

novel and pure Cela. It is also his most important work since his modern masterpiece, *La colmena*. Some of the stylistic innovations of *La colmena* are again evident here: the rhythmic reiteration of names, clauses, phrases; the brilliant and ironic five or six-line biographical sketches of his characters; the *Vidas encadenadas*, or interlocking of the lives of dozens of characters, subtly merging them into a single organic entity: the people of Madrid, or the city itself as protagonist.

Stylistic innovations in *San Camilo* are his use of one-paragraph chapters, run-on sentences, and frequent use of commas in place of periods. This modified stream-of-consciousness technique will initially require careful attention, but the diligent reader will be amply rewarded, both intellectually and esthetically. The complicated structure permits author and reader to move easily from the subconscious musings of the protagonist (identified only as *Tú*) as he stands before his mirror, to the private and public events in the lives of other characters. In this way, Cela fully integrates author, character and reader in a mutual re-creation of the mood and spirit of Madrid during that fateful week.

Puritans (e.g. this reviewer) may be troubled by the emphasis upon the erotic, obscene and scatological in Cela's portrayal of at least a dozen prostitutes and a larger number of their cruel middle-class patrons. Indeed, one is tempted to think of the book as a Spanish *Portnoy*, because of its sordid descriptions of the sex lives of these characters. To identify it with *Portnoy* would be unjust, however, for Cela simply utilizes this human activity as a means of revealing the moral and cultural bankruptcy in the lives of his people as the Spanish Republic began its death throes. Cela's sense of moral purpose and idealism is manifested by his deprecation of war, and by a love for Spain which even his genius for irony cannot disguise: "Tenemos que amar a España, . . . con mucha ternura, con mucha cordura, con mucha cautela, España se nos puede morir entre las manos cualquier día." His hope is that the inquisitorial spirit which causes conservatives to burn books and heretics, and radicals to burn churches and convents, will be extinguished forever by love, not love in the abstract, but that of flesh and bone: "El fuego de las hogueras inquisitoriales se apaga con semen."

When combined with his previously acknowledged eminence in the novel, travel literature and criticism, and with his recent entry into philology (*Diccionario secreto*, I) and the drama (*María Sabina* and *Carro de heno*) Cela's newly demonstrated mastery of Spanish prose and his idealistic concern for his country in *San Camilo*, 1936, may move him into serious contention for the Nobel Prize.

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DELIBES, MIGUEL. *Con la escopeta al hombro*. Barcelona: Ediciones Destino, 1970. 176 pp. As the title indicates, this is Delibes' latest

book on the hunting of small game. The best previous example of his interest in this sport is his *Diario de un cazador*, which received the Premio National de Literatura in 1955. While written in the form of a diary listing the many hunting expeditions of a *bedel* attached to the university of a small city in northern Spain, it is much more than that. It relates in a tender and humorous way the many tragic and comic events which happen to the *bedel*, his family and friends during their constant struggle for a decent living. Hunting game to them is not just a sport but an important source of food, any bird or animal caught becoming a welcome addition to their meagre diet. Chapter XII of his novel *El camino* is devoted almost entirely to a hunting expedition using an owl to attract hawks, on which there was a bounty, another example of the importance of hunting as an aid to a struggling family.

On the other hand, *Con la escopeta al hombro* is devoted exclusively to hunting with no fictional elements but with the same delightfully humorous anecdotes and even some mouth-watering recipes for cooking game. It consists of twenty-five chapters on various aspects of hunting. Some chapters are devoted to the best ways of shooting partridge, quail, grouse, snipe, wild pigeons, ducks and other small birds. He includes informative and interesting details on the feeding habits of several species of birds, their flight patterns and the fact that partridge raised in captivity are not as tasty as the wild ones since the latter have greater variety in their diet.

There are several chapters which discuss new hunting laws. He wonders why the hunting season should vary in different provinces. Reducing the number of days to protect various species may tend to increase the temptation to hunt illegally. Delibes feels that the education of the hunter through such television programs as that of Rodríguez de la Fuente and other means would do a lot more to protect the natural resources of the country than the passage of laws. Man must be taught to respect all the natural resources of the country.

Throughout the book, Delibes' real concern for and love of Nature and all her creatures is clearly evident. He points out the dangers of upsetting the balance by killing animals of prey. The reduction in the number of hawks, which were being shot to protect the wild pigeons, has led to a harmful increase in the number of starlings which destroy fruit crops. Foxes killed off the weak and sick birds thus preventing them from producing inferior stock. The use of poisons or snares may do more harm than good by killing off the wrong species and even harming children. A careful study of the region and its creatures should be carried out before any decision is made to cut down on the numbers of any species.

Delibes makes a striking distinction between shooting birds, which seem to him like still-life pictures when hung on the pole, and shooting deer, which he cannot bring himself to do because of their gentleness and almost "human"



eyes. After death they seem like corpses to him. He makes a good case arguing that hunting, as properly practised, is not a cruel sport.

Nicely printed (only a very few minor misprints were noticed), this new book is an excellent example of Delibes' style.

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JIMÉNEZ, JOSÉ OLIVIO, editor. *Antología de la poesía hispanoamericana contemporánea: 1914-1970*. Madrid: Alianza Editorial, 1971. Paper. 508 pp.

José Olivio Jiménez plantea, en el prólogo, "la cuestión básica" motivadora de esta antología: el poco conocimiento que "el público no especializado" tiene de la poesía hispanoamericana contemporánea. La antología presenta a 37 poetas que, desde Tablada, Fernández, y López Velarde—con tintes aún modernistas—hasta Parra y Paz—pronosticadores de la poesía actual—manifiestan diversos aspectos del vanguardismo y posvanguardismo hispanoamericano. La gama de poetas se extiende desde los de consagración mundial (Neruda), a través de algunos de renombre continental (Huidobro), hasta aquellos no bien conocidos (de Greiff). A excepción de los primeros, de quienes se ofrecen de once a veinte poemas por poeta, los restantes son apreciados a través de un promedio de ocho poesías por autor. Dado el propósito básico de ofrecer al público en general ejemplos de poesía contemporánea, la obra cumple admirablemente su cometido. Sin embargo, hay un segundo propósito que aunque no declarado abiertamente subraya la dirección temática del prólogo: el de sentar una interpretación estética del movimiento poético contemporáneo. Tal propósito, dirigido más bien al ya iniciado en la materia, se logra al valorar a los 37 poetas a través de los puntos discutidos en la introducción. Es necesario, pues, considerar el prólogo como el eje interpretativo de la antología no sólo por presentar una crítica explicativa muy competente, sino también por expresar, con loable sencillez, los gustos y convicciones del autor.

El Prof. Jiménez aborda abiertamente algunos problemas ocasionados por las definiciones epocales del modernismo. Explícitamente menciona las de Ricardo Gullón e Iván A. Schulman—quienes extienden el modernismo hasta 1940 y 1920 respectivamente—ya que tales clasificaciones incluyen como modernistas a poetas que el profesor Jiménez establece como contemporáneos. En vez de atenerse a un criterio relativo de fechas, el Prof. Jiménez prefiere separar ambos movimientos por medio de elementos literarios (artísticos) inherentes al acto creador, acto que, ineludiblemente, lleva ya en sí manifestaciones epocales. En esa forma—aunque no del todo rechazando la conveniencia heurística de una clasificación histórica, como parte del título de la antología muestra—el Prof. Jiménez establece la diferencia definiendo el modernismo como sustrato romántico amalgamado con parnasianismo, simbolismo, impresionismo y

expresionismo, y lo contemporáneo como irracionalismo y desrealización expresada, voluntariamente, en lenguaje prosaico y audaz (pp. 12-13). A la vez el Prof. Jiménez no sólo ve el movimiento contemporáneo como constituido por dos etapas, vanguardismo y posvanguardismo, sino que rechaza parcialmente la fecha divisora (1940) dada por algunos críticos y poetas. Para Jiménez el posvanguardismo se origina en la superación estética de los mismos poetas vanguardistas que siguieron la trayectoria de "aventura" (superrealismo) y "orden" (poesía pura), trayectoria innecesariamente limitada por Guillermo de Torre al atribuírsela únicamente a los creadores de entre-guerras (p. 19).

En suma, esta excelente antología es a la vez una apropiada presentación de poetas contemporáneos, y un buen estudio clasificador de los elementos intrínsecos a la poesía hispanoamericana contemporánea. Hay aquí dos finales hábilmente actualizados, uno para el crítico que desee familiarizarse con una interpretación formalista de la poesía moderna—en contraste a una histórica—y otro para "el público no especializado" en busca del placer inmemorial de oír o leer poesía.

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STABB, MARTIN S. *Jorge Luis Borges*. New York: Twayne Publishers, Inc., 1970. 179 pp.

El Prof. Martin Stabb, un antiguo conocedor de la cultura hispanoamericana, se reveló como un serio conocedor de la ensayística hispánica en su libro *In Quest of Identity* (Chapel Hill, North Carolina, 1967) en el que analiza los momentos y autores claves de la historia de la cultura especialmente de Argentina y México. En su nuevo libro, Stabb muestra una vez más su conocimiento de la literatura rioplatense. Esta obra ha sido escrita—como lo indica el autor—para presentar a Borges al público norteamericano. No se trata pues, de un estudio hecho exclusivamente para "borgistas"; sin embargo, su rigor intelectual y percepción servirá a más de un especialista, precisamente porque Stabb incluye datos que muy a menudo se omiten en los estudios más parciales. Nos referimos en especial a una completísima biografía de Borges, y al panorama de la literatura argentina de los años 24 al 54 singularmente, que preceden el estudio propiamente dicho de la obra de Borges. El escritor argentino ha hablado de su niñez y juventud en Buenos Aires y en el extranjero, pero siempre con reticencias profundas. La biografía de Stabb, aunque se restringe rigurosamente a hechos externos de la vida de Borges—con aisladas especulaciones—es la más completa hasta la fecha; lo mismo puede decirse de su capítulo "Borges and the Critics," en el cual Stabb se hace eco de las controversias que la obra de Borges y que el autor personalmente, han susitado en Argentina. Pero quizá estas opiniones—importantes para el hispanista—no sean tan valiosas para el lector de habla inglesa, como el juicio de escritores norteamericanos, o