

mentioned, with particular attention to Peter d'Aguiar. The narrative is carried past the constitutional changes which instituted proportional representation and permitted Burnham to form a coalition government with d'Aguiar's forces. Though Simms emphasizes political change, he notes the social factors which are reflected in political activity. The essentially racial orientation of the two major political parties seems destined to restore the Jagans and P.P.P. to power as the East Indian population continues to grow rapidly.

Simms' hopes for the future of the Burnham regime, expressed before independence was granted, do not negate the fear of further violence, nor does the author expect Cheddi and Janet Jagan to relate the Marxist terminology they use to the reality of Guyana. The volume is recommended for a concise view of what happened in British Guiana in the twelve years preceding independence.

State University of New York at Albany      BRUCE B. SOLNICK

*Paisaje histórico de la cultura venezolana.* By RAMÓN DÍAZ SÁNCHEZ. Buenos Aires, 1965. Editorial Universitaria de Buenos Aires. Notes. Pp. 111. Paper.

A well-known Venezuelan historian and man of letters, Ramón Díaz Sánchez is uniquely qualified to write on the cultural heritage of Venezuela. Dividing his account into three aspects, he deals with the highlights of cultural advancement from prehispanic days to the present. After introducing his subject with various statements and definitions the author proceeds to examine the cultural makeup of his own nation. Skillfully woven, this summary includes history, geography, and a discussion of the various population strains in Venezuelan society including the Negro, on whom he has published an earlier work.

The last section of the book describes the intellectual growth since independence and covers a wide variety of topics. One of these, which historians would like to see expanded, is Venezuelan historiography of the last two hundred years. The treatment is not exhaustive, but the author's comments are significant. In conclusion Díaz Sánchez observes that rural influence was dominant in Venezuela until the first quarter of the twentieth century. From that period petroleum has become increasingly important until, at the present, it is the controlling factor.

Although brief, the volume presents valuable contemporary judgments by one of Latin America's most distinguished scholars. No

bibliography is appended, but footnotes serve both as a bibliographic aid and as an explanation of the text.

Texas College of Arts and Industries

JOHN C. RAYBURN

*La influencia francesa en Venezuela.* By MARISA VANNINI DE GERULEWICZ. Maracaibo, 1965. Universidad del Zulia. Facultad de Humanidades y Educación. Notes. Bibliography. Pp. 121. Paper.

This delightful, scholarly study shows that French influence—piratical and occasionally priestly—began in 1528 and grew stronger during the heyday of the buccaneers. It became political and administrative during the reign of Charles II and cultural under the Bourbons, as Spain itself became “Frenchified.”

Venezuela, following her own genius, developed an anti-Rousseau, American political ideology. For this reason ideas of revolutionary France cannot be considered as one of the causes that produced *Emancipación*. French writers did influence the literary development of the early republic, and French printers did dominate the publishing field. During the romantic period, a series of French language textbooks published in Venezuela increased the circulation of French novels and periodicals. Many admired Victor Hugo and considered Dumas *un gran corruptor de la patria*; but at the same time the best writers maintained an even keel among the various schools: *el clasicismo puro*, neoclassicism, and French, Spanish, English, and German romanticism.

French influence was a flood tide from Guzmán (who was accused of selling Venezuela to the French) to the end of the Gómez regime. Caracas and other cities imitated the cultural and social life of Paris, and every student and person of importance in the cultural world felt impelled to go to Paris. *Antigalcistas*, using ridicule and satire, tried to destroy this French influence; but it was petroleum exploitation which finally caused it to ebb. Voyages to New York became more important than pilgrimages to Paris; and the works of German, English, Spanish, Russian, and Italian writers ultimately displaced those of French origin.

Louisiana State University

JANE DE GRUMMOND

*Castilla, estadista y soldado. Antología.* Prepared by the INSTITUTO “LIBERTADOR RAMÓN CASTILLA.” Lima, 1964. Instituto “Liberador Ramón Castilla.” Maps. Index. Pp. xv, 268. Paper.

This anthology presents salient aspects of the career and public service of Grand Marshal Ramón Castilla. The publisher’s expressed