Disaster; however, little has been done to study its influence in North American letters. Ms. Charra attempts to do so. She has divided her book into seven chapters and a conclusion, which trace the impact of Spanish imperialism in North American literature; in this sense, her most attractive chapters are those in which she describes the portrait of the colonizer (II and III).

As might be expected, the image of the Spanish conquistador has suffered various transformations. By 1900 the mass media portrayed an arrogant Spaniard, vicious and vindictive, simultaneously cruel and isolated in his cruelty. The American writers used the Spanish-American War as a pretext to expose their vehement humanitarianism, or their utter dissatisfaction with the Latin nations. Since the turn of the century, the attitude of the American intellectual towards this matter reflects the confrontation between imperialist and anti-imperialist forces which still are debated in the United States.

Ms. Charra makes ample use of novels and short stories since 1898, of which perhaps the better known are those of Stephen Crane. She also makes good account of juvenile literature, and has also dealt with memoirs, war correspondence and periodicals. Her study attempts to illustrate both sides of the controversy. However, her pace in detailing particular events reduces the dramatic impact. Most readers will endorse her choice of novels, but one is liable to miss the other side of the coin: that is to say, what Latin Americans themselves thought and how this war influenced Hispanic letters. If, as Ms. Charra stresses, the war created a new American literature, the same could be said for the Hispanic countries. Just in passing, let us remember that both modernismo and Generation of '98 were brought about as a reaction to the political situation. Rubén Darío's "Oda a Roosevelt" as well as many of his short stories are but a few of many such examples. Ms. Charra misses this target; Latin America is absent in her analysis. Surely sources exist that would have illuminated the varied human and literary dimensions in this important episode of American letters.

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Madame Lynch and Friend is a reasonably well-written, interesting and popular account of a critical decade in Paraguayan history which deserves more scholarly attention. In place of the latter, Alyn Brodsky offers a drama replete with the traditional stereotypes of a conniving Eliza Lynch, a megalomaniacal Francisco Solano López, and a senseless Paraguayan War designed to further the couple's dreams of empire. Purporting to have carried out extensive research, the author in fact relies almost entirely on secondary sources. Thus, this intriguing period remains an enigma to scholars. Solano López and Eliza Lynch still await the biographer who can narrow the gap in interpretation which separates the repulsive beast and beauty from the national hero and heroine.

S.M.D.