

# Literature Abroad

BY ERNEST BOYD

**J**OSÉ ORTEGA Y GASSET, the prolific and versatile editor of *La Revista de Occidente*, is best known in this country as the author of "The Revolt of the Masses" and "The Modern Theme," both of which have been excellently translated. Spanish readers think of him also as the writer of many volumes of essays—or themes, as he would prefer to call them—covering the most diverse fields of human thought: art, anthropology, criticism, biography, and history. He once said: "The truth is, I have never written more than prologues," and "La Revolución de las Masas" seemed, in effect, to be his first sustained work. But those who have been following his work for the past twenty years realize how all these "prologues" have consistently presented various facets of a definite philosophy, whether in "España Invertebrada," "Meditaciones del Quijote," or the eight volumes of "El Espectador," which have appeared at irregular intervals since 1916.

Now another collection of essays has been made from the last ten years of *La Revista de Occidente* by Fernando Vela, who discovered that their author had not thought of bringing them together him-

self in book form. The title, "Goethe Desde Dentro, El Punto de Vista en las Artes, El Hombre Interesante" is made up of three essays out of fifteen and has merely the disadvantage of giving the impression that "Goethe from Within" is the main theme of the book. There are two essays on Goethe, and these are neither more nor less interesting than "The Reform of the Intellect," "Towards a Topography of Spanish Pride," "Hegel's 'Philosophy of History' and Historiography." All are typical of the "themes" with which Ortega delights to play and no serious student of Goethe need open this book in the hope of reading a profound study of the German and his works. The title essay is an explanation why Ortega has no contribution to make to the special Goethe centenary number of *Die Neue Rundschau*.

That explanation, however, supplies Ortega with one of his characteristic themes:

"Is there today any European who is adequately disposed to celebrate centenaries? This year 1932 is too serious a preoccupation for us to be able to attach any of its dates to that of 1832. Nor is this the worst. The worst is that, as our life in

1932 becomes so problematical, what is precisely most problematical about it is its relation to the past."

Ortega then points out that man is inclined to think that the present and the future are more dramatically interesting, but there have been many epochs when the present and the future were as difficult as they are today. What makes the present situation uniquely serious is that the European who can really appreciate the problem intelligently knows that "he despairs, not of the present or the future, but of the past." This uneasiness is explained by the fact that hitherto there has been no break in the continuity of past and present. "We thought we were the heirs of a magnificent past and that we could live on that income" . . . "suddenly we feel disinherited, without traditions, indigent, like newcomers to life who have no predecessors."

It would be difficult to find more succinctly expressed the differences between our dialectical materialists and those who differ from them. The former have never admitted, they apparently cannot even begin to understand, the intellectual position of those who see all culture, the cultural heritage of the civilized world, threatened equally by Marxism, Fascism, and Nazism. It is quite possible to hold no brief against the economic criticism of Marx, but to be appalled by the barbarism invoked by Marxists as ideal, simply be-

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make friends with  
the animals..."*

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the Earth*

By VIVIENNE DE WATTEVILLE  
Preface by EDITH WHARTON

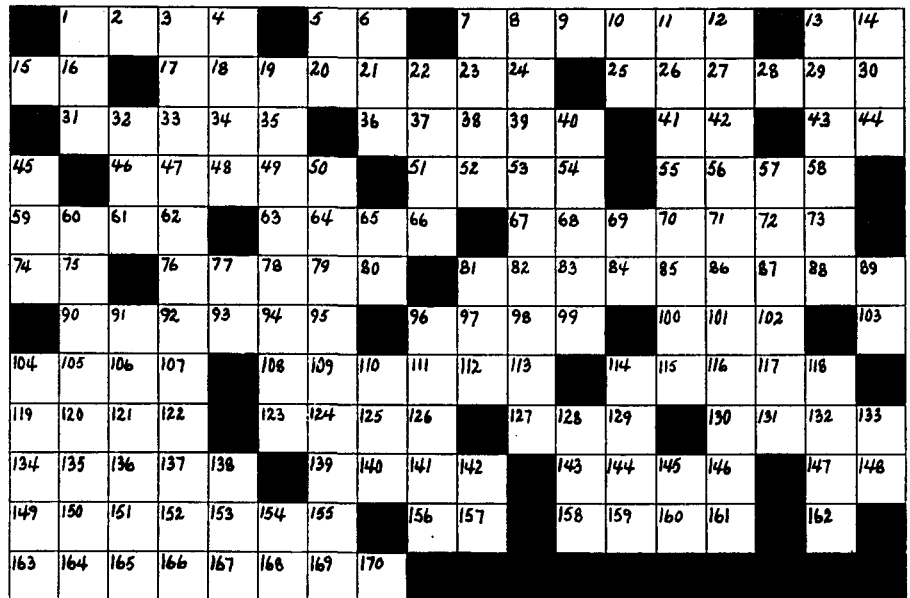
cause the latter are hypnotized by Russian conditions and are too servile to party discipline or too incompetent to adapt economic criticism to meet the wholly different conditions of France, England, and America. The European of Ortega's concept is, for the most part, the product of a civilization which Russia never has known. It is the fate of that civilization, from which we are being cut off, that preoccupies those who can neither grow hysterical over tractors nor sadistically joyful at the thought of aerial warfare.

In "The Reform of the Intellect," written several years earlier than the preceding essays, Ortega's definition of the intellect and its functions dovetails unconsciously with what has been said above and illustrates the close continuity of thought which binds together these scattered writings. After pointing out that applied science and technical results are a by-product of pure science, that they cannot exist without the latter, and that pure science is in danger of being diverted into mere practical research, he insists that the role of the intellect is primarily non-utilitarian. "The intellect has not created peoples, nor manufactured nations. It is curious to notice how, at the stages where nationalities are in the process of creation, the intellectual plays a very secondary part." But when nations emerge as created entities, "then the intellect, matured and adult, steps forward to the footlights of history." Ortega cites the Renaissance as the perfect example of this phenomenon. Then, with Julien Benda, he laments the general decline of the intellect as the intellectuals gradually became more and more involved in reforms and practical issues. "The treason of the intellectuals" to quote Benda's phrase, is largely responsible for the present intellectual chaos. The intellect must work disinterestedly, then it discovers that "pure intelligence" is an optical illusion, because it is an end in itself, whose benefits are reaped as by-products by mankind. We have ceased to imagine disinterestedness in any form under the existing or previous types of dictatorships.

Save to a hardened specialist in Spanish literature, the name of Lope de Vega is hardly one to conjure with. In Spain he has been ranked with Shakespeare and Goethe, but he has been less translated than any other great writer in Europe. For sixty years he wrote an average of two plays every three weeks, and these were three-act plays in verse, while his non-dramatic works run to twenty-one quarto volumes! If mere Castilian copiousness and Renaissance vitality constitute genius, then Lope is all that his admirers claim for him. Among the many tributes the tercentenary of his death this year has evoked perhaps the most graceful—in its merciful brevity—is Azorín's "Lope en Silueta" (Madrid: Cruz y Raya. 3 ptas.), in which the main features of his career are set forth. A rather charming whimsy is a sketch of Lope's life compass, on which North, South, East, and West are replaced by characteristic quotations from his works: "I am my own successor"; "God protect me from Myself"; "In love, truth and lies are one"; "Vital Facility." These, in Azorín's view, summarize the man that was Lope Felix de Vega Carpio.

# Double-Crostics: No 80

By ELIZABETH S. KINGSLEY



## DIRECTIONS

To solve this puzzle, you must guess twenty-seven words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Unless otherwise indicated, the author is English or American.

The solution of last week's Double-Crostic will be found on page 40 of this issue.

## DEFINITIONS

- I. Current non-canonical sayings attributed to Jesus.
- II. Cornish king in "Tristan and Isolde."
- III. Thick gruel.
- IV. To enroll in a jury.
- V. Heroine of a tragedy by Masefield.
- VI. To deviate from the main subject.
- VII. Roughly frank.
- VIII. One who follows a selective method.
- IX. Liturgical beginning of Jewish month (two words).
- X. Husband of Enid (Idylls of the King).
- XI. Tangled or out of order (slang).
- XII. Goddess of Victory (Greek).
- XIII. To restrain by fear or wonder.
- XIV. Apostate, false.
- XV. A Thackeray pseudonym.
- XVI. Hero of a novel by Charles Kingsley.
- XVII. Diagonally ribbed textile fabric.
- XVIII. The mountain on which Hercules built his funeral pyre.
- XIX. Two (poetic).
- XX. Characters in "Gulliver's Travels."
- XXI. To exclude.
- XXII. A mountain the Titans piled on Olympus.
- XXIII. Negligent.
- XXIV. A constant irritating disease.
- XXV. Shifty, equivocal.
- XXVI. A river in Manitoba.
- XXVII. Muscular power.

## WORDS

162	24	134	44	78	101	74
13	85	149	66			
106	116	46	145	96	133	63 113
8	21	76	150	29	73	115
95	121	157				
137	104	17	68	28	81	147
114	105	47	67	169		
140	39	112	62	57	127	159 152
92	65	139	41	58	32	155 129 45 161
70	125	88	60	48	118	160
43	77	146	94	38	31	98
23	132	166	79			
93	97	154	83	33	36	164
80	123	59	130	108	69	167 4
100	156	53	142	131	99	16 91
37	102	61	141	158	119	11 34
82	117	22	72	49		
64	42	5	136			
90	120	14	71	126		
128	6	56	122	40	144	54 15 86 75
170	3	148	19	163	30	
143	55	12	109			
7	87	27	168	138	107	
111	50	25	153			
26	9	20	35	52	124	2
1	84	18	110	135	165	
151	103	10	51	89		