evoked for this reader Bernini's Saint Teresa group: 'Là mon art cede et là ma main s'arreste, / Là ceste amante attentive et muette / Tombe en extase et voit des yeux son Dieu / Qui comme esclair dispaçoit de ce lieu.'

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Ramón Iglesia. *Columbus, Cortés, and Other Essays*. Translated and edited by Lesley Byrd Simpson. Berkeley: University of California Press, 1969. Pp. x, 286. \$7.95.

Ramón Iglesia belongs to the generation of Dámaso Alonso, Angel del Río and Joaquín Casaldueiro. He sought refuge from the Spanish Civil War in Mexico, and there he conducted a seminar in historiography at the Colegio de México. This work is a collection of essays and reviews from that time – early nineteen forties – translated from the Spanish by Lesley Byrd Simpson as an homage to the memory of his Spanish friend. The volume, divided into two parts, contains thirteen essays of varied length, ranging from the long and excellent study of Hernán Cortés, to the brief notes on Medieval Castilian Historiography. The longer articles deal with the historiography of the Spanish conquest of America, and with some of its most important actors and chroniclers: Columbus, Bernal Díaz del Castillo, Hernán Cortés, and Fernández de Oviedo. The second part of the book – but only a sixth of the total – is taken up with brief critical reviews by Iglesia on works dealing with Spanish America, such as Agustín Yáñez' *Crónicas de la Conquista de México*, and André Siegfried's *Amérique Latine*.

[Ramón Iglesia is a humanist who considers that the important thing in the study of history is not the mere accumulation and verification of facts, but the historian's personal evaluation of an event, or of a historical figure. This personal evaluation, or point of view, can change, at times radically, producing different, even contradictory results.] Iglesia's differing points of view about Bernal Díaz del Castillo and the role of Hernán Cortés in the conquest of Mexico, for example, are the product of different epochs. The first viewpoint – that Cortés was only one of the conquistadores and not the most important one – was arrived at before 1935, and it follows Bernal Díaz' version of the role of his leader in the conquest of the Aztecs. The second viewpoint, in which Cortés' importance as a leader and his part in the conquest are reassessed and recognized, was arrived at after the Spanish Civil War by a man changed by the personal experience of war. In the second essay Bernal Díaz appears as a violent, unfair man, who was envious of Cortés, and who criticized Gómara for his chronicle, even though Gómara's account and his own differed but little in essence. Iglesia shows that Bernal Díaz made "Gómara say things that Gómara did not say anywhere." The laudatory first essay has now been replaced by the accusatory second essay. Or has it? The two essays stand as different stages in the discovery of the man behind the myth.

[Iglesia's humane position is in marked contrast with that of the "scientific" historians who, according to him, have tried to dehumanize history and to make it conform to the rules of the natural sciences.] In his essay *The Historian's Dilemma*, Iglesia explains why history – a "cultural" science – is essentially different from the natural sciences. Following H. Rickert's book *Cultural Science and Natural Science*, he says that the sciences differ both in their subject matter and in their methodology. The natural sciences try to formu-

late universal concepts while the historical sciences try to explain reality in its individuality.

History is written with a personal bias. Iglesia, more honest than most, recognizes the impossibility of writing about a historical event in a completely objective way. For him a bias is necessary to be able to select from the material available and to choose that which is important and significant. Iglesia is against those who pretend objectivity. He alludes to an American writer (C. H. Haring, whose book he reviews) and criticizes his "impartiality," which in fact disguises his bias against the Spaniards.

Iglesia wants to understand the personal bias of a Bernal Díaz writing about Cortés, or of a Columbus writing about himself. The result of this understanding is history at its literary best. The Columbus that emerges in his *The Man Columbus* is, as the title of the essay aptly indicates, a man, full of weaknesses, greedy and calculating, interested in obtaining gold to satisfy his own need and that of the king. [A man "... simple, dry, unemotional, hard, egotistical," who "sees the Indians as objects, as things that can be exploited for profit." The Admiral of the Ocean Sea is not really a Christian interested in providing the king with the means of conquering Jerusalem. Rather, he is trying to regain his lost possessions and honors taken away from him by Bobadilla.] This Columbus is quite different from the romantic figure created by writers such as Menéndez Pelayo, Humboldt and Washington Irving. Which is the real Columbus? I am drawn towards Iglesia's troubled and very human Columbus, a more believable and even admirable figure than the folk-hero of most textbooks.

The essay on Hernán Cortés is a penetrating study of the man through his letters to the king of Spain. All the characteristics of the conqueror of Mexico appear in this excellent portrait: the sober, restrained soldier, aware of the challenges and of his capacity to deal with them; the leader, able to gain friends among Spaniards and Indians alike; the idealist, full of admiration for the Aztecs and desirous to keep the empire intact, so that he could assimilate it into the Christian empire; the over-confident Cortés, whose blind faith in his own prestige and in the success of his enterprise made him unaware of the tensions that would eventually destroy the empire he had conquered; the ambitious servant of the king, striving to save the treasure obtained from the Aztecs; and the ferocious and destructive conquistador. The complete man emerges, one more human and credible than either Bernal Díaz del Castillo or Gómara managed to produce.

Iglesia's Spanish prose is a delight to read. It is clear, suggestive and entertaining. L. B. Simpson has captured these qualities in his excellent English translation. It is evidently the product of both a comprehension of the original text, and an understanding of the personality and intent of the author.

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David Galloway, ed. *The Elizabethan Theatre II*. Toronto: MacMillans of Canada, 1970. Pp. xiii, 148. \$5.95.

For the last three summers Professor David Galloway has organized an international conference on Elizabethan theatre at the University of Waterloo and has edited the proceedings for MacMillans of Canada. Volume II, covering the 1969 conference, is a handsome book with eight good articles, a judicious introduction by Galloway himself, and an index.