

**THE BORZOI
ANTHOLOGY
OF LATIN AMERICAN
LITERATURE** (2 vols.)

1. **From the Time of Columbus to the Twentieth Century;**

2. **The Twentieth Century—From Borges and Paz to Guimarães Rosa and Donoso**

edited by Emir Rodríguez Monegal

Knopf, 1977, 493 pp. and 982 pp., \$7.95 each, paper only

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ISBNs 0-394-73301-0 and 0-394-73366-5

tism (instead of believers' baptism). At the Lord's Supper he recommends an open table to which even the unbaptized may be invited. Though many of his arguments are contestable, Moltmann sets them forth with impressive learning and consistency.

—Avery Dulles, S.J. ('77)

Readers who have followed the adventures of the Buendias in *One Hundred Years of Solitude* have surely guessed that Gabriel García Márquez's novel offers only a glimpse into the immense treasure chest of Latin American literature. This wide-ranging anthology samples more of the wealth now to be had in translation. Regrettably, the Mayan and Aztec texts that survived the Spanish conquest are not included. But the *Royal Commentaries* (1609–17) by Inca Garcilaso de la Vega, the hemisphere's first revisionist historian, are here. This bastard son of a conquistador and an Indian princess wrote to rescue his kingly forebears from the slanderous pens of official historians in Madrid who rationalized the Spanish treatment of the "barbarians." Despite the presence of many lesser-known poets and novelists alongside such established current favorites as Borges and Paz, one may question certain omissions: Where is Sor Juana's "feminist" poetry? Where the many Andean fiction writers? Still, there is much to admire. A passion for naming every bit of the fauna and flora as well as the social institutions emerging in 19th-century South America rings a humorous note in Argentinian poet Estanislao del Campo's "Doctor Faust in the Pampas." His contemporary José Hernández tells us that "*Know-it-alls are losers here/only experience counts/. . . this lock takes a different key/and the gaucho knows which it is.*" And in the 1930s there is an avant-garde poetry movement with Vicente Huidobro urging Latin American writers to: "*Invent new worlds and watch your word/the adjective when it does not create, kills;/Do not sing the rose, make it bloom in the poem/the poet is a little God.*"

—Sara Castro-Klarén