

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

Carrera Andrade, César Vallejo, and Jacinto Fombona Pachano). With the exception of the Mexican, Ramón López Velarde, however, all those in this book have been previously represented in the far more complete *Anthology of Contemporary Latin American Poetry*, edited by Dudley Fitts.

But Mr. Hays says that his anthology makes no pretensions to comprehensiveness (p. 20). "A dozen leading poets have been selected in order to give the reader a bird's-eye view of contemporary Spanish American poetry. . . . The twelve included have been picked, first, because of their intrinsic poetic interest, and, secondly, in order to represent the most important contemporary trends. They are also, in most cases, poets whose influence has been strongly felt."

By furnishing new material through the introduction of one newly translated poet and through the translation of additional poems of men already introduced to the American public, this book adds useful new materials to those available for study by non-Spanish readers. But unless those readers share the literary vanguard tastes which dictated the selections of the translator, they may not only *not* be stimulated to a further exploration of Spanish-American poetic literature, but they may choose to remain unaware of much of the notable work of even these twelve poets.

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Antero. By FIDELINO DE FIGUEIREDO. (São Paulo: Departamento Municipal de Cultura de São Paulo, 1942. Pp. 224.)

This volume illustrates two significant trends in the Brazilian world of letters. A literary isolationism which has limited serious study even in the higher levels of instruction to Brazilian figures is yielding to an interest in the broader field of Portuguese literature. The course in Portuguese literature offered by Dr. Fidelino de Figueiredo first at the University of São Paulo and later at Rio, his textbook *Literatura portuguesa* published in 1940, and the preface to *Antero* by Dr. Francisco Pati of the Academia Paulista de Letras, Boletins Nos. VI and XVII of the Faculdade de Físosofia, Ciências e Letras, offer evidence of this trend.

The second trend is visible in the changed approach to the study of literature. For the facile, hurried generalizations characteristic of the bulk of Brazilian writers serious scholars are substituting more painstaking studies based on the principles of scientific criticism. The lectures on the methodology of literary criticism presented by