

developed, and a few important dissertations on the subject seem to have been overlooked.

The essay by Daniel R. Goldrich is a description of a questionnaire research project on the political orientations of Panamanian and Costa Rican secondary-school students that he carried out to determine the extent to which failure to control for response set could affect the overall findings. The author defines response set as the systematic response by the respondent to the format in which the questionnaire or interview items are presented rather than to the intended substance of the items. He demonstrates convincingly how failure to control for response set can lead to substantially invalid interpretation of data, and then shows how a questionnaire can be drawn up to take this factor into account.

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A Concise History of Latin American Culture. By PEDRO HENRÍQUEZ UREÑA. Translated and with a supplementary chapter by GILBERT CHASE. New York, 1966. Frederick A. Praeger, Publishers. Bibliography. Index. Pp. ix, 214. \$5.50.

This translation of *Historia de la cultura en la América Hispánica* (México, 1947), (reviewed in *HAHR*, May 1948, 239-40), will help to meet the growing demand by English readers for penetrating commentary on broad aspects of Latin American culture. The translator has successfully bridged this span between cultures by adding numerous notes designed to bring the work up to date, to clarify references that might puzzle an American reader, and to point out English translations of works cited. Further, Chase has edited the unpolished text of Henríquez Ureña and placed some long lists of writers and works in footnotes. The new thirty-one-page bibliography of books in English, listed by country and topic, will be a valuable guide for the non-specialist. The most important added feature is the final chapter, entitled

“The Approximate Present [1945-1965],” in which the broad focus of the original eight chapters is applied to the years since 1945 with authoritative observations on architecture, painting, and music.

The addition of an extensive topical index to supplement the “Biographical Index” would have increased the usefulness of the manual, and a consistent procedure for indicating dates, titles, and translations would have improved many passages. Chase’s reasons for omitting some paragraphs and footnotes of the original are not apparent.

The “Translator’s Preface” states that the text was prepared for a course, “The Cultural Heritage of Latin America.” “A concise survey of the historical development of Hispanic American culture from a humanistic point of view, neither overemphasizing nor neglecting political, economic, and social factors, was needed” (p. v). This *Concise History* provides in condensed form, now easily accessible to the English reader, information and commentary on the intellectual and aesthetic maturation of Latin America. In addition to being an excellent textbook, it will appeal to readers interested in establishing an acquaintanceship with the cultural history of Latin America.

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Spanish-American Literature in Translation. Volume I: *A Selection of Prose, Poetry, and Drama before 1888.* Edited by Willis Knapp Jones. New York, 1966. Frederick Ungar Publishing Company. Bibliography. Index. Pp. xv, 356. \$7.50.

If this book circulates and receives the attention it should, Spanish-American literature must surely gain readers. The translations are amazingly good, and mostly shy away from that grim and stilted English that Hemingway unhappily decided would catch the lilt of Spanish. Worth special mention are the translations of the *Araucana*, Sor Juana’s sonnet “This trickery of paint which you perceive” and Estanislao