

BOOK NOTICES

Initialed notices were written by members of the editorial staff.

The Oxford Companion to Spanish Literature. Edited by PHILIP WARD. Oxford, 1978. Clarendon Press. Pp. vii, 629. Cloth. \$27.50.

This important reference tool will prove to be invaluable for Latin Americanists in general and especially for those whose fields of specialization are literature and history. Entries include the most important authors and books of Spain as well as those of Hispanic America. Portuguese and Brazilian literature is not included. Biographical material is included not only for authors of creative literature, but also for those who wrote history, philosophy, essays, and literary criticism, and for others who made significant contributions to the literary life of the hispanic world.

In a random sampling of biographical entries, one comes across such Latin American literary figures as Ciro Alegria, Rufino Blanco-Fombona, Rubén Darío (nearly a full page), Gabriel García Márquez, Joaquín García Monge, José Asunción Silva, and Arturo Uslar Pietri. The range is broad and covers chroniclers and historians from the sixteenth century to essayists of the nineteenth century to contemporary novelists and playwrights. No student of Latin American literary, cultural, or intellectual history should be without this "companion."

G.A.B.

Compendio de la historia de la pintura en Venezuela. By ALFREDO BOULTON. Caracas, 1977. Museo de Arte Contemporáneo de Caracas. Illustrations. Pp. 35. Cloth.

Compendio de la historia de la pintura en Venezuela is a revised and amplified edition of a slide collection first produced in 1966 by Alfredo Boulton, author of a well-documented survey of Venezuelan painting. The slide collection is accompanied by four brief lectures covering four major periods of Venezuelan painting—the colonial period, the nineteenth century, the modern period, and the contemporary generation of artists under the age of fifty. There is also a brief description of each slide with the dates of the painter and the school represented. On the whole, far more information is given on the colonial period and the nineteenth century than on contemporary art, and the fourth lecture is, in fact, the vaguest of the series. Modern Venezuelan painters have, of course, made an outstanding contribution to the "international style" and the names of the pioneer, Armando Reverón, and of Alejandro Otero, Jesús Soto, Carlos Cruz Diez, and Jacobo Borges are well-known. Less familiar is Venezuelan painting of the nineteenth century here represented by an excellent collection of landscapes, portraits, historical, and genre paintings (including one by Camille Pissarro, who lived for two years in Venezuela). Possibly, it would have been more useful to have included more slides of painters of outstanding interest like Reverón rather than to have attempted