

carefully organized, this volume is an excellent example of local history at its best.

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La revolución argentina del 90. By ROBERTO ETCHEPAREBORDA. Buenos Aires, 1966. Editorial Universitaria de Buenos Aires. Libros del Tiempo Nuevo. Illustrations. Bibliography. Pp. 84. Paper.

The Argentine revolution of 1890 had a very real effect on the subsequent development of national politics and history. Unlike many a successful revolution that set national development back, this unsuccessful one opened the door to the future. Even in failure it helped to create the Unión Cívica Radical and to begin a democratic evolution for Argentina. And though the government broke the revolution, the weak and corrupt president and those who stood with him were renounced and extirpated from public life. With them went many of the old philosophies and much of the power base of the old oligarchy.

Hence an analytical study of the events leading up to the Noventa and the evolution of institutions and philosophies evolving from it would be a fascinating and useful exercise in historical scholarship. This book does not succeed in that aim. It is a small book. Too large a portion of it is dedicated to earlier Argentine history and to the world scene. The author comments that much of the documentation is still unavailable, held in family libraries. His materials are largely books previously published on the same topic, and those are numerous enough to make another slim volume unnecessary.

Thus the usefulness of the book is limited. It provides a detailed accounting of the military activities of the revolt and a few interesting prints of the participants reproduced from the Archivo Gráfico de la Nación.

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Aldebarã ou a vida de Lima Barreto (1881-1922). By FRANCISCO DE ASSIS BARBOSA. Rio de Janeiro, 1967. Edições de Ouro. Illustrations. Notes. Appendix. Bibliography. Index. Pp. 416. Paper.

This is a revised edition of the work which won the Fábio Prado literary award for 1952. It should interest students of Brazilian life and culture during the first quarter of the twentieth century. Lima Barreto's best known books include *Triste Fim de Policarpo Quaresma* and *Recordações de Escrivão Isaías Caminha*, both strongly autobiographical in content and tone.

He was, as he often said, a poor mulatto of humble origins, destined, it would seem, to sickness, debts, and misery. His attempts to drown his sorrows led to alcoholism, the mental hospital, and to an untimely death at only 41 years of age. For many years a functionary of the War Department, he added to his slender income by more or less regular contributions to Carioca magazines, many of them extremely short-lived. Lima Barreto's style was sardonic and amusing, though an anarchistic vein appears in many of his comments on Brazilian politics and society. In dress, manner, and habits he was bohemian. Yet his bohemianism was intensely individual, almost solitary. He achieved few honors in life and died lonely and almost forgotten.

Dr. Assis Barbosa belongs to the new generation of critics, who find Lima Barreto a true precursor of modernism, the man whose object is to "tell it like it is." He has been called the secretary of the epoch in which he lived. Lima Barreto was extremely conscious of Brazilian prejudice against "homens de cor," men of color, as Brazilians delicately refer to blacks, and he blamed his color for much of his unhappiness and for his failure to win renown as a writer. "É triste ser não branco" (p. 156). He felt disdain for the Brazilian middle and upper classes of his day, and was bitter because of their estrangement from the problems of the poor. He was strongly influenced by

French and Russian writers, especially Gautier, Flaubert, and Dostoevsky, and he once thought of writing a *Germinal Negro*, à la Zola. Like many others of his projects, this one was never brought to accomplishment.

Lima Barreto severely criticized the mandarins of Brazilian writing, Machado de Assis, Coelho Neto, Olavo Bilac, and other members of the literary establishment; and this critical attitude endeared him to younger writers coming up in the twenties. There is little evidence that he had very much personal influence on their work, though he wrote kindly to any of them who asked for advice. One or two attempts to honor him or to rescue him from his morass of alcoholism and poverty were resounding failures.

Another note of sympathy between Lima Barreto and the generation of the twenties was his profound dislike of the United States. He feared its economic power, scorned the cinematic monstrosities coming out of Hollywood, and made frequent and sarcastic reference to the treatment of the Negro. His anti-Americanism may help to explain the revival of interest in Lima Barreto on the part of some present-day Brazilian literary critics.

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Literaturas aborígenes de América. 9th ed. By ABRAHAM ARIAS-LARRETA. Kansas City, 1968. Editorial Indo-america. Notes. Glossary. Bibliography. Pp. vii, 304. Paper.

Thud Ridge. By JACK BROUGHTON. With an Introduction by HANSON W. BALDWIN. Philadelphia, 1969. J. B. Lippincott Company. Maps. Pp. 254. \$5.95.

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Los caballos de Don Pedro de Mendoza. By JOSEFINA CRUZ. Montevideo, 1968. Editorial y Librería Goncourt. Pp. 160. Paper.

Nationalism and Socialism. Marxist and Labor Theories of Nationalism to 1917. By HORACE B. DAVIS. New York, 1969. Monthly Review Press. Notes. Bibliography. Index. Pp. xiv, 258. \$7.50.

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