

CAN HISTORICAL REVIEW, XXVI [November, 1946], 590). Both of these forebears of the author were patriots who thought it their duty, after serving the cause of Artigas and autonomy within the Argentine Confederation, to abandon this position and accept autonomy within the Brazilian Empire in the form of the Cisplatine Province.

García de Zúñiga was wealthy and university-educated, and seemingly more important than Turreyro, serving as delegate to the Constitutional Convention of 1813, under Artigas. He became first *alcalde* of the Montevideo *cabildo* (1815), and later, under the Barão de Laguna, was selected by the Brazilians as the president of the Cisplatine Province.

Like the biography of Turreyro, the work retains a curious kind of unity in that it is a biography, although what we have is really a series of silhouettes and shifting incidents, wisely linked to selected documents, of a public as well as a family nature. There is a genealogical record of the García de Zúñiga family in Buenos Aires which goes back to the medieval Kingdom of Navarre.

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*Camões e as artes plásticas. Subsídios para a iconografia camoneana.*

By B. XAVIER COUTINHO. (Pôrto, Portugal: Livraria Figueirinhas, 1946. Pp. xxiv, 466. Illustrations. Paper.)

This is the first comprehensive survey of the illustrated editions of Camões together with separate portraits of the poet. It contains 388 entries, ranging in date from the first painted likeness, Fernando Gomes' portrait of 1570, to a book published in 1869. In a second volume the author plans to trace the remaining, and less important part of this iconographic development.

The material dealt with in this book is given a treatment worthy of its importance. Each item is carefully described, after the fashion of a *catalogue raisonné*, with exact measurements, detailed description, history, and bibliography. The many illustrations are reproduced only slightly less clearly than those of Forjaz de Sampaio's history of Portuguese literature. The volume is a happy reminder that in Portugal the science of bibliography and the art of bookmaking are cultivated with distinction.

The author proves—and this is the most significant contribution of his work—that neither of two sixteenth-century portraits of Camões was followed by later illustrators. They preferred the likeness provided by a half-length portrait engraved by A. Paulus for Manuel Severim de Faria's *Discursos vários politicos* (Évora: Manuel Carvalho, 1624). The

head of this portrait was copied in a drawing attributed to Manuel de Faria e Sousa in his manuscript of the commentaries of the *Lusiads* now in the Biblioteca da Ajuda at Lisbon. This in turn served as the source for an engraved bust-portrait by Pedro de Villa Franca Malagón, in which the blind eye is changed from right to left, probably as a result of reversing the drawing for engraving. This portrait illustrates Faria e Sousa's commentaries published at Madrid in 1639.

Senhor Coutinho rightly gives special importance to this edition. The form of the portrait established here served as a basis for many subsequent engravings of Camões. In addition it possesses the first illustrations of scenes from the *Lusiads*. Finally the commentaries contain a series of salty decorative woodcuts of Portuguese navigators, unique in their period. As a companion in preëminence the cataloguer places the great edition of the *Lusiads* commissioned in Paris in 1817 by D. José Maria de Sousa Botelho, some of the illustrations for which were prepared by the famous neo-classic historical painter Girodet.

It is gratifying to note that a superficial investigation disclosed that almost all the editions described in this catalogue can be found in United States libraries.

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*Padre Jesuino do Monte Carmelo.* By MÁRIO DE ANDRADE. [Ministério da Educação e Saúde, Serviço do Patrimônio Histórico e Artístico Nacional, Publicação No. 14.] (Rio de Janeiro: Gráfica Barbero, 1945. Pp. x, 194. Illustrations. Paper.)

In Brazil it is sometimes said that the people of São Paulo make much of their colonial monuments because they have so few of them. Many who read this book will agree. Had Padre Jesuino lived in Bahia or Recife, or had he worked in Minas Gerais, they will say, his paintings would have been lost among the greater riches surrounding them. He would never have had so illustrious a biographer as the late poet and essayist Mário de Andrade, who finished this book shortly before his death. It is the tribute of a great Paulista to a humble predecessor in the arts.

In one sense this elaborate biography is justified. A surprising amount of information is known about Padre Jesuino do Monte Carmelo. Like the two great colonial sculptors, Mestre Valentim and Aleijadinho, he was the mulatto son of a slave mother, who rose from ignorance and poverty to a distinguished position in his local world. Born in 1764 at Santos, he worked until his death in 1819 in Itú and São Paulo, where, self-taught, he decorated the ceilings and walls of several churches.