

revision to the end of the fourteenth century; a second volume will carry the story to the expulsion.

A work of distinguished scholarship, this volume fills a long-felt need in the field of Spanish historiography: hitherto the best account of the Jews in medieval Spain readily available in English was contained in several chapters of Américo Castro's *The Structure of Spanish History*. Professor Baer presents an absorbing story of the Jews in Spain; "history," he states, "brought one of the most creative Jewish communities of the Diaspora into collaboration with one of the most gifted people of Christian Europe, the Spaniards. Far-reaching historical developments, affecting both groups, carried this association to dramatic heights and brought it to a tragic end."

In unfolding his tale, Professor Baer presents a balanced picture of Iberian Jewish life, intellectual as well as political and social. Liberal quotation from documents enhances the story considerably. One might wish, however, that there had been a more elaborate presentation of the scientific work of the Spanish Jews; no mention, for example, is made of the Jewish authorship of the famed Alfonsine Tables, and little of the importance of the Jews as physicians. There is a lengthy discussion of the controversy over Maimonides, and of the rise of mysticism through the Castilian Cabala. Baer emphasizes the importance of the destruction of Andalusian Jewish life by the Almohades and the consequent flight of these sophisticated Jews to the north. There they became extremely useful to the Christian kings in organizing the state and collecting taxes; consequently the monarchs acted as their protectors, rarely enforcing the restrictive legislation against them.

The seventy pages of notes will be invaluable for the scholar and of considerable interest to the serious reader as well.

EDWARD J. GOODMAN

Xavier University

Flanders in the Fifteenth Century: Art and Civilization. By THE DETROIT INSTITUTE OF ARTS and THE CITY OF BRUGES. Detroit, 1960. Detroit Institute of Arts. Maps. Illustrations. Bibliography. Pp. 467. Paper.

Las exposiciones retrospectivas permiten la apreciación de gran parte de las obras de arte de un cierto período, que generalmente están dispersas en museos, las más veces separados por el océano dificultándose por esta razón la comprensión de los factores que hicieron posible el arte de tal o cual época. El libro al que nos referimos es un magnífico catálogo, compendio de la exposición "Flandes en el siglo XVI, arte y civilización" que tuvo lugar entre octubre y diciembre de 1960 en "The Detroit Institute of Arts." Este libro además de ser un acucioso catálogo de los objetos expuestos que fueron pedidos por Museos de Bélgica y colecciones de los Estados Unidos, tiene artículos de introducción y comentario a los objetos expuestos de inapreciable valor.

La introducción histórica por Richard Kay, del departamento de Historia de la University of Wisconsin, es un buen resumen de las circunstancias políticas y culturales que produjeron el clima propicio para aquel momento de eclosión artística que fué el Renacimiento Flamenco (siglo XV). En el catálogo de pintura hecho por Melle, Lucie Ninane y Melle, Jacqueline Folie, además de un estricto sentido objetivo, se observa una prudente cautela al conservar las atribuciones y conceptos tradicionales. Así por ejemplo se continúa manteniendo el enigma del maestro de Flemalle y no se lo llega a identificar con Robert Campin. Se ha dado lugar preferente y creemos que lo merecen tanto en la exposición como en el texto, a los maestros desconocidos identificados solamente por su título: Maestro de la vista de Santa Gúdula, Maestro de la leyenda de Santa Lucía. Este último es uno de los mejores pintores flamencos del siglo XV. Así lo demuestra su "Asunción" de la National Gallery de Washington.

En la parte de escultura, redactada

también por Lucie Ninane, sorprenden la frescura de inspiración y la modernidad de expresión de muchas de las piezas comentadas. La iconografía de la escultura como de la pintura, marcaron época en el arte de Occidente, pues fueron próximo antecedente entre obras de la escultura española e hispano-americana.

La parte de artes del metal es una verdadera revelación, en que quizás por primera vez se reproducen a todo color magníficos ejemplares como el Relicario de Carlos el Calvo. Asimismo es muy interesante el capítulo dedicado a tapices y bordados, que como en los casos anteriores tuvieron honda repercusión en el arte de Occidente. Una amplia bibliografía completa el texto.

El libro es un magnífico alarde editorial, tanto por el texto como por las láminas que están nítida y pulcramente editadas.

JOSÉ DE MESA y

TERESA GISBERT DE MESA

Universidad de San Andrés

La Paz, Bolivia

The Spain of Ferdinand and Isabella.

By JEAN HIPPOLYTE MARIÉJOL.

Edited and translated by BENJAMIN

KEEN. New Brunswick, New Jersey,

1961. Rutgers University Press.

Maps. Illustrations. Notes. Bibliog-

raphy. Index. Pp. xxiv, 429. \$7.50.

The politics, economics, social structure, institutions, literature, and art, countryside and city, and the Spanish people of the fifteenth and early sixteenth centuries come to life and pass in review in this book. The lofty sense of honor of the Spanish people, their disdain for labor but willingness to face any danger, their comparative frugality, the financial privileges of nobles and clergy emphasize the outstanding characteristics of the era. Ferdinand and Isabella emerge as human beings whose deep love and mutual respect for each other combined with their native intelligence produced the necessary strength to complete the unification of Spain. The inclusion of such details as Isabella's love of fancy dress

to the point of censure by her confessor, and an account of the unwieldy mobile court add color and relief from the more serious problems of the day.

The work is divided into four sections: (1) "The Reign of Ferdinand and Isabella," (2) "The Institutions," (3) "Social Life," (4) "Intellectual Life." There is an excellent section on the *Cortes* and its functions, and another on the cities. The one weak point seems to be the data on Columbus. Either Mariéjol was unacquainted with Samuel Eliot Morison's work on Columbus or chose to ignore the information therein.

This is a splendid translation of the author's charming, graceful, and scholarly style. Mariéjol is a master of characterization whether describing an institution or heroes of history. The book should appeal to the popular reader as well as to the scholar. Mariéjol sums up the reign of Ferdinand and Isabella: "These sovereigns wielded very great power, and they used that power for the greatest possible good of the Spanish people. . . ." His final tribute to the Catholic Kings was that at their death Spain had become a dominant state in Europe without arousing general resentment.

GWENDOLIN B. COBB

Fresno State College

Historia de la literatura hispanoamericana. Vol. 1: *Colonia y siglo XIX.*

Vol. 2: *Siglo XX.* By CARLOS

HAMILTON. New York, 1960, 1962.

Las Americas Publishing Co. Index.

Pp. 180, 221.

Volume I traces the evolution of Spanish-American literature from its beginnings to the advent of modernism. Chapter 1, an introduction to the colonial period, takes up such diverse topics as the Indians, the black legend, the laws of the Indies, universities, and printing. The next two chapters discuss the chronicle, epic poetry, baroque writings of the seventeenth and eighteenth centuries, and the precursors of the novel (one of the more interesting sections). Chapter 4, concerned with