

liographies, in which even a greater share than in other sections are compilations that have appeared in periodicals and to which there is otherwise no easy access. Most items are annotated as to contents. There are occasional evaluative comments.

The author, a professor of library science at the Universidad Católica Argentina, is well known for his excellent *Obras de referencia de América Latina*, which he published in Buenos Aires in 1965 with the aid of UNESCO.

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IRENE ZIMMERMAN

Brazil. Edited, designed, and photographed by FULVIO ROITER. Text by HUGO LOETSCHER, *et al.* Translated from the German by JOHN M. BROWNJOHN. New York, 1971. The Viking Press. Illustrations. Map. Index. Pp. 252. Cloth. \$22.50.

Picture books are always a pleasure and this one is done with exceptional good taste. Although the themes are the usual ones—the book opens with the inevitable shots of Amerindian life within the Amazonian jungle—the photography is excellent and the choice of particular subjects is often brilliant. The text goes beyond the usual clichés to include some hard-hitting and realistic essays by Antônio Callado, Sérgio Buarque de Hollanda, and Hugo Loetscher that make up for Jorge Amado's panegyric of Brazil's "racial democracy" and Oscar Niemeyer's praise of his own work. The captions by Alexandre Eulálio are done with sensitivity and insight.

R.G.

Nôvo mundo nos trópicos. By GILBERTO FREYRE. Translated by OLÍVIO MONTENEGRO and LUIZ DE MIRANDA CORRÊA. Foreword by AMÉRICO JACOBINA LACOMBE. São Paulo, Brazil, 1971. Editôra Nacional and Editôra da Universidade de São Paulo. Brasíliana, 348. Pp. xxvii, 258.

Translation of *New World in the Tropics* (New York: Knopf, 1963).

R.G.

The Formal Expression of Meaning in Juan Carlos Onetti's Narrative Art. By YVONNE PERIER JONES. Preface by LUIS A. DIEZ. Cuernavaca, México, 1971. Centro Intercultural de Documentación. Cuaderno, 59. Bibliography. Pp. 153. Paper.

This work, the first comprehensive study of Onetti, is based on four major works, *Tierra de nadie*, *La vida es breve*, *El astillero* and *Juntacadáveres*. Jones carefully shows how his "fluid suspension" style and "spiral" structure reinforce Onetti's central preoccupation concerning the human condition—that of the struggle between man's hope for salvation and escape from total alienation on the one hand, and his inevitable condemnation and entrapment on the other. The declared intention of Jones, to "discover unique elements that comprise Onetti's poetic reality . . . and the manner in which he projects that reality as a potential esthetic experience," is successfully achieved.

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