

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.