

*Aspectos geopolíticos do Brasil.* By GOLBERY DO COUTO E SILVA. Rio de Janeiro, 1957. Biblioteca do Exército-Editôra. Maps. Bibliography. Pp. 78. Paper.

The author reviews European and American ideas concerning the methods and purposes of political geography, and then applies these ideas to an analysis of the strategic position of Brazil. He identifies the South as the most vulnerable to attack from within the hemisphere; the Northeast most vulnerable to attack from outside. The challenge to Brazil, he writes, is to develop the interconnections within Brazil and to build its defenses so that it will never be necessary to accept military aid from outside. He quotes Washington as saying that any help one nation receives from another will have to be repaid later with a part of its independence.

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*O progresso econômico e a questão social.* By FRANCISCO MANGABEIRA. Rio de Janeiro, 1959. Livraria José Olympio Editôra. Bibliography. Pp. 371. Paper.

This book deals mainly with economic history, beginning in Part I with Medieval Europe, the early stages of capitalism, and devoting chapters to what the author claims is the role of Brazil in the formation of capitalism. This chapter and another one discuss Brazilian economic history of the sugar and mining era when slaves provided the indispensable labor for those enterprises.

Part II opens with a chapter devoted to modern capitalism and monopolistic practices, particularly in the United States, and is followed by a chapter which discusses "democratic" economic forms and forces, meaning the development of labor unions especially in the United States and the cooperative movement starting with the Rochdale Weavers. The last chapter of this section examines Soviet economic policy.

The third and last part analyzes international trade by means of economic concepts such as price and production and savings and investment and is of less interest to the readers of this journal.

Within my limited ability to judge, the author deals competently with his chosen topics, but presents little that is new and that has not already been documented in other sources.

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*A canção brasileira.* By VASCO MARIZ. Rio de Janeiro, 1959. Ministerio da Educação e Cultura. Index. Pp. 305. Paper.

Seven earlier books on music by Mariz (born 1921), totaling 1094 pages, have reached the United States. The present study of Brazilian art-song was first published in 1948 (173 pp.). The second edition includes six appendices, the last of which (pp. 293-297) digests Brazilian reviews of the first edition. With such credentials before him, the foreign reviewer hardly feels invited to evaluate the new edition. In the first chapter, Mariz asks what an art-song is, in the second he examines the obligations of the art-song composer to his text, in the third he surveys the songs composed by Villa-Lobos's predecessors. Except for Alberto Costa, whose fame he attributes to "plugs" by Costa's relative, Bidu Sayão, he is kind to the early song-writers. He divides composers active in this century into four "generations," and briefly assesses the contributions of the leading figures in each generation. According to Mariz, p. 102, Guarnieri is almost unknown outside São Paulo in his native land, despite being Brazil's best known composer abroad (except Villa-Lobos, now dead). After art-song, Mariz surveys such folk music types as the baião, chôro, côco, frevo, coreto, desafio, embolada, lundú, marchinha, martelo, modinha, polea, samba, chôtis, tanguinho, and toada. Of these types, the modinha has the distinction of having inspired not only art-songs but orchestral pieces by so prominent a