

jos," "Rimas," "Azul," "Hombres de Chile," "A. de Gilbert." El señor Donoso desempeña su cometido de una manera satisfactoria, pues, en su introducción demuestra conocer bien la historia literaria chilena de fines de siglo y en la reproducción de los poemas y prosas del poeta nicaragüense ha dedicado un especial cuidado; de aquí que la presente edición esté libre de los errores de las ediciones españolas. Hay que felicitar al editor, Sr. Nascimento, por haber publicado este útil libro del crítico chileno.

La revista chilena de humanidades *Studium* sigue publicándose. En el número de septiembre aparecen algunos artículos dignos de mencionarse. Don José Toribio Medina publica sus listas de Nuevos Chilenismos; el Dr. Pablo Wernstedt hace una reseña crítica de la literatura alemana desde 1870 hasta nuestros días; el Dr. Rodolfo Oroz tiene un estudio sobre la pronunciación del latín clásico y Augusto Santelices diserta sobre la cultura ibero-americana y el nacionalismo. En el número de enero (1927) aparecen dos artículos que merecen ser ampliamente conocidos; uno de Domingo Amunátegui Solar sobre don José Joaquín de Mora y otro de don Rodolfo Lenz titulado "Problemas del Diccionario castellano en América." Da el Dr. Lenz en este ensayo las bases de lo que debe ser el diccionario ideal de la lengua castellana y sería de desear que los académicos españoles se impusiesen de su contenido.

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ON RE-READING "ZOGOIBI"

In the first reading of a novel, attention is likely to be so fixed upon the peripetiae of the plot, upon individual characterizations, upon alluring bits of descriptions, upon details, in a word, that the total effect is somewhat blurred. Re-reading and reflection cause the details to be properly subordinated and the main themes to stand out with proper clarity.

Viewed in perspective, the two novels of Enrique Larreta, separated by the amazingly long interval of eighteen years, show a remarkable similarity in line and contour. Both *Zogoibi* and *La Gloria de Don Ramiro* are concerned with one main and several subordinate characters, moving vividly across a carefully painted background. In both, the background is more important than characters and events, and constitutes the author's real achievement. His accomplishment is all the greater in that he does not endeavor to produce an exact photograph of the Spain of Philip II or of the pampas of today. This might be done by

an expert, an archaeologist, a geographer, or even an observant traveller, but not by an artist. Sr. Larreta paints his spiritual and physical landscape instead of taking a snapshot, and his canvas conveys spirit and essence and not mere detail; his colors are occasionally bright yellows and greens, but more often grey, dark blood-red, and black. At times there are manneristic touches; the art is *recherché* rather than simple and direct, and this tendency is more conspicuous in *Zogoibi* than in *La Gloria de Don Ramiro*. Even when the effect is one of simplicity, the artifice is likely to be evident—e.g. (*Zogoibi*, p. 113) “. . . la nota hidráulica del sapo ensayando su tecla,” or again, after the suicide of Federico: (p. 377) “Quedó así, extendido en el lecho de la tierra, en el inmenso lecho de la tierra fúnebre y nupcial, junto a su desdichada Lucía.”

The similarity in general outline of the plots of *Zogoibi* and *La Gloria de Don Ramiro* is striking. Federico, like Don Ramiro, is a bold and capable young man, with more than a dash of the *conquistador* and the mystic; each protagonist, through his essential weakness brings himself and his beloved to catastrophe. The serpent in the paradise of both is a woman who represents all the sensual and exotic charm of an alien race, and for her each gives up a woman of his own people who is eminently suited to him. Even though Don Ramiro forswears Aixa and allows her to become the victim of the inquisition, it is his yielding to her that causes his downfall, as surely as Federico is brought to destruction by his unconquerable passion for the strange and—to the reader—somewhat unconvincing American Mrs. Welburns. It may be remarked that the Lucía of *Zogoibi* receives considerably more attention than the Beatriz of *La Gloria*, and is a much more successful literary creation.

There is another theme which is conspicuously dear to Larreta, a theme which is as old as it is simple: that of the continuity of existence, of the permanence of the traditional. Those who at the present moment are seeking to declare the autonomy of Argentine letters, forswearing all that is Spanish, will find slight support in the ideas expressed in *Zogoibi*. In his characters, Larreta likes to find a survival of Spain, a link with the past. According to Padre Torres, Federico Ahumada was undoubtedly a descendant of one of the brothers of Saint Teresa. “Además, Federico, no hay más que mirarle a usted la cara. Sí, hombre, que tiene usted toda la traza del abulense rubio. . . . Ávila es una ciudad de rubios en Castilla la Vieja” (p. 47). Again “Federico recordábale siempre al cura, uno de aquellos señoritos que suelen verse todavía, en Castilla la Vieja, por robledales y penidos, cazando con galgo.” Further, (p. 45) “. . . el padre

de Federico no fué sino un conquistador español, trocado por los tiempos en señor campesino, sin que ello le hiciera perder ni un ápice del tesón, y la bigarría de los tataradendos.” The eldest of the aunts of Lucía “Hacía pensar en una mayorazga de antaño, de aquellas que gobernaban sus casonas con rigor de navegantes . . . y se comprendía en efecto, la posibilidad de una remota pasión, suscitada por sus negros ojos visigodos de Guiomar, de Urraca, de Berenjuela, que brillaban aún con mucho fuego, bajo aquella negra mantilla española” (pp. 28–29). Is even the gaucho purely American? “En efecto, ¿qué había sido el gaucho sino un zagal andaluz, con el mismo culto moreno del caballo, la misma destreza jactanciosa, los mismos cantos melancólicos?” (p. 51). Even in the architecture of the homes on the *estancias* there is something traditional. In repairing his mansion, Federico “subrayó, en todas partes, con rejas, con tiestos, con azulejos, la expresión mudejar tradicional. ‘No sólo el clima, también la raza—solía decir Federico—imponen esta manera de arquitectura.’”

Nor is the style of Larreta, his turn of phrase, his imagery, anything but Castilian. True, there are words which sound strange to Castilian ears, but such words are the names of things peculiar to the New World. It has been said that one third of the names known to Spanish lexicographers are names of American birds and plants. The picturesque language of some of the *gente baja* of *Zogoibi* (e.g. Jesús Benavidez) is a development of the language of the Andalusian *zagales* whom the author mentions. Larreta even goes so far in his *españolismo* as to use the word “coger” in the teeth of the Argentinian taboo.

If the intellectual meridian of many of Larreta's contemporaries passes through Paris, his own goes straight through Castile.

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ENRIQUE GÓMEZ CARRILLO

Hacia 1890 dirigía Rubén Darío en Guatemala el diario *El Correo de la Tarde*. En su autobiografía, refiriéndose a este periódico dice Rubén: “Tenía varios colaboradores literarios, entre los cuales, un jovencito de ojos brillantes y cara sensual, dorada por el sol del trópico, que hizo entonces sus primeras armas. Se llamaba Enrique Gómez Carrillo.” Fué entonces cuando Rubén Darío le señaló el camino de París. Y desde Guatemala, donde había nacido en 1873, fué a París, para entregarse a la ciudad amada hasta su muerte, ya que a ella volvía siempre después de sus andanzas cosmopolitas.