

director of the Institute, Sr. Juan Draghi Lucero. This sketches the history of the newspaper, discusses its general content, and indicates its cultural significance. An examination of the numbers reveals that the principal topics considered included politics, religion, and current events, particularly the progress of the revolution against Spain. The only supplement issued, February 2, 1825, contains the text of the capitulation of Ayacucho. Complaints of subscribers regarding the policy of *El Eco* combined with financial difficulties caused the suspension of publication with the number for December 25, 1825. There is a foreword by Professor Julio César Raffo de la Reta. The Institute is to be congratulated upon this valuable addition to Argentine historiography.

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Antología de periodistas cubanos. By RAFAEL SOTO PAZ. (Habana: Empresa Editora de Publicaciones, 1943. Pp. 256. \$1.20.)

Cuba's first newspaper appeared in 1764 to survive only a few months. After the establishment of the *Gaceta de la Havana* in 1782, however, the island has never been without a periodical, and since the appearance of the *Papel periódico de la Havana* in 1790 there have been publications of literary merit carrying contributions from the ablest writers. *El Diario de la Marina*, founded in 1832, is still a flourishing enterprise. Some have lasted only a few years, or even months, but many of the best writings have appeared in these short-lived publications. A complete anthology of Cuban journalists would be a valuable but cumbersome work; consequently Señor Soto Paz has selected thirty-five writers whom he considers representative of epochs, styles, idealogies, and sections, giving a biographical sketch of each writer followed by a sample of his writings. For making his choice he has laid down the following rather strict rules:

Todo aquel que fundó más de una publicación, figuró como redactor de varios organos de prensa, dió a su obra literaria un *cachet* periodístico, es decir, el que insistió durante el curso de su vida en otorgarle a esta rama de actividad sus conocimientos, su vertiente expositiva.

En lo que ha sido severo el autor es en lo que podría llamarse concepto de periodista *enteramente cubana*, o sea, los que además de nacer en esta tierra, en nuestro ambiente desarrollaron su función periodística.

Within the limits adopted, the selections are excellent, but the field is made too narrow to allow a complete representation of Cuban journalism. Wide gaps are left by the exclusion of writers who are

not Cuban by birth, or who have gained more fame in other fields of activity; nevertheless, the anthology is a contribution to Cuba's literary history. The author plans to follow it with an *Historia de periodismo en Cuba*. Of especial interest in the present work are facsimiles of the *Gaceta de la Havana* and the *Papel periódico de la Havana*, accompanied by historical sketches of these publications by Dr. Emilio Roig de Leuchsenring, the historian of Havana, and Captain Joaquín Llaverías, the director of the Archivo Nacional de Cuba. There is also a reprint of an article by José Augusto Escoto on Cuba's first newspaper, *El pensador*, of which no copy is known to exist.

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Twelve Spanish-American Poets. An Anthology. English translation, notes, and introduction by H. R. HAYS. (New Haven: Yale University Press, 1943. Pp. 336. \$3.50.)

As stated in the introduction (p. 21), the purpose of this book is three-fold. It is to provide a glimpse of the poetic riches in the Spanish literature of the southern hemisphere, to stimulate in some measure further exploration in this poetic literature, and to help increase the interest of the American public in the culture of Latin America. Noting that poetry is "a significant cultural expression" in Latin America—in fact, "Spanish-American literary achievement is greatest in the field of poetry" (p. 3)—the editor concludes: "From it we may become familiar with the character of the people, their particular kinds of sensitivity, their ways of thinking and feeling" (p. 4).

While many scholars may disagree with such literary generalities and may feel that no broad comprehension of Spanish-American character can be gained from the new poetry of a small, sophisticated group of highly intellectual poets whose literary interests are largely cosmopolitan, yet a general awareness of the existence of that group is none the less valuable. Many of its individual poets are no mere imitators of transient literary fashion, and their work merits serious study apart from all Good Neighborly investigation.

This anthology contains selections from the work of twelve poets. Of these, three are Chilean (Vicente Huidobro, Pablo de Rokha, and Pablo Neruda), and two each represent Mexico and Cuba (Ramón López Velarde, José Gorostiza; Eugenio Florit, Nicolás Guillén). Argentina, Colombia, Ecuador, Peru, and Venezuela are each represented by one poet (Jorge Luis Borges, Luis Carlos López, Jorge