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to Section B, provided that B had been translated by the teacher or by the aid of a dictionary; but in some cases, only the best pupils in an advanced class could translate without help the following: *He is beside himself* (p. 16); *to put me ashore* (p. 33); *that always bores me* (p. 44); *grope about for it*. Aside from the vocabulary difficulties, however, it forms a very fine drill on the use of the subjunctive. Section E is optional, being directions for the preparation of original sentences.

The Glossary contains the meanings of the verbs and idioms contained in the Exercises. It omits the verb *traer* entirely, and the idioms in the exercises on *traer*. It could be improved by the inclusion of: *buscar a tientas*, to grope; *cerrar con llave*, to lock; *contar con*, to have; *no hay remedio*, it cannot be helped. If the glossary were converted into a vocabulary the book would be suitable for a much larger number of students.

The proofreading has been well done. The mistake in the Table of Contents of 77 for 85 was doubtless due to including the introductory pages in the arabic numbering. On page 80 the *tilde* has been left off *gruñir*.

The method of memorizing by repetition is well exemplified in this book, which gives a thorough drill in the use of pronouns, verb forms, and the subjunctive. It may be heartily recommended for the third or fourth year in secondary schools or their equivalent.

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SPANISH HUMOR IN STORY AND ESSAY. S. GRISWOLD MORLEY. Ginn & Co. x+304 pp. 1920. \$1.00.

This volume contains over 160 pages of witty, not too difficult Spanish. The field of choice was wide, because there are few Spanish prose writers who are not humorists. It was therefore not difficult to find wholly new material. We are grateful to Mr. Morley for introducing us to Julio Camba, the leading Spanish humorist of the moment, whose work is little known in this country. Thirteen of his brilliant journalistic articles are included. Those Americans whose attitude toward Spain is one of kindly condescension will profit by reading Camba's goodnatured discussion of our foibles. Better known writers are well represented: Taboada, Campoamor, Palacio Valdés, Mesonero Romanos, Pereda, and others. Mr. Morley has even ventured to include three of Eusebio Blasco's stories in Arragonese dialect. These may be too difficult for the second year students for whom the book is intended, but no collection of Spanish humor would be complete without a few specimens of the work of this waggish author.

Notes and vocabulary are scholarly and accurate. The illustrations add little and might have been dispensed with. Mr. Morley's textbook is a welcome addition to the Ginn series.

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CANCIONES POPULARES. Edited by ALLENA LUCE. Silver, Burdett and Co. pp. vi+138. 1921.

La señorita Allena Luce ha recopilado un grupo de cantos populares latino-americanos que la casa editora Silver Burdett y Compañía presenta al público bajo el nombre de "Canciones Populares."

El esfuerzo de la Sñta Luce es digno de todo encomio. Que se muestre a la América sajona el alma de la América latina es una obra que deberá tener muy benéficas consecuencias y que nosotros los latinos debemos apreciar en todo su valor.

Se refiere el libro especialmente a la música portorriqueña. Parece que la isla un poco aislada del Continente y habiendo tenido menos mezcla de razas que nosotros ha conservado el carácter de cierto tipo de canción española más puro que el resto de los países latino-americanos. Son ejemplos encantadores de ello los villancicos como "Venid Pastorillos" "El Niño Jesús" y "Madre el Niño se ha perdido" cuya modalidad menor sin la alteración de la sensible parece referirlo a plena edad media. El resto de las canciones portorriqueñas es más o menos homogéneo, en un solo estilo, semejante al que entre nosotros llamose "de salón" hará cuarenta años. La languidez del ritmo de la danza se ha mezclado con las fuentes españolas más o menos románticas, produciendo una melodía sencilla y agradable.

La parte dedicada a Cuba, España y México nos parece menos valiosa. Pocos países creo que tengan mayor variedad en cantos populares que España. Representar su alma musical sería una labor muy vasta que no puede condensarse en dos o tres ejemplos y aun los que fueron seleccionados para la obra nos parecen poco representativos. *La Paloma* es mexicana y no española; debe su popularidad a haber estado en auge en tiempo del Imperio Francés en México y los Europeos la importaron al Viejo Continente. En cambio *la Golondrina*, anotada en el libro de la Sñta Luce como mexicana, aun cuando se conoce en México como canción popular probablemente, es española y aun tiene una letra que se refiere al adiós a Granada del último rey moro. *La Cachucha* es de las menos interesantes entre las canciones españolas y las dos restantes *Zambra Gitana* y *Alma Andaluza* representan mejor la zarzuela que la canción netamente española popular. Desde las plañideras de canto flamenco hasta la jota de Aragón y la petenera andaluza,