

the enslaving influence of the Church, evil habits, and the indolence of the government and people. The independence movement emerges as almost a renaissance in the history of Western culture, as a spiritual regeneration, and as a reaction against three centuries of servitude and oppression. Except for Barros Arana's major work, *Historia General de Chile*, which is discussed in one chapter, Donoso does little more than mention his individual writings. Donoso uses an overall chronological outline to describe various aspects of Barros Arana's career. Chapters are devoted to his activities as a political and historical author, as educator, university dean, and rector, and as a diplomat and expert in the boundary dispute with Argentina. In each area Donoso has nothing but the highest praise for his subject, although he does not always agree with him as a historian. This book explains why the Sociedad Chilena de Historia y Geografía chose Donoso in 1946 with Raúl Silva Castro to write a defense of Barros Arana against the attacks of Francisco Antonio Encina.

An appendix of documents is included, some of them not previously published. All of these documents concern the boundary question with Argentina, but add no new or significant information. Donoso also quotes very extensively from documents in the text and in footnotes, sometimes unnecessarily. He includes a bibliography of all writings by Barros Arana listed by year of publication and also a bibliography of works on Barros Arana, which is out of date and almost exclusively Chilean.

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The Chilean Verso: A Study in Musical Archaism. By MARÍA ESTER GREBE. Translated by BETTE JO HILEMAN. Los Angeles, 1967. University of California. Latin American Center. Latin American Studies. Tables. Figures. Notes. Pp. 133. Paper. \$3.50.

In her survey María E. Grebe touches on a fundamental aspect of Hispanic American folksong traditions, the survival of medieval modality as a basic element of its melodic design and structure. Though she confines her research mainly to those structural elements peculiar to the Chilean *verso*, many of her conclusions involve concepts valuable to other forms as well. The strength of her analytical method allows the reader to go far beyond the generalizations found in most of the available studies on this aspect of folk music in Latin America.

Grebe's work represents a step beyond that undertaken by Isabel Pope in her book on *El Villancico Polifónico*, published in 1944. Here

she succeeded in demonstrating the link between this Renaissance form and the medieval *cantiga*, which in its turn projected its modal structures into "the new styles of accompanied solo songs and instrumental music" of the Spanish sixteenth century. Since these styles certainly prevailed in the repertory of music brought by the "*ministriles*" who joined the conquerors in their expeditions, a further link is then established with developments peculiar to the New World.

Carlos Vega in two of his latest studies, "El Canto de los Trovadores" (1963) and "Music Traditions and Acculturation in South America" (1965), has pointed out the existence of strong melodic similarities between examples of medieval monody and Latin American folksongs. Isabel Aretz in her "Música Tradicional Argentina" has also called attention to survivals of medieval modality in a variety of traditional forms from her native country.

Now M. E. Grebe has succeeded in going much deeper into the study of modality as shown in the verso by confining herself to one form in one country and by further reducing her area of research to the repertory "of a representative *cantor* from a region in Chile which possesses a rich folk musical tradition." As she writes, "the conclusions we reach may permit clarification, in future studies, of the possible persistence of modal elements in other Chilean folk music forms and also of certain historical questions about the genesis of our folk music repertory." And, she adds, "inasmuch as a great part of Latin-American folk music springs from the same Spanish trunk, we may possibly predict the application of our conclusions to diverse similar forms in other Latin-American countries." The reviewer shares her views.

Not only the careful methodology followed in the six chapters of this book, but the clear charts and tables represent a valuable contribution to the general topic and furnish means for accurately demonstrating the existence of stylistic features common to the ten musical examples published as an appendix. Yet the author confesses candidly that some examples analyzed showed "limitations that prevented a general projection" of her results, and she expects that "a future study based upon a random sample, wide and representative on a national scale" would allow her "to go far beyond the self-imposed restrictions" of her present work.

Although her book may not be the definitive survey on modality in Latin America (which was not its purpose), it will nevertheless open doors for further research on this subject, and many of her conclusions will find a place among the footnotes of subsequent explorations along this path. Her survey stands on its own merits as a successful

assessment and presentation of a topic having great importance for a true evaluation of folk music traditions in Latin America.

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O ciclo Vargas. 1932: A guerra paulista. By HÉLIO SILVA. Rio de Janeiro, 1967. Editora Civilização Brasileira. Coleção Documentos da História Contemporânea. Illustrations. Notes. Index. Pp. 398. Paper. \$4.00.

A guerra paulista is the fifth in a series of works that Hélio Silva has written on the internal military-political troubles of Brazil since World War I. He started the series in 1964 with the publication of *Sangue na areia de Copacabana*, dealing with the revolt of the *tenentes* in the middle of 1922. In 1965 *A grande marcha* was published, relating the dramatic two-year (1924-1926) march over much of Brazil by an "army" under Luís Carlos Prestes, as a defiant demonstration for reforms. In 1966 Hélio Silva added two volumes, *A revolução traída*, about the start of the Vargas régime in 1930, and *Os tenentes no poder*, about the young military officers whom Vargas used as interventors to replace the state governors. It was their lack of political experience and ability, coupled with the questionable constitutionality of Vargas' rule, which caused dissatisfaction and the 1932 revolt in São Paulo. That revolt is the theme of *A guerra paulista*.

There is a basic coherence to the pattern of this series so far, although the internal organization of the volumes leaves much to be desired. All of the crises were at least partly caused by reform, constitutional procedure, and military interests. *A guerra paulista* attempts to show each side of the struggle and partly achieves its goal by contrasting the idealism of the *paulista* revolt with the ultimate practicality shown by Vargas in suppressing it.

The part of *A guerra paulista* easiest to understand is the chronology preceding the introduction. The work itself is a hodge-podge of information not readily available in this country, and many of its facts are important, but others are of doubtful value. Footnoting is frequently incomplete or lacking. As a plus value, this volume leans heavily upon documents from the archives of Getúlio Vargas, and the papers of Gaspar Dutra and Adhemar Barros are also used. The appendix contains pertinent documents (letters, proclamations, decrees, agreements, appeals, manifestos, and depositions) of great value to the historian, and the index is very helpful. As a reference work for the period that it covers, there is nothing available to com-