

Bolívar's tutor, is assumed to have instructed the Liberator in the evils of racial discrimination, which Sáenz terms the *bomba atómica* of that day. Bolívar's war-to-the-death proclamation is considered to be a blow for the freeing of humanity, while his Jamaica letter reveals a distinct *sentido indigenista*. The attacks of Morelos on the rich and the nobles and his desire to divide the land among the Indians constitute his major social and political contributions. The fanaticism of the Mexican clergy in condemning the curate is also deplored.

Both Bolívar and Morelos, Sáenz states in his concluding chapter, sought the same end—land for the Indian and the abolition of slavery. Power, in their hands, was but a means to better the lot of the common people. Those who followed them in power were the true tyrants and dictators. “¡Volver a ellos,” Sáenz pleads, “a su pensamiento y a su acción, en esta hora trágica del mundo! ¡Volver a ellos, para que la América española pueda cumplir su destino!” (p. 125.)

This work first appeared in a volume entitled *Culto a nuestros héroes*, which was published by the Sociedad Bolivariana de México of which Vicente Sáenz is secretary-general. Its membership includes numerous distinguished scholars of Mexico and the principal statesmen of that country serve in honorary posts. This society and its counterparts in other Hispanic-American countries serve to enlighten and, at times, confuse the student of Bolívar. The activities of these groups appear to mark a modern trend in the development of a true Bolivarian cult.

HAROLD A. BIERCK, JR.

University of North Carolina.

*IV centenario del descubrimiento del Lago de Valencia: 12 de diciembre de 1947.* (Caracas: Imprenta Nacional, 1948. Pp. 87. Paper.)

On Christmas Eve, 1547, Juan de Villegas discovered the Lake of Valencia, which the Indians called Tacarigua. In commemoration of the event the State of Carabobo published, on its four-hundredth anniversary, this collection of documents and articles about the geology and geography of the lake and the history of the city of Valencia. There is a brief biography of Villegas by Armando Zuloaga Blanco. This notable conquistador, founder of Barquisimeto, was a sort of grandfather of Venezuela: in the veins of Bolívars, Pontes, Blancos, Guevaras, and other *próceres* of the republic ran his blood. Among the longer pieces included in the collection is an article on the geography of the lake by Alfredo Jahn in which he deals particularly

with the question of its gradual drying up. The ancient rivalry of Valencia and Caracas is recorded in a document first published, with an editorial note, by Monseñor Nicolas E. Navarro, dean of the Metropolitan Cathedral of Caracas. In 1816, Valencia petitioned the king to move the capital from Caracas to that city on claims of loyalty and central location. The Ayuntamiento of Caracas approached the Metropolitan Cabildo for an answer to Valencia's petition. This document is the cabildo's answer, and it reminds one again of the lively battles that went on within and among those colonial cities of Spanish America.

MARY WATTERS.

Illinois State Historical Library.

*Tres siglos de pintura venezolana.* Prólogo de ENRIQUE PLANCHART. Museo de Bellas Artes. (Caracas: Imprenta Nacional, 1948. Pp. 50. 106 plates. Paper.)

On the occasion of the inauguration of Sr. Rómulo Gallegos as president of Venezuela early in 1948, a retrospective exhibition of national painting was held at the Museo de Bellas Artes in Caracas. The catalogue of that exhibition opens with extracts from a history of Venezuelan painting now being written by the national librarian, Sr. Enrique Planchart. The subject is surveyed only in part, for no description or discussion is provided of the numerous colonial pictures included in the exhibition, some of which are illustrated in this volume.

The text begins with three painters of the middle and late nineteenth century, probably the best known figures in Venezuelan art. These are Martín Tovar y Tovar, Cristóbal Rojas, and Arturo Michelena, all of whom were masters of that kind of naturalistic illustrative painting which characterized the period in which they lived. Extremely successful at home, they were quickly recognized and honored in Paris, where they went to study. Sr. Planchart's vivid evocation of their days in France, based on letters, consular reports, and newspaper accounts, is one of the most interesting chapters yet written on Latin-American art of the nineteenth century. He has recently expanded his biography of the last of this group in a separate essay with *catalogue raisonné* (*Arturo Michelena, 1863-1898* [Caracas: Ministerio de Educación Nacional, Dirección de Cultura, 1948]). In *Tres siglos de pintura venezolana* brief mention is made of subsequent painters, among whom Tito Salas, Armando Riverón,