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cause of his political views, the poet was a bitter symbol of the brutality of Franco's regime for Spanish artists in need of a martyr. Today, the situation has changed. Lorca's knifewielding gypsies, his bullfighters, his virgins are out of favor. Critics reproach him for depicting "Spain of the tambourines" rather than the political turmoil of his time. I do not share their opinion. *Deep Song* contains almost all of Lorca's important nonfiction works, many of them in English for the first time. The essays help unravel the sources of his poetry—exposing the phantoms of love, death, and art behind his picturesque images. But the richest discoveries are in the glimpses of Lorca himself. He had one obsession: Do not bore the audience. He never did.

—Mario Vargas Llosa ('80)

**THE URBAN CRUCIBLE:  
Social Change, Political  
Consciousness, and the  
Origins of the American  
Revolution**

By Gary B. Nash  
Harvard, 1979  
548 pp. \$18.50

To colonial America's wealthy planters and businessmen, "liberty was essentially the condition of being secure in one's property." The American Revolution, however, was not simply a revolt of the affluent. In Boston, New York, and Philadelphia, workers took to the streets in defiance of British authority. What did the rebellion mean to humble shoemakers and tailors? According to social historian Nash, the most radical revolutionary ideas were fomented among working-class folk by religious evangelicals, who spoke of "family, religion, and community rather than capital accumulation." Philadelphia's artisans, for example, considered the concentration of property, power, or commercial privileges in a few hands—British or otherwise—"dangerous to the rights and happiness of mankind." They favored suffrage without property qualifications. (Such "extreme" republicanism, warned John Adams, might prostrate "all ranks to one common level.") The desire for a government that would protect property and guarantee personal freedom drove successful lawyers and merchants to rebellion, argues Nash; colonial tradesmen, by contrast, rose up demanding social equity.

—James Lang ('78)