

siempre gratas recogidas del mismo, sin ocultar aquellas de sus fallas que deben ser puestas en evidencia.

Concluye la obra con una apreciación acerca de la reforma universitaria en sus conexiones con la universidad misma, resumen en el que el Dr. Durán expone sus ideas personales acerca del tema y formula conclusiones que, salvo tal o cual diferencia de menor cuantía, coinciden con las de muchos dirigentes universitarios que se han referido al palpitante asunto.

Un solo reparo puede ponerse a este enjundioso y bien documentado libro: El de que, no obstante su esmerada preparación, parece haber sido escrito con alguna ligereza y aun precipitación. Ello se infiere de ciertos descuidos en la redacción, que no por leves dejan de ser advertibles.

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*Hernando Siles.* By BENIGNO CARRASCO.  
La Paz, 1961. Editorial del Estado.  
Bibliography. Appendix. Pp. 414.

Although Hernando Siles, president of Bolivia from 1926-1930, was overthrown by a popular revolution in June of 1930, he quickly emerged in the post-Chaco War years as a popular figure both in mythology and historiography. This re-evaluation of Siles was based on his prevention of war in the 1928 Paraguayan attack on Fort Vanguardia and on his role as creator of the Nationalist Party, a precursor of the modern revolutionary parties of Bolivia. While the writings of Alcides Argüedas reflected the earlier hostility towards him, such recent Bolivian historians as Enrique Finot, Porfirio Díaz Machicao, and Augusto Céspedes have sympathetically re-examined his character and government.

This initial volume of a proposed two volume study is the first full-scale biography of Siles. Written by a long-time friend, Benigno Carrasco, it covers the period to 1925. Lamenting the complete lack of personal archives of his subject, Carrasco has been forced to rely heavily on published sources and

interviews. This has probably been the chief cause for the very poor coverage of the earlier years, and Carrasco has compensated for it by providing a wealth of material on the activities of Siles from 1920-1925. He has carefully documented the role of Siles in the 1920 revolution and his crucial leadership of the Saavedra forces in the subsequent splintering of the Republican Party and in the election of Saavedra to the presidency. Siles' activities as parliamentary leader, party head, and cabinet minister during the years 1920-1923 are well covered, and the tangled political battles which led to Siles' ultimate appointment to the presidency as Saavedra's supposedly docile successor are carefully elucidated.

Although this biography is rich in political materials for the early career of Hernando Siles, it lacks organization and synthesis. Too often the documents and quotes are amassed without discrimination, while questionable actions of Siles are either ignored or loosely justified by the times. There is also an inability of the author to account for the qualities which enabled Siles to generate such intense loyalties among the younger intellectuals, politicians, and officers of his day. However, despite these deficiencies, this remains an important study of the political career of Hernando Siles and of the political history of Bolivia in the 1920's.

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*San Francisco de la Paz.* By JOSÉ DE MESA Y TERESA GISBERT. La Paz, 1962. Biblioteca de Arte y Cultura Boliviana. Dirección Nacional de Informaciones. Presidencia de la República. Serie Arte y Artistas. Monumentos. Cuaderno 1. 22 illustrations.

*Iglesias de Oruro.* By JOSÉ DE MESA Y TERESA GISBERT [Same publisher and series (Cuaderno 2), 1962]. 21 illustrations and 8 drawings.

*Teatro vireinal en Bolivia.* By JOSÉ DE MESA Y TERESA GISBERT [Same publisher. 1962]. Serie Letras. Cua-

derno 1. Notes. Illustrations. Drawings. Pp. 35.

*La ciencia en Bolivia. Siglos XVII y XVIII.* By JOSÉ DE MESA Y TERESA GIBBERT [Same publisher and series (Cuaderno 2), 1962]. Notes. Illustrations. Drawings. Pp. 27.

*Pinacoteca nacional.* By JOSÉ DE MESA Y TERESA GIBBERT [Same publisher, 1962]. Serie Arte y Artistas. Época y Museos. Cuaderno 1. 15 illustrations.

*Museo Charcas.* By MANUEL GIMÉNEZ CARRANZA [Same publisher and series (Cuaderno 2), 1962]. 18 illustrations.

*Pintura contemporánea. 1952-1962.* By JOSÉ DE MESA Y TERESA GIBBERT [Same publisher and series (Cuaderno 3), 1962]. Illustrations. Drawings. Pp. 50.

*Bernardo Bitti.* By JOSÉ DE MESA Y TERESA GIBBERT [Same publisher, 1961]. Series Arte y Artistas. Artistas. Cuaderno 2. 13 illustrations.

*Gregorio Gamarra.* By JOSÉ DE MESA Y TERESA GIBBERT [Same publisher and series (Cuaderno 3), 1962]. 16 illustrations. Drawings.

*Iglesias con atrio y posas en Bolivia.* By JOSÉ DE MESA Y TERESA GIBBERT. La Paz, 1961. Academia Nacional de Ciencias. Instituto de Investigaciones Artísticas. Universidad Mayor de San Andrés. Serie Ciencias de la Cultura. Cuaderno 1. Notes. Illustrations. Drawings. Pp. vii, 24.

One has to praise highly the Bolivian government and especially the Mesa couple (Teresa Gisbert is the wife of José de Mesa) for one of the best enterprises in the field of Latin American history. With these excellent scholarly pamphlets the Mesas have opened a vast new field. While they have already achieved a reputation for their solid research in colonial architecture and painting, their newest ventures show no lack in erudition and competency. The studies dealing with colonial science and with contemporary paintings are highly

recommended. The same is true for the study of colonial theatre. The pamphlet by the Director of the Colonial Museum of Sucre, Giménez-Carranza, is also of high quality.

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*The Elementary Odes of Pablo Neruda.* Translated by CARLOS LOZANO. New York, 1961. Las Americas Publishing Co. Pp. 155. \$4.00.

*Cuatro escritores chilenos.* By VICTOR VALENZUELA. New York, 1961. Las Americas Publishing Co. Notes. Bibliography. Pp. 144.

Pablo Neruda, pseudonym of Neftalí Reyes, is one of the greatest and most controversial poets of present-day Spanish America; hence it is very fitting to make known in English translation his *Odas elementales* (1954, 1956, 1957). In them, as in his other poems with social connotations, Neruda has a message for the masses; he writes of human beings, the simple things of nature, and social institutions. Carlos Lozano's translations are structured in short, irregular verses which retain the lightness and plasticity of the original. Fernando Alegría's helpful introduction shows that Neruda's poetry has undergone constant change.

Victor M. Valenzuela studies with acumen the literary production of four writers who occupied themselves with the social, economic, and political problems which emerged in Chile after the War of the Pacific (1879). Luis Orrego Luco was the first novelist to describe objectively the aristocracy of Santiago in its social decomposition. Through his works, human documents, he introduced the psychological novel. Emilio Rodríguez Mendoza, whose memoirs are intensely human and original, was an innovator in the journalistic field with his intimate sketches of the congress which created something of a scandal. Baldomero Lillo was the first author to describe authentically the miserable conditions in which the miners lived; he also wrote works characterized by humor, imagination, and local manners. Federico Gana was the first author to