

estheticism and philosophy. Alegría admits, however, that within each group there are many writers who contradict the attempt to categorize. But categorize he does and must, for this history consists of only sixty-nine pages.

The body of the present essay is basically a distillation of Alegría's *Literatura chilena del siglo XX*. There are five chapters dealing with poetry, the novel and short story, the theater, the essay and criticism. It concludes with a one-and-a-half-page bibliography. Most authors mentioned are merely listed along with the pertinent dates of birth and death, while the work of even the most important writers is dealt with in few more words. For example, the author describes in ten lines the literary contribution of Gabriela Mistral, the Chilean Nobel Prize winner (which there was no space to mention).

In summation, the booklet is a chronological catalog of names, with some dates and titles and a survey evaluation of contemporary Chilean literature. This type of history already exists in much greater detail. Its use would be for a very quick orientation in the trends of twentieth-century Chilean literature.

R. S.

Argentina: análisis y autoanálisis.

Edited by H. ERNEST LEWALD. Buenos Aires, 1969. Editorial Sudamericana. Notes. Pp. 269. Paper.

The still largely unexamined idea of the nation as the most viable political, economic, and social unit continues to impose itself heavily on our understanding. This is especially true for Argentina, which has produced more than its share of nationalist interpretations in the past twenty-five years. Every now and then, however, a book comes forth which presents things in a broader context. This can be said of H. Ernest Lewald's book of readings, *Argentina: análisis y autoanálisis*. What Lewald recognizes is that the national community cannot be understood except in terms of its relation to

both the international and local communities of which it is an integral part. In his short but perceptive prologue he suggests that the student should establish an equilibrium between universalism and relativism in treating the nationalist theme.

The selections he offers are from the pens of those writers who generally wrote in the light of the broader context, such as José Ortega y Gasset, Ezequiel Martínez Estrada, Bernardo Canal Feijoo, Enrique Anderson-Imbert, and Héctor A. Murena. His selections are well chosen, and they provide an excellent analysis of the universalist and relativist positions from a humanist point of view. Perhaps because of Lewald's fidelity to his discipline, he includes only preeminent men of letters and omits the writings of those social scientists who most clearly represent a relativist perspective. For these reasons, students of nationalism will find neither a comprehensive picture nor much that is new in this book. Nonetheless, we are grateful to Lewald for making key selections more readily available.

EARL T. GLAUERT

Central Washington State College

Partidos y poder en la Argentina moderna (1930-46). 2nd ed. By ALBERTO CIRIA. Buenos Aires, 1968. Editorial Jorge Álvarez. Charts. Notes. Bibliography. Pp. 379. Paper.

This important political analysis of contemporary Argentina has come out in a second edition only four years after the original publication date (reviewed *HAHR*, August 1966, pp. 337-338). The first nine chapters are identical save for an occasional phrase. The additions are several items in the bibliography, a detailed table of contents, and a final chapter, "Del pasado al presente."

In this last chapter, Ciria reviews his preceding evidence and suggests its relation to the constitutional crisis in which Argentina now finds itself. The implicit fear is of "un régimen que enfatiza la autoridad, el orden y la

disciplina, siempre en abstracto, pero no aplicados a la solución de los grandes problemas nacionales y a integrar a los sectores del trabajo en una verdadera empresa común de la que puedan sentirse participantes." But as Ciria concludes, "Si bien un país no puede ser gobernado permanentemente como un cuartel, tampoco debe serlo como un comité de la política tradicional o la gerencia de una empresa extranjera" (p. 354).

J. R. S.

New Brazilian Art. By PIETRO MARIA BARDI. New York, 1970. Praeger Publishers. Illustrations. Index. Pp. 160. \$20.00.

This book amounts to a large permanent art exhibit selected and arranged by Brazil's most distinguished museum director. The 731 clear illustrations cover Indian and popular art, painting, sculpture and architecture, graphic and industrial design, and cinema—which is to say every product in which an artist or designer has intervened. There are also two pages on music. The coverage of these fields is superficial but comprehensive over the last fifty years, dating from that cultural divide, Modern Art Week in São Paulo during 1922.

The similarity between the book and an exhibit extends to the text, which consists of brief caption-like essays. The longest and by far the best is that under the title "The approach to modernity," in which Modern Art Week and the development of modern architecture are discussed. But even this essay suffers from the overgeneralization, gratuitous value judgments, and excessively casual presentation which are the principal features of the other essays.

The biographical notes share that style, e.g.: "Grassmann, Marcello (1925, San Simão, SP)—Engraver. Dedicating himself spontaneously to engraving and drawing, choosing creatures of phantasy as his favourite subjects. His supreme skill wins him the well-deserved fame as the greatest

designer and engraver of the country."

"Freitas, Ivan (1930, Rio de Janeiro, GB)—Painter." The single work by Freitas shown is attributed to J. Freitas.

The historical carelessness of the book is exemplified by the section beginning on page 38: "As if the country's immense problems did not exist, a calm and peaceful Brazil was depicted by numerous artists between the two wars. . . ." Four of the accompanying eleven illustrations date from after 1940, one as late as 1950. Bardi's attitude centers in the idea that the role of the artist is to grapple with the country's problems. This rather dated Positivism and the remark that "there is some work of social improvement going on in Brazil today, such as . . . the wide diffusion of the automobile" (p. 146), make one wonder if Bardi can distinguish between a social problem and a solution.

The book has a place in research libraries as a source of pictorial material. But even as an archive it must be used cautiously. A Grassmann drawing shares a page with *Playboy* cartoons of 1965 by a Viennese who came to Brazil in 1965 and now lives in Madrid. To call that Brazilian art is surely stretching the point and suggests that Bardi feels a desperate insufficiency of genuine Brazilian art and artists. Fifty years of Brazilian art are worthy of a more careful and serious presentation than this.

TERENCE GRIEDER

University of Texas

OTHER BOOKS RECEIVED

The Development of the Guatemalan Military. By RICHARD N. ADAMS. Austin, 1969. University of Texas. Institute of Latin American Studies. Offprint Series. Tables. Notes. Bibliography. Pp. 10. Paper.

Boletín cultural y bibliográfico. Vol. XII, Nos. 8, 9. Bogotá, 1969. Banco de la República. Biblioteca Luis-Ángel Arango. Illustration. Tables. Pp. 192, 192. Paper.