

1887; chap. 7, Engineering associations; chap. 8, Academies of letters, 1894-1896; chap. 9, Miscellaneous institutions.

Chap. 10 is an invaluable list of Brazilian institutions for higher education or for scientific or cultural purposes, including those that have passed out of existence as well as those still in operation. The list is arranged according to type of institution, state, and town. Chap. 11 is a bibliographer's delight, a list of scientific and technical periodicals published in Brazil. There is an index by chapters, one by subjects, one by proper names, and one of the illustrations.

As a manual of information on its subject, the volume fills a long-felt want. The historical summaries following each title are succinctly arranged as *efemérides*. In addition to giving addresses, names of the present directors or staff, and similar information, each section gives a short account of the publications of the bodies discussed.

A. MARCHANT.

Últimas Aventuras. By FIDELINO DE FIGUEIREDO. (Rio de Janeiro: Empresa A Noite [1941]. Pp. 391. 20\$000.)

At first glance this book appears to have no place in the review section of an historical quarterly. It contains the reflections of a literary critic who through long years of reading, thinking, and writing has attained to considerable wisdom. Now toward the end of life he presents his "last adventures"—or "latest." *Últimas* may be "last," "final" or it may be "latest," "most recent"—in the realm of ideas. And he does so with the point of view of one who goes out to watch the sunset. A literary journal would be more appropriate.

This reviewer does not think so. In theme and treatment the book constitutes pertinent reading for the historian. Dr. Figueiredo belongs to the generation of those old enough to have participated in the war of 1914 and still young enough to act and think in the war of 1939. The disillusionment and depression of his generation reared in the Utopias of pre-1914 and the ideals of 1914-18 prompt the writing of this book. The author is convinced that it is the task of those who like him have experienced both catastrophes to re-establish the true values of life, to discover and present them to a world swept by war ideology. He turns to literary criticism as the means by which he may penetrate to the ultimate values which he seeks.

Through essays on a variety of subjects, some historical, some more strictly literary, he develops the thesis presented in his conclusion: life is measured by its culture, by the degree of "dis-animalization," by the ability to evaluate between the animal, the material and the spiritual, the more enduring. The ability to evaluate

correctly is derived from intelligence, not the limited intelligence of the practical materialist but the indestructible intelligence of Shelley's Prometheus which engenders wisdom.

The essays themselves are evidence of the wisdom garnered by Dr. Figueiredo during a rich and varied career. The volume supplements his recently published *Aristarchus*, in which he presents his theory of the function of the critic. In *Ultimas Aventuras* he practices what he has preached.

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Notas Sobre la Pintura y la Escultura en Venezuela. By JOSÉ NUCETE-SARDI. (Caracas: Coop. Artes Gráficas,* 1940. Pp. 61. Bs. 4.)

As we follow Sr. Nucete-Sardi's excellent account of the development of painting and sculpture in Venezuela, we find much to remind us of the progress of these arts in other American countries.

It is strange that there should have been so little Pre-Columbian art of importance in Venezuela. But from early Colonial times there was a quantity of fine religious art, both native and imported from Spain, in the larger towns and important religious centers. There was also an interesting school of native portraiture very like the colonial portraits of New England, Brazil, or Mexico.

A more independent National movement developed from the period of the Liberator. A number of art schools were established under government patronage, and Venezuelan artists turned to depicting the heroic events of their own history.

Many Venezuelan artists, like other Americans, have been trained in Europe, and her art continues to reflect current trends in European style, but there is an increasing interest in indigenous themes and subjects on the part of contemporary artists. A growing number of these painters and sculptors are American-trained.

Sr. Nucete-Sardi disclaims any critical intentions in his foreword, but his wish to provide a clear account of the history of art in Venezuela has been happily realized. This book also provides an imposing catalog of Venezuelan artists, whose work we could all wish to know at first hand.

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