

Federación Nacional de Cafeteros de Colombia (FNCC) published this series of summary statistical tables, photographs and brief textual descriptions of its activities from 1937 to 1957. Since Mejía died shortly afterward, the publication of this volume serves as an appropriate, if prosaic, tribute to his able and energetic directorship.

Three noteworthy features in the history of the FNCC are discernible in these pages. The first is the constant broadening of its activities into new fields such as rural hygiene, conservation, agricultural vocational training centers. The second is the constantly increasing volume of its activities, such as the thirty-fold rise in the budgets of the various Departmental Coffee Committees. The third is its efficiency and solidarity.

This volume, which draws together data much of which was previously published in the FNCC periodical publications, is a very usable source of information on Colombian coffee especially when combined with sections from Andrés Uribe C., *Brown Gold* (New York, 1954).

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CUBA

Borrador original de la constitución y estatutos del Partido Revolucionario Cubano, Aprobados en Cayo Hueso en 1892. Introduction by MANUEL I. MESA RODRÍGUEZ. La Habana, 1958. Edición auspiciada por la Academia de la Historia de Cuba. Publicaciones de la Casa Natal de Martí. Illustration. Pp. 59. Paper.

The Borrador contains a facsimile reproduction of the draft of the constitution that Martí drew up for the organization launched in 1892 to direct Cuba's final war for independence. A printed copy of the draft is included along with an excellent introduction by Dr. Rodríguez.

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José Martí y el artista Norrman. Comentarios sobre un retrato. By NILS HEDBERG. Madrid, 1958. Instituto Ibero-Americano, Gotemburgo, Suécia. Frontispiece. Index. Pp. 121. Paper.

Although José Martí was closely associated with many artists from Cuba and elsewhere in Latin America, and achieved some reputation as an art critic himself, only one portrait of him was ever painted from real life, that by a Scandinavian who knew him for a very brief period in New York. Herman Norrman was born in 1864 in the village of Tranås in the Småland district of Sweden. He spent his youth there, studying for a brief period in Stockholm and Gottenborg. Working his way to New York as a deck hand, he studied and painted there some three years before returning to his homeland via Paris where he studied some months in 1891. Norrman achieved some reputation as a painter of landscapes and *costumbrista* scenes of his native district before his death at forty-two.

Martí and Norrman were brought together by mutual friends. So great was the impression on the artist by the Apostle that the former asked to be permitted to paint the portrait which he donated to Martí. It was done in February of 1891 some months before Martí ceased his brilliant work as foreign correspondent and literary critic to organize Cuba's final war for independence. It is a simple portrait in which the central figure is surrounded by a few books in the background and pen, paper and inkwell in the foreground. All attention is focused on the keen observer of the United States and its customs, for as such Norrman knew Martí. In three chapters Nils Hedberg has told the story of the portrait, its painter, and his relation to the subject. Norrman was considered fair at landscapes, and some forty portraits attest ability in that field, but the Spanish speaking world will always know him as the painter of the Apostle of Cuban Liberty. The portrait itself