

Veríssimo Serrão never goes beyond this thesis. He sees the entire sixty-year period under three monarchs as cut from whole cloth, neither dealing with Spanish policy in Brazil nor considering nuances within that policy. In general, Hapsburg Brazil is treated in essence as not very different from Aviz or Bragança Brazil, and the intricacies of Luso-Spanish relations are not a subject of inquiry.

Although not a hispanophobe, Veríssimo Serão is very much a Portuguese nationalist. He spends an inordinate amount of space proving that D. Antônio, pretender to the Portuguese throne in 1580 did not offer Brazil to the French. His pro-Portuguese sentiments also move the author to state that because of the cannibalism of the Indians and their failure to respond to Christianity it was the "obligation of the kings of Portugal to carry out the conquest of that land" (p. 50). Such a statement would not be incongruous in the mouths of the author's sixteenth-century ancestors, and it indicates clearly that the missionary impulse is not yet dead in Portugal.

The only major error of fact that this reviewer noted was a confused biography of Antão de Mesquita de Oliveira, chancellor of the *Relação* and early leader against the Dutch attack on Bahia in 1624. According to Veríssimo Serrão, Bishop D. Marcos Teixeira advocated that Mesquita de Oliveira be made interim governor (p. 191). Contemporary sources, however, especially Antônio Vieira's *Carta Anua* of 1625, state instead that the bishop displaced Mesquita de Oliveira and that in fact there was bad blood between them. The author is certainly correct in emphasizing the importance of Mesquita de Oliveira, a long neglected figure in the history of colonial Brazil. Unfortunately, he has confused the Brazilian chancellor with another man of the same name (p. 136). Chancellor Antão de Mesquita de Oliveira never served in India, did not leave an account of a voyage in the Indian Ocean, and was never a member of the India Council.

This is not an outstanding book. Nevertheless, it is the best volume to date dealing with Hapsburg Brazil. Despite a few factual errors, it is based on competent though not extensive archival investigations. Mildly revisionist in approach, this book is a point of departure for the study of a complex episode of Brazilian history.

University of Minnesota

Stuart B. Schwartz

*O Aleijadinho. Sua vida, sua obra, seu gênio.* By FERNANDO JORGE. Rio de Janeiro. 1967. Edições de Ouro. Illustrations. Notes. Bibliography. Pp. 265. Paper.

If a list were made of the most startling and colorful figures in the history of Latin America's cultural evolution, certainly a name to be included at the top would be that of Brazil's intriguing, enigmatic Aleijadinho—"The Little Cripple." A product of his nation's eighteenth-century Golden Age—the age of the great gold and diamond discoveries in Minas Gerais—Aleijadinho was a pure genius whose sculptures in wood and soapstone rank him as Brazil's most important contribution to the world's masters of art. These sculptures have been a major factor in the promotion of Ouro Prêto's modern-day status as Brazil's city of national monuments.

Born a mulatto in 1730 at Vila Rica do Ouro Prêto as Antônio Francisco Lisboa, Aleijadinho was a strange mixture of artist and saint. He contracted leprosy, a crippling disease which lent him his sobriquet and eventually caused his death in 1814. Pathetically reduced to working with his artist's tools tied to the withered stumps of his forearms, he preferred to isolate himself lest the ravages of his disease be observed. In this manner he patiently produced masterpieces which eventually achieved world renown.

Aleijadinho's story and evaluations of his work have received treatment from various biographers, critics, and historians, usually with bewildering and contrasting errors of fact and judgment. To resolve the contradictions surrounding one of his nation's most famed figures is the goal of the noted Brazilian art historian and critic, Fernando Jorge, in this brief but compact study. After ten years' research he has produced a clear, penetrating, and attractive narrative. With documented proofs he carefully sets forth the most plausible facts regarding the artist's birth, his socio-political environment, his crippling disease, the characteristics of his art, the location of his most famed works, and his sad death in misery and solitude. By comparisons with European luminaries of the Baroque and Rococo periods, the author convincingly portrays "The Little Cripple" as a true genius who never left his native land of Ouro Prêto, who received but a minimum of education and formal acquaintance with contemporary art techniques, yet who produced works of a power and style perhaps unmatched in the New World.

To the Latin Americanist, and particularly to those specializing in Brazilian history and culture, Fernando Jorge's study, now in its fourth edition, is a highly welcome and valuable new source reference. Written in careful, lucid, and relatively easy Portuguese, it reflects a refreshing trend in contemporary Brazilian historical research. Not the least of its considerable merits are an appendix of

useful and interesting research notes, a comprehensive bibliography, and a well-prepared index.

Florida Atlantic University

CHARLES J. KOLINSKI

*Ideología y acción de San Martín.* By A. J. PÉREZ AMUCHÁSTEGUI. Buenos Aires, 1966. Editorial Universitaria de Buenos Aires. Libros del Tiempo Nuevo. Notes. Bibliography. Pp. 109. Paper.

The author's introduction states that the aim of this brief volume is not to offer another "biography" of San Martín, but rather to demonstrate the "unitary coherence" of the Liberator's "plan of action." Even so, anyone wishing a summary account of San Martín's political and military career may derive some benefit from the present work. Those already familiar with the main lines of that career will be more interested in the interpretation.

Pérez Amuchástegui's central theme is the deep commitment of San Martín to the twin goals of Spanish American independence and unity. He attributes the origin of this commitment—at least in large part—to the influence of Miranda's revolutionary cabal. He then traces San Martín's striving to make those goals a reality, devoting almost as much space to the years following his final departure from Peru as to the ascendant phase of his career. By organizing the work in this fashion, the author seeks to emphasize both San Martín's continuing devotion to the cause of independence and unity and the genuine importance of his services to it. These he rendered even while living ostensibly in retirement in Europe, through personal contact with American and European revolutionaries, statesmen, and opinion-makers. Moreover, the author sees not only a perfect consistency and continuity of purpose in San Martín but an unshakable unity of objectives between San Martín and Bolívar. In the latter connection, Pérez Amuchástegui repeats his earlier conviction that the Guayaquil interview produced no really fundamental disagreement between the two leaders, and that San Martín's subsequent withdrawal from Peru was due in final analysis not to Bolívar's uncontrollable ambition but to developments within Peru itself.

Because of San Martín's penchant for lodges and his generally secretive nature, perhaps some of the author's statements should be couched in less positive terms; nor is it easy to accept the profound importance of San Martín's services as informal American agent in Europe, when British policy alone was sufficient protection against the Holy Alliance. There are a few other minor points with which