

Throughout these accounts, Hirschman traces the incidents that gave rise to collective action and the manner in which ordinary people were mobilized for a common end. In some cases, a cohesive group and a thriving cooperative enterprise emerged out of a daring but failed venture, such as a land invasion. In others, success in a very small, single project led to a progressive expansion of cooperative ventures. Hirschman observes that the key ingredient of effective cooperative action is the dispelling of mutual distrust and isolation. This proves to be even more important than the need to mobilize capital resources.

However, external financial assistance is also an indispensable ingredient of success. Small grants from the IAF and other similar unofficial American and European sources made possible the initial acquisition of an essential input. Technical assistance has increasingly come from native professionals who, rebuffed in attempts to achieve broad social or political reforms, lend their skills to promote visible change in the lives of their less-advantaged compatriots at a microlevel.

While the economic returns to participants in the cooperatives are significant, Hirschman also emphasizes important nonmonetary rewards. Lives have been enriched by a newly found self-esteem, by the formation of deep human bonds, and by the discovery that people working together can affect their own destinies. For social scientists accustomed to thinking of the state as the indispensable agent of change in the less-developed countries of the world, Hirschman provides a refreshing antidote, reminding us that small can be beautiful and that ordinary people can make it happen.

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PETER GREGORY

Studies in Ancient American and European Art: The Collected Essays of George Kubler.

Edited by THOMAS F. REESE. New Haven: Yale University Press, 1985. Illustrations. Figures. Notes. Bibliography. Index. Pp. xxxvi, 449. Cloth. \$60.00.

Anyone involved in the study of Latin American art history knows George Kubler as the premier historian in the field. His seminal studies, *Art and Architecture in Spain and Portugal and their American Dominions: 1500–1800*, written with Martin Storia (1959), and *Art and Architecture of Ancient America* (1962), both in the Pelican series, are not only pioneer contributions but exist as benchmarks for subsequent developments in Latin American art scholarship.

Many may not realize that Kubler's innovative and substantive scholarship, documented in 16 books, ranges from a wide variety of contributions on pre-Columbian art in Mexico and Peru and American colonial art to esthetics and archaeology. This important volume, however, is composed of 52 essays by Kubler, and, according to its editor, is an attempt to restore "the wholeness of his [Kubler's] contributions to the history of art."

The essays are organized under four major headings: Colonial Art (14 essays); Spain, Portugal, and Europe (12 essays); Ancient America (17 essays); and Method and Theory (9 essays).

These four categories contain rich offerings, but the last category is the most revealing because in it Kubler pays homage to his mentor at Yale, the distinguished French historian and teacher, Henri Focillon. There he also goes on to discuss, in retrospect, his own key book, *Shape of Time* (1962). Kubler recalls how Focillon's broad approach wandered far from the traditional paths of European art history to "include all visual art, from cities and landscapes to industrial and decorative art, from the fine arts to the material culture of anthropology." It was undoubtedly this creative learning experience which directed Kubler into his innovative studies and prepared him in the 1930s to originate a completely new area of scholarship in pre-Columbian art.

This gathering of essays constitutes a major event in the dissemination of Promethean

scholarship on the arts of ancient and colonial America. It deserves to find its way into the bookshelves and minds of not only Latin American art historians but all humanists.

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ROY C. CRAVEN, JR.

More Than Drumming: Essays on African and Afro-Latin American Music and Musicians.

Edited by IRENE V. JACKSON. Westport, CT: Greenwood Press, 1985. Illustrations. Tables. Index. Pp. xv, 207. Cloth. \$35.00.

This book is the result of a symposium on African and Afro-American music which was sponsored by the Center for Ethnic Music at Howard University. It is the first of a projected two-volume work—this one includes “Africa, South America, and the Caribbean, and the second . . . the United States” (p. xiv). Except for the first two essays by two pioneers in American ethnomusicology, Bruno Nettl and Mantle Hood, the remaining eight chapters are by young scholars of African and African-derived music.

The editor explains that her goal is to provide the scholarly community with a collection of ethnomusicological essays covering Africa and the Afro-Americas. People interested in colonial and contemporary South America and the Caribbean, however, may find this book of only peripheral interest because of what is *not* included; Latin America is represented only by the articles on a small region of Brazil (Nago music from Bahia) and Panama (negro mestizo music). Certainly South American and Caribbean African-derived music should warrant a book by itself, considering what the series seeks to do.

Unfortunately, this collection of essays is not unified by any particular theme or approach; the general topic of ethnic heritage provides its only base. For example, the dicta within the first two chapters by Nettl and Hood, although of great value to the ethnomusicologist (and any researcher), are not followed by many of the authors of the subsequent chapters; only a few of the articles are based on a particular research design (deemed important by Nettl, p. 17), and both Latin American articles are based on comparisons with African music (contrary to what Hood suggests, p. 28).

This book, nevertheless, could be of value as a supplementary text for an ethnomusicology area course on Africa and the Afro-Americas.

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Alabama and the Borderlands From Prehistory to Statehood. Edited by REID BADGER and LAWRENCE A. CLAYTON. University, AL: The University of Alabama Press, 1985. Illustrations. Index. Maps. Notes. Bibliography. Pp. 250. Cloth. \$27.60.

This collection of 11 essays is devoted to an area neglected by historians of both Latin and North America. Michael C. Scardaville and Wilcomb E. Washburn agree that the literature on the Southeastern United States is scant, conceptually flawed, and weakest in coverage of the seventeenth and eighteenth centuries. Unfortunately this volume does little to redress the imbalances described. Three essays summarize archaeological and anthropological research on the “Mississippian” Indian cultures which produced the distinctive temple mounds. Best is Bruce D. Smith’s piece on subsistence and settlement patterns. Four essays on European exploration focus on de Soto’s *entrada*, which Charles H. Fairbanks feels led to Indian depopulation and organizational collapse. Jeffrey Brain describes the archaeology of the expedition, and there is yet another attempt to trace de Soto’s route. In sum, this is primarily a history of conquest and colonization, and the social history of the Southeastern borderlands for the later colonial period still remains to be done.

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