Britain and the United States. In fact, a large part of the book reads as if it were an account of the rivalries of these two great Powers for commercial advantage in Spanish America. The relations of Chile with Peru and the Argentine and of the latter with Brazil, to mention a few only, are of enormous importance for the present and future of Hispanic America. They are not adequately treated, possibly because Professor Rippy has not had free access to their archives. If this is true, is it not premature to write a book with the comprehensive title that the author has given to his work?

We object, in the second place, to the assumption that commercial advantage is the keynote to the foreign relations of Spanish American nations. This belief has led the author to minimize the importance of the relations of the southern republics with Spain and Portugal, to a lesser extent, with France, and, to a greater extent, with one another. Such a treatment of the subject tends to leave on the reader's mind the impression that Spanish America has today no importance for the world save as a source of raw materials and a market for dumping excess goods and capital. It is that narrow and erroneous view of Spanish America that is responsible for a great many iniquities which we need not review here.

These are the two principal objections; they are responsible for the "inclusions and exclusions" which we have observed in this book, excellent in many respects.

We are at a loss to account for the inclusion of "The Question of the Disposal of the Philippines" and "The Ladrones and Caroline Questions" to which the author devotes some twenty pages. We know that the inhabitants of the Philippines, the Sulus and the Carolines are scarcely less "Latin" than those of Asunción and La Paz, but these islands are not American territory and their transfer from one sovereignty to another cannot with any propriety be considered part of the foreign relations of "Latin America."

It is evident that Professor Rippy is among those who believe that economic considerations are the controlling factor in determining national policies and national action. He judges the Pan-Hispanic Movement from this point of view. In forecasting its future, he points out that in 1919 Spain furnished only four and one-half per cent of the commodities bought by Hispanic America. In other words, out of a possible hundred inches, Spain had advanced four and a half. The hares need not worry; their competitor is too slow.

Spain is not seeking commercial advantage in Hispanic America. She is not one of the great industrial Powers. She has practically no goods, capital or commercial services to export. She is not attempting to become, either, a sort of *primus inter pares* among her American daughters, as a distinguished North American scholar has recently stated. Her interests in America are almost exclusively cultural.

Professor Rippy, who deals in his book with the actions of Governments rather than of peoples, makes no mention of the cultural societies founded in recent years by private enterprise in several Spanish American countries. Argentine, Uruguay, Chile, Mexico, Cuba, Santo Domingo and Porto Rico have

organized "Culturales." These societies have no other object than to promote the growth of Spanish culture in the countries of Spanish origin. To this common purpose Spain is making a creditable contribution by sending her best scholars and men of science to lecture in America. If her cultural exports were computed and reduced to percentages, she would undoubtedly make a greater showing than she does in the exportation of manufactured products. The Pan-Hispanic Movement, in so far as it is a movement for racial and cultural solidarity, is more successful than it appears on the surface. The proofs of this are not to be found in commerce reports or diplomatic archives. Governments and captains of industry have nothing to do with it. The movement, initiated by a few intellectual leaders here and there, is gradually gaining the support of the people everywhere. More substantial proofs of the progress of the movement may be found in the literature of Hispanic America, where the sentiments, beliefs, hopes and aspirations of the people find a completer expression than is the case in Government publications.

It is too much to expect Professor Rippy to be as well acquainted with the literature of Hispanic America as he is with its political history. Yet, making all due allowances, we find it difficult to forgive him for calling José Enrique Rodó "a Uruguayan poet." The reputation of Rodó as a writer rests exclusively on three or four books written in prose, the finest Spanish prose that has been penned in the New World. He is, over and above that, one of the major prophets of Hispanic America. It is a liberal education to know him.

A final word of warning to the reader: The output of worthless books on Hispanic America is positively staggering. Professor Rippy's book does not belong to that class. It is singularly free from errors of fact and prejudice. He is a conscientious and competent scholar of well-deserved repute. Our objections—rather breezily stated because, as Sancho Panza said, "cada cual es como Dios lo hizo y algunas veces mucho peor"—are compatible with the judgment that this book, with the reservations noted, is far above the average and well worth reading even by those outside the tired-American-business-man class.

JOSÉ PADÍN

NEW YORK