

destruction of Teotihuacán and the introduction of post-and-lintel architecture in the Valley of Mexico. Like some wrathful ancient deity he arbitrarily reduces the number of lakes in this region during the pre-Cortesian era from five to two. The untutored reader is made to guess to what cultures belong such important sites in Mesoamerica as Xochicalco and Malinalco. Although the masonry at Copán is unique in the structures of Classic Maya centers because it is *not* limestone, according to Kelemen “[this] site is characterized by the use of . . . limestone.” Regarding the evacuation of many Maya centers during the ninth century by large numbers of people—one of the great mysteries of American archaeology—Kelemen says not a word.

He is similarly indifferent to the arts of the so-called “intermediate zone,” an area which geographically divides Mesoamerica from most of South America. In addition, on the one hand, a gratuitous chapter on the remote Philippines is appended to the post-Columbian material; on the other, Kelemen ignores stylistic analogies, recently pressed by authorities, between the sculpture of ancient Tiahuanaco and the South Pacific Island called Easter.

More satisfactory because it is not so error-ridden, the Hispanic section nevertheless serves the reader less than well. If he did not know so before, he will, after finishing this book, remain ignorant of the fine architecture produced by colonial Brazil and of the sculpture created by the incomparable “Aleijadinho.” Nor will he be likely to identify “mestizo” architecture if ever he confronts it.

Another major weakness is Kelemen’s cultivation of irrelevancy. Together, the Appendix—with its autobiographical and expository passages—and the chapter on the Philippines contain nearly thirty pages which could have been used more wisely to strengthen other sections, e.g. pre-Columbian sculpture.

Even the selected bibliography is flawed. The 1943 and 1956 editions of Kelemen’s *Medieval American Art* contain serious errors and are no longer reliable. Unaccountably the bibliography fails to include George Kubler and John McAndrew. By and large, then, *Art of the Americas* cannot be given good marks. Even the title seems infelicitous.

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An Introduction to Spanish-American Literature. By JEAN FRANCO. New York, 1969. Cambridge University Press. Index. Pp. viii, 390. \$9.50.

Professor Jean Franco’s book deals with Spanish-American literature

in its entirety, chronologically and geographically. It is, however, an introduction rather than an outline. The author is more interested in clear exposition of major trends than in the number of names included, or equitable distribution by country or region. The book is a good general statement which does not seek the haven of superficiality.

Treatment of the Colonial Period is relatively brief. It constitutes the introductory chapter and, therefore, appears as a prelude to the main event. Accordingly, Professor Franco is more concerned with the general ambience of the period than with detailed history or criticism. Moving into the years of national independence, the book's pace slows considerably. Once past the wars for independence (Chapter One), the organization of the material takes on considerable originality.

Chronology tends to become less important than certain *functions* of literature. The second chapter deals with nationalism, civilization and barbarism, the historical novel, and Ignacio M. Altamirano. The following chapter relates literature to the "American Experience": gauchesque poetry, the noble savage. Liberalism and positivism form the basis of the fourth chapter which includes Alberto Blest Gana and José Martí. When we reach Modernism in Chapter Five, we have already left Martí.

This kind of organization has the obvious disadvantage of distorting chronology. For example, the unwary may well take Vicente Riva Palacio and Justo Sierra O'Reilly to be contemporaries of each other though their works belong to two very distinct generations. Altamirano may seem closer to J. J. Fernández de Lizardi than to Blest Gana. On the credit side, this organization sometimes brings out truths that are often overlooked—the importance of Altamirano, for instance.

The five remaining chapters deal with the rediscovery of America, regionalism in fiction, realism and social protest, vanguardism in poetry, and contemporary fiction. The improbable associations continue; but if they are inconvenient, surely they are balanced out by such refreshing innovations as consideration of Hugo and Schopenhauer as influences on Modernism, or the relationship of myth, psychology, and art in the *indigenista* novel.

Professor Franco's judgments are occasionally disconcerting. She thinks the sonnets of Sor Juana Inés de la Cruz are certainly not "moving" poetry. She places Heredia in a bundle with Olmedo and Bello, dismissing all three with equal disdain. Gauchesque poetry evokes her first really enthusiastic response. Some variety of "americanidad" may be one of her criteria. Still she seems not much con-

cerned about such matters when dealing with Modernism or later vanguardist poetry.

Other possible objections to her work may well be blamed on its "introductory" nature. I confess I was displeased by inaccuracies in some matters which I have investigated thoroughly. I suspect other specialists may have similar reactions. However, in all fairness I doubt that an introduction to literature could be otherwise. The crucial question is whether I would like this book to be read by people who do not know Spanish-American literature. The answer is a resounding affirmative because Professor Franco's exposition reveals a literature that is intellectually and artistically valid, without sounding apologetic.

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Estudios de literatura argentina (siglos XVI-XVIII). By EMILIO CARILLA. Tucumán, Argentina, 1968. Universidad Nacional de Tucumán. Cuadernos de Humanitas. Illustrations. Pp. 123. Paper. \$3.00 (Arg.).

Estudios de literatura argentina (siglo XIX). By EMILIO CARILLA. Tucumán, 1965. Universidad Nacional de Tucumán. Cuadernos de Humanitas. Illustrations. Pp. 162. Paper. \$4.00 (Arg.).

Estudios de literatura argentina (siglo XX). By EMILIO CARILLA. Rev. ed. Tucumán, 1968. Universidad Nacional de Tucumán. Cuadernos de Humanitas. Illustrations. Pp. 173. Paper. \$4.00 (Arg.).

These three volumes are composed of miscellaneous articles grouped according to period in order to "reunir un material disperso." Most of them have been published previously, although the author gives specific data only for those in the third volume. Written on various occasions and for different purposes, they vary in quality and interest, and in no sense do they cover the periods into which they have been filed. Indeed, the first article, "Literatura colonial y literatura de la época independiente," even questions whether the articles included can be classified as Argentine. Can there be a national literature until after independence? Did even political independence mean cultural independence? Carilla concludes that literature from or about the area that was to become Argentina can be justifiably regarded as Argentine.

A listing of the other articles in the first volume indicates a lack of continuity within the period. Two articles belonging to the 18th century ("La *Sátira* de Lavardén" and "El jesuita Francisco Javier