

“unique blend of profundity, lyricism, and sparkling ingenuity of thought that . . . earns him a place among the greatest essayists of the twentieth century” (p. 4). Reyes also became a close friend of leading writers of the generation of '98. From these friendships comes the correspondence examined in Professor Aponte's careful and perceptive study.

From 1924 until 1938, Reyes continued as a diplomatic representative of Mexico in Paris and Buenos Aires among other places. In 1938 he returned to Mexico, where he was instrumental in founding the Colegio de México, whose purpose was to assist the Spanish intellectuals exiled by the Spanish Revolution. As president of the Colegio until 1959, when he died, Reyes helped it become “a private, non-profit, corporation dedicated to humanistic studies, a home and a haven for the investigative and creative talent of the intellectual elite who would promote the development of the human sciences in Mexico” (p. 191).

Professor Aponte's book portrays Reyes' relationship with the Spanish literary community, giving special attention to Unamuno, Ortega y Gasset, Valle-Inclán, Jiménez, and Gómez de la Cerna. The chapters on each of these men reproduce much of their correspondence with Reyes and clarify the circumstances from which the correspondence emerged. The analysis of these circumstances adds to one's understanding of the intellectual environment and cultural atmosphere in which Reyes and his colleagues worked. The book also works sensitively with different aspects of Reyes' character and personality and as such is a significant contribution to understanding him and his influence during the first half of the twentieth century.

The bibliography at the close of the book is sound and adequate.

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Literatura Chicana: texto y contexto (Chicano Literature: text and context). By ANTONIA CASTAÑEDA SHULAR, TOMÁS YBARRA-FRAUSTO and JOSEPH SOMMERS. Englewood Cliffs, New Jersey, 1972. Prentice-Hall. Illustrations. Pp. 368. Cloth. \$7.95; Paper. \$3.95.

The purpose of this book is to present a selection of Chicano literature and place it into several broader Hispanic contexts: Mexican, Puerto-Rican (Island and Mainland) and Latin-American. The vastness of this scope is suggested but by no means accomplished by the anthology's title: *Chicano Literature: text and context*.

In a rather florid introductory note, the authors relate the scarcity

of published Chicano material to an “exclusionist and intolerant American society” (p. xxv). They promise to include a rich variety of literary forms and themes that would encompass different experiences of the Chicano heritage as expressed in its literature.

The book is also intended to present the selected material as a challenge to the traditional definitions of literature. It supposedly challenges the established purist and static views of literature and the conformity of pre-established literary and linguistic norms.

It is therefore not surprising that the anthology covers selections from traditional literary genres as well as some more unorthodox material: popular *corridos*, folk literature, poetry, stories, theater; and a spectrum of varied authors: poets, novelists, students, migrant workers, and prisoners in federal jails.

The book is organized into four units. The first three parts deal with Chicano literature as expressed in three major themes of the Chicano experience: social protest in “Analizando, satirizando, reclamando: La protesta social,” Chicano culture in “Lo mero principal,” and the migratory experience in “Dejando huellas: Caminos de la migración.” The fourth part of the book consists of Mexican, Puerto-Rican, and Latin American selections of prose and poetry and is entitled “Literatura de la Raza: The Context of Chicano Literature.” However, the four parts do not have validity and impressiveness as a unit. One feels that this division is too arbitrary, artificial, and disorganized, and that the selection of the Latin American material was done in a rather haphazard way.

By and large the major weakness of the anthology is the confusion and disorganization of a subjective interpretation of the literary background. One finds Mexican texts also included in the first three parts of the book and they give the impression that the authors have either chosen them at random or yielded to special subjective enthusiasms or biases.

The book is aimed at the Chicano reader although the authors state that it would also be interesting to other readers. The majority of texts, if not originally written in English are accompanied by an English translation. This, however, is not consistent. The authors have left some of the Spanish texts without the accompanying English translation, hoping that the excellence of the texts will function as a stimulus for the Chicano reader to master Spanish. This inconsistency, however, only augments the confusion and disorder of the book.

The anthology’s contribution—and it is a real one—lies in the variety of good Chicano material that it contains, collected from conventional literary works and from reviews and journals of difficult

access. It brings together in a somewhat chaotic fashion a broad spectrum of Chicano literature and writers.

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Portuguese Plain Architecture: Between Spices and Diamonds, 1521-1706. By GEORGE KUBLER. Middletown, Connecticut, 1972. Wesleyan University Press. Illustrations. Figures. Bibliography. Index. Pp. xvi, 315. Cloth. \$25.00.

“Estilo chao” is translated by the author as “plain architecture,” designating a style developed when finances were at low ebb, around 1530. The tone is set in the first chapter “Cellular Compositions”: “At this time Portuguese architects . . . became fascinated with the geometric and volumetric relations of inside to outside, and thereby with the spatial possibilities of the wall itself, as membrane, as vessel or passage, as barrier, as screen, and in general as an obstacle for limit to be transformed” (p. 7).

Some contradictions appear: “The cloister at Tomar is a complicated design but the complication is simple, consisting always of paired themes and contrasts.” Three paragraphs later: “The cloister of Tomar is much more complicated than any Italian design of the same century. The rhythms are never simple or uniform” (pp. 20-21).

The chapter ends: “The delight of the eye is further enhanced by the prismatic play of light in the wall masses, by an appeal to tactile apprehension among shapes skillfully reduced to suggestions of possible motion within the boundaries of these sunny, honey-colored, and smooth grained surfaced. Touch and sight, meeting, constantly reinforce each other’s evidence. Visual resonance describes the effect of these forms: the intervals among planes are both temporal and physical” (p. 25).

Chapter Two discusses the hall church, and Chapter Three, Palladian reduction and derivations, where Islamic antecedents and other non-Palladian features are the more prominent in many examples. Chapter Four reiterates the observation, long clear to those acquainted with Latin American colonial architecture, that the Jesuits had no prescribed style. Subsequent chapters take up Spanish and Northern models, and buildings “resembling palaces or hotels.” Chapters Nine and Ten present conditions after the Restoration (1640), and the author concludes: “Another kind of confusion, this time between historical dogma and the reality of architectural history . . . has prevented