

To Cuba and Back. By RICHARD HENRY DANA, JR. Edited and with an Introduction by C. HARVEY GARDINER. Carbondale, 1966. Southern Illinois University Press. Pp. xvi, 138.

Richard Henry Dana, Jr., famed author of *Two Years Before the Mast*, went to Cuba in 1859 for a brief visit. After returning from the island, Dana completed a short travelogue of his experiences entitled *To Cuba and Back*. Dana's narration takes the reader from one end of the island to the other with discussions of climate, topography, and inhabitants along the way. The most interesting sections of the book are Dana's description of the sugar cycle and his summation, which touches on such topics as foreign residents, the political conditions, religion, and slavery. He prophesies that if Spain cannot maintain her hold on the island, another nation will gain control of it, but he incisively predicts that Cuba will be no blessing to the new conqueror: "Whoever takes her is more likely to find in her a key to Pandora's box" (page 133). The present edition adds a short introduction and makes several minor changes such as reconstructing the table of contents and chapter headings.

I.G.

Venezuelan Painting in the Nineteenth Century. By CORNELIS C. GOSLINGA. Assen, 1967. Van Gorcum and Company. Illustrations. Notes. Bibliography. Index. Pp. xvi, 128.

Unusual in the use of a Dutch publishing house to print text and plates, unusual in the lack of typographical errors and other production naiveté which so often characterize works on Latin American art, this attractive small book is even more unusual for being written in English. M. Wolf of San Francisco State College, has prepared a readable translation of Goslinga's text, admirably free of pretentious linguistic feats to heighten the importance of the translator. While the compass of the book is relatively limited (essentially middle and late nineteenth-

century painting in Venezuela), it is lucid and comprehensive in its presentation.

The physical reality of this soft-bound book is pleasant. The scholarly apparatus is present but not obtrusive—a group of notes and a succinct bibliography. Figures in the text are thoughtfully treated in chronological order, and there is a Spanish resumé for non-English audiences. However, the plates speak for themselves. It would be agreeable if more scholars of postcolonial art in South America used this book as a model, or, indeed, if Goslinga were to apply this same method to other Latin American countries with the same high standard of publication.

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La obra de Pedro Grases. By RAMÓN J. VELÁSQUEZ *et al.* Caracas, 1967. Editorial Arte. Pp. 121. Paper.

Don Pedro Grases is a member of the generation of scholars who fled to Latin America in the wake of the Spanish Civil War. Although originally trained in literature and linguistics, he expanded his fields of interest to include the history and bibliography of his adopted homeland, Venezuela. The little book prompting this review contains a series of articles by prominent Venezuelans on his accomplishments, along with a detailed bibliography of his works. This collection is a well-deserved tribute to a man often denied recognition because of the excessive politicalization of Venezuelan historiography.

Grases' work can be divided into three major categories: literature, bibliography, and history. In addition to his exhaustive and scholarly studies of Andrés Bello (1781-1865), he has contributed many articles and monographs on other important Venezuelan literary figures. As a bibliographer Grases has few equals in Venezuela. His studies on the historical literature of the Venezuelan independence movement are