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A Distinguished Magazine

Florence Hall Sender

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tatively identified as San Francisco de Oconee. Readers may visualize the probable appearance of this site and the buildings thereon through the medium of architectural designs. One very important result of such an approach is that comparative studies can now be made between Florida missions and those of the Southwest. *Here They Once Stood*, a University of Florida publication, is a handsome volume. It offers parallels in appearance and scholarship to the Quivira publications (University of New Mexico Press) under the editorship of George P. Hammond.

Perhaps readers with a more detached approach to regional and cultural patterns might disagree with me in the opinion that all of the above books are significant contributions, either in the light of research on past ages, or as commentaries on the realities of our own age.

Florence Hall Sender

A DISTINGUISHED MAGAZINE

VICTORIA OCAMPO, editor of this excellent Argentine review¹ that is celebrating its twentieth anniversary—although with somewhat diffident optimism in this "*Año del Libertador San Martín 1950*"—thoughtfully takes stock of *Sur's* accomplishments in her opening note "*Sur: Verano 1930-1931 Verano 1950-1951*." Tribute is paid to Waldo Frank who, she says, pushed her into this exclusively and purely cultural enterprise, as well as to Eduardo Mallea and others who in the early years helped her so ably. Established as a magazine for young Argentine writers, and for the presentation of foreign writers to the Latin American public, it emphasized that it was above all else a maga-

¹ *Sur*. 1931-1951. Números 192, 193, 194. Octubre-Noviembre-Diciembre de 1950. Año XIX. Buenos Aires, Argentina. 334 páginas. \$5.00 per year. Single copy 50 cents. (Available from Brentano's, 596 Fifth Ave., New York, N. Y.)

zine *de calidad*. *Sur*'s criterion of *calidad*, however, may be questioned now and then, but in general its pages are discreet and rich in information.

It is this "quality" of its contents that Miss Ocampo promises to maintain, in spite of rising production costs and increasing publishing difficulties. Her ambition, like New Directions' James Laughlin, whom she quotes, is the ultimate creation of that one per cent of elite readers up to the level of Henry James. Yet, she warns us, *Sur* could disappear without their knowing if they had achieved their goal or not. "But then we are patient. . . or have learned to be." Like Laughlin she is also exasperated and baffled by the slowness of their progress, and by the fact that French-speaking Switzerland with its four million inhabitants, for instance, can have eighty thousand members of the *Guilde du Livre* reading Kafka and Baudelaire, while among our one hundred and fifty millions there would be at least twenty-five thousand such readers, a percentage Miss Ocampo feels would be equally true in all the Americas.

Notable indeed is the long list of collaborators that *Sur* has had in its first twenty years: Toller, Heidegger, Hesse; Unamuno, Ortega y Gasset, García Lorca; Camus, Bernanos, Maritain; Lawrence, Joyce, Shaw; Croce, Santayana, Jung; Faulkner, Thurber and Cummings—to name but a few. And scores of Latin Americans, of course, most of whom are, unfortunately, unknown in the United States. This, however, is the moment to inquire protestingly into the inexplicable exclusion of Argentina's remarkable woman poet, Alfonsina Storni, who did not end her own life until 1938, when *Sur* was already eight years old.

Through the years *Sur*'s extracurricular activities have included the sponsoring of lectures—Nobel prize winner Gabriela Mistral, Denis de Rougemont, and debates, on "The Gandhi Problem" and "MacLeish's Irresponsibles," for instance. During the Occupation of France *Sur* took over the publishing of *Lettres Françaises*, edited by Roger Caillois, and also edited and mar-

keted a series of books in French, whose profits went to the French Committee for Relief of War Victims. And finally, there is the long and varied list of good books published in Spanish in Buenos Aires.

Sur Editions, beginning in 1933 with García Lorca's strangely beautiful *Romancero gitano*, then practically unknown outside Spain, have included, besides many Latin American works, D. H. Lawrence's *La virgen y el gitano* (1934), Virginia Woolf's *Orlando* (1937), Charles de Gaulle's *El ejército del porvenir* (1940), Faulkner's *Luz en agosto* (1942), Camus' *La peste* (1948), Orwell's *Ensayos críticos* (1948) and Cyril Connolly's *La tumba sin sosiego* (1949).

In addition to the impressive summing up of *Sur's* first twenty years, this special anniversary number has some dozen articles of broad general interest, among them Waldo Frank's "San Agustín," Jorge Luis Borge's "La personalidad y el Buddha," Amado Alonso's "El ideal clásico de la forma poética," H. A. Mureña's "Nietzsche y la desuniversalización del mundo," and Ernesto Sabató's "Sobre el derrumbe de nuestro tiempo."

Twenty-one poets are represented in this issue—outstanding among them the Spanish exiles Jorge Guillén and Rafael Alberti. The section "Discusión" is centered on the United States, with Victoria Ocampo's "Norteamérica la hermosa"—"the beautiful," Mary McCarthy's article of the same name, and Martínez Estrada's "Norteamérica la hacendosa"—"the diligent."

The section "Actualidad" has a "Korean Reflexion" by Daniel Cosío Villegas that is discomfiting, pointing up as it does the growing and irrational animosity toward us, even among Latin American liberals. Abetted by the communists, this attitude can do irreparable harm to us all, he insists.

Other features include a "Relato Secreto"—Pierre Drieu Rochelle's thoughts on suicide, short stories, literary anecdotes (Shaw, of course), art notes, criticism of Gide's dramatization of Kafka's *Trial*, and two plays by Giraudoux, as well as some fifteen book

reviews—of, among others, Thomas Merton's *La montaña de los siete círculos*, Henry James' *El sitio de Londres*, George Orwell's *Mil novecientos ochenta y cuatro*, César Vallejo's *Poesías completas*, and Lavoisier's *Memorias sobre el oxígeno, el calórico y la respiración*, all recently published in Buenos Aires.

Congratulating *Sur* on its twentieth birthday we can only express the hope that the "patience" of its editors will endure, and that in the next twenty years it will continue making available to Latin American readers so much of the best of European and American thought and literature, ever aware, as Camus stated in earlier pages of *Sur*, that "the artist is freedom's witness," that it is the artist who "is on the side of life, not death" and who is "by vocation condemned to understand even the enemy . . . who feels that it is better to be wrong without killing anyone than to be right amidst silence and corpses" and who will go on proving that while "revolutions may be won by violence, they can only be maintained by dialogue."

Bainbridge Bunting

A HANDY GUIDE AND MORE

THE TITLE of Trent Sanford's *The Architecture of the Southwest: Indian, Spanish, American*¹ is somewhat misleading. It is, in reality, a traveler's handbook which would better be entitled "A Guide to the Early Architecture of the Southwest." As such it would announce itself directly as a useful traveling companion with explicit information on highway numbers and road conditions, an aid in locating out-of-the-way buildings which might otherwise be missed. For the visitor interested in relating the architectural development of the region to its

¹ W. W. Norton and Company, Inc., 1950.