

social, political, or economic—must be channeled and guided into constructive paths for achievement of maximum development in Hispanic America.

Although not imaginatively written, the 1962 and 1963-1964 Social Studies of Latin America constitute a worthy contribution. These books are especially significant because of present emphasis on planning and development, to which Latin American governments have committed themselves by establishing and maintaining programs of social and economic amelioration. The effectiveness of these works in Latin America has been greatly enhanced by their appearance in Spanish. It is hoped that the Organization of American States will continue to publish this timely series, and that an English translation will be issued.

Berkeley, California

DONALD E. RADY

*Teatro latinoamericano en el siglo XX.* By CARLOS SOLÓRZANO. México, 1964. Editorial Pormaca. Bibliography. Pp. ix, 200. Paper. \$2.50.

Professor Solórzano, a forty-five-year-old *guatemalteco*, most of whose work has been done in Mexico, is not only a practicing dramatist but a writer on the Latin American theater, with a two-volume anthology of its plays and two critical volumes of almost the same name. The earlier one was published in Buenos Aires in 1961. Now comes the present book which augments but does not replace the earlier study, since it classifies the dramatists in a different way.

The five chapters consider the theater of customs, the first decade of the twentieth century, plays of universal tendencies, plays of national themes, and the postwar theater. A nine-page introduction prepares the scene with a brief glance at the history and geography of the hemisphere and its early drama. The rest of the volume considers every nation separately within each chapter. The principal dramatists are discussed in detail with analyses of their major works and interesting sidelights on their personalities, since the author is personally acquainted with a number of them. Central America receives more extensive treatment than in previous volumes, and Mexico's theater is covered in detail.

The author finds the theater rich and varied, developing rapidly though handicapped by national rivalries. One phase of his study is an observation of the various ways in which the theater has departed from Old World norms, despite the interest of the intellectuals in the

European drama, especially that of France. He explains this divergence through the differing amounts of racial fusion. He has chosen 1900 as the date for the beginning of his study, because he regards it as the beginning of the continent's financial and political stability.

Solórzano includes a final section listing theaters, actors, and directors, and a two-page bibliography. Unfortunately, there is no index to help find the writers discussed, not even such a listing under each chapter as in the earlier book. In a work that includes so many names, a carping critic can always find misprints, like the spelling of Eichelbaum on pages 61 and 63, Vodánovich on 148, and Bunster on 107. Also some may question Solórzano's interpretation of *La luna en el pantano* (p. 82). Nevertheless, this is a valuable contribution to the increasing number of books on the subject, and students of the Spanish American theater will find in its pages many suggestions for investigations of their own.

Oxford, Ohio

WILLIS KNAPP JONES

*Politics, Strategy, and American Diplomacy. Studies in Foreign Policy, 1873-1917.* By JOHN A. S. GRENVILLE and GEORGE BERKELEY YOUNG. New Haven, 1966. Yale University Press. Notes. Bibliography. Index. Pp. xviii, 352. \$7.50.

Intended to be provocative, this book also inspires irritation and regret. It purports to reexamine American foreign policies between the Civil War and World War I, but nine out of eleven chapters fall between 1885 and 1900. These form a series of partly coordinated essays, some biographical, others loosely arranged around the revived expansionism of the 1890s and the Spanish-American War. The principal criterion of emphasis seems to have been the availability of little-used source materials. Thus we have an account of Stephen B. Luce's contribution to the modern American navy and another on the propaganda activities of William L. Scruggs, along with revisionist accounts of the Cleveland and McKinley administrations. Some chapters would have made good articles by themselves. Others are obviously building blocks in a major architectural scheme.

Just what scheme the authors had in mind is never quite apparent. They indicate that they do not always agree with earlier writers, but they fail to clarify their points of difference or offer any overarching interpretation of their own. Whatever one may think of the writings of Julius Pratt, Ernest May, Walter Lafeber, and Howard K. Beale, at least one usually knows where they stand. Anyone hoping to