

igan, 1 Minnesota; *Political Science*: 2 Princeton; *Sociology*: 1 Louisiana, 1 Missouri; *Art and Archaeology*: 1 Iowa; *Romance Literature*: 1 Columbia, 1 Southern California, 1 University of Washington.

These dissertations are five fewer than the number reported for the year 1941-42, and the range of subject matter is not so wide.

A. CURTIS WILGUS.

The George Washington University.

A Selective Guide to the English Literature on the Netherlands West Indies, with a Supplement on British Guiana. By PHILIP HANSON HISS. [Booklets of the Netherlands Information Bureau.] (New York: Netherlands Information Bureau, 10 Rockefeller Plaza, 1943. Pp. xiii, 129.)

This useful little work is one of a series of booklets published in the United States at Dutch government expense to acquaint the American public with the Dutch colonial empire and the many economic, social, and political problems confronting the mother country in undertaking any reconstruction program in its overseas territories. Four have dealt with the Netherlands East Indies. This is the second bearing on Dutch America. All are designed to enlighten the average American, particularly with respect to the importance of the Dutch colonies, and they are admirably suited for that purpose. The ultimate objective of such enlightenment is not, however, apparent.

The bibliography under survey has been compiled by a native American who has resided in the area and who is currently writing prolifically in the field. It was carefully planned to cover all aspects of the subject and has been capably executed. Classification of material under fourteen heads each for Curaçao and for Surinam has, however, led to much needless repetition of entries. The supplement on British Guiana is likewise weak. If supplements were desired, one on French Guiana should most certainly likewise have been included.

LOWELL RAGATZ.

The George Washington University.

Mexican Art Today. Introduction by HENRY CLIFFORD, with an essay on Contemporary Mexican Painting by LUIS CARDOZA Y ARAGÓN. Translated into English by ESTHER ROWLAND CLIFFORD. (Philadelphia: Philadelphia Museum of Art, 1943. Pp. 104. 83 illustrations.)

The chief value of this publication, a souvenir catalogue of the impressive exhibition of Mexican art held at the Philadelphia Mu-

seum, lies in its excellent reproductions of painting, engraving, and photography. Since the publication reaches a wider audience than the local museum, it is to be regretted that greater effort was not put into the intellectual and artistic make-up of the book itself. Echoing a remark in Señor Cardoza y Aragón's charming and poetic essay, that "a work of art speaks for itself and should need no comment," Mr. Clifford would have us believe that "there is nothing esoteric about these paintings. They are representational, self-explanatory and completely honest. . . . The absence of . . . notes is thus intentional."

But—"that the timid searcher for facts may not be lost entirely," the introduction goes on, "birthplaces and birth dates have been included with the list of pictures and a chronology of contemporary Mexican painters has been inserted to show their relative position." The reader timidly looks at the chronology and finds himself at a loss to understand how Siqueiros (born 1898) and Lozano (born 1896) could be classified as First Generation while Ruiz (born 1897) and Orozco-Romero (born 1898) belong to the Second Generation. Galván and Gutiérrez are listed as Second and Third Generations respectively though they are born in the same year. I am sure many of their Mexican compatriots will enjoy the classification of María Izquierdo as an *Intellectual* while Rufino Tamayo is a *Mexicanist*.

The first page states that the aim of the volume and the exhibition is to answer the question "what are Mexican painters doing today?" With the admonition that the pictures are representational and self-explanatory the reader leafs through the illustrations to find "What I Saw in My Bathtub" (Frida Kahlo), "Road to Oaxaca" (O'Gorman), and a "Self Portrait" with a quarter section of the head neatly removed (Meza).

Such trivia could easily have been avoided if the authors had taken their own advice and left the literary comment out entirely. As it is one cannot avoid a feeling of irresponsibility and condescension that is unjustified both by the high quality of the pictures represented and the international importance of their exhibition.

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