

Another contribution to the study of Negro music in Latin America is *'Musica Popular Brasileira'* written by Oneyda Alvarenga. In this work the Brazilian musicologist studies the music, dances and instruments of Brazilian folk, upon whom the Negro has exerted considerable influence. It was published in Mexico in 1947.

For the student of Negro music in Latin America—a theme that is of great interest nowadays—your correspondent wrote, in 1949, an Appendix to the Spanish translation of the *Dictionary of Music* by Andrea della Corte and Guido M. Gatti, entitled *'Musica y músicos de America'*. In this Appendix the author included brief data about Negro songs, dances and instruments in all three Americas, but especially in Latin America. The book was published by Ricordi Americana, of Buenos Aires. These few works are essential to the study of Afro-Latin American music.

Among the studies of Afro-North American music there is a great quantity of books, among which we can mention *'Negro Slave Songs in the United States'* by Dr. Miles Mark Fisher (New York, 1953); the excellent *Bibliography of Jazz* published by Dr. Alan P. Merriman with the assistance of Robert J. Benford (Philadelphia, 1954); and the *Encyclopedia of Jazz*, by Leonard Feather (New York 1955). Finally, books by the present writer include:— *'Panorama de la Musica Afroamericana'* (Buenos Aires, 1944) *del Jazz'* (Buenos Aires, 1951) *'Historia del Jazz'* (Buenos Aires, 1952) *'Perfiles del Jazz'* (Buenos Aires, 1955) and the booklet entitled *'Instrumenti Musicali degli Afro-Americani'* (Napoles, 1953).

Buenos Aires, May, 1956

Nestor R. Ortiz Oderigo.

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DIEUX D'AFRIQUE by PIERRE VERGER. (Paul Hartmann, Editeur, Paris, 1954) 192 pp., 160 plates.

In view of Monsieur Verger's statement "... l'auteur confesse que toutes les photos publiées ont été prises au cours de cérémonies publiques tant au Brésil qu'en Afrique et qu'aucune des scènes présentées ne révèle de secrets étranges. . . ." it is a courageous undertaking to attempt a comparison between the natives of West Africa and Brazil. Slaves were transported from Dahomey and Nigeria to Brazil and took with them their customs, but of all Nigerians the Yoruba is to the European the most extroverted and although there is distinct similarity in many of Monsieur Verger's examples there is I think too much "wishful thinking". It is perhaps unfair to criticize Monsieur Verger's original negatives as many of the highlights have been lost in printing, but I would be interested to know if these pictures were taken with a miniature camera or a reflex; in some photos the audience is obviously conscious of the photographer.

Michael Lane.

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LES HOMMES DE LA DANSE. by MICHEL HUET AND KEITA FODEBA. (Editions Clairefontaine, Lausanne 1954), 135 pp., 162 plates.

Surely it is delightful to describe an invitation to the dance by these imperatives:—

Travailler pour la collectivité.

Jouer des fruits du labeur commun

Honorer les dieux qui protègent l'homme

au cours de sa vie et le sauvegardent après la mort.

Extérioriser les causes et les effets de ces

activités par le chant et la danse.

The major art in a book of photographs hinges on continuity of interest and technical excellence. How many books have we seen with either but lacking one falling short of the ideal. From "La vie d'un village africain de la savane. . ." before the village awakes to its dance with the sun showing us a silhouette of leaning thatched roofs to the final grotesque discarded mask this book carries those two attributes to make a work of real interest, of beauty and excitement. Members of the Society who have woken to smell wood smoke and see the sun pouring its way through a mud doorway in the dawn of an exciting day will know conclusively that the man who took these photographs was not just a photographer but also a man with the awareness of mystery and the intense emotional excitement that surrounds African village life at these times. Each picture is beautifully reproduced and beautifully taken, and the artistic placing of the central figures is so remarkable good in view of the difficulties with which the photographer had to contend that I can only unreservedly recommend this book to anyone who has an interest in African festival life as being a "must" for their bookshelf and to those who have never been to Africa as one of the finest true invitations.

Michael Lane.

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DOCTORS, DRUMS AND DANCERS. by ANDRAS D. LASZLO, M.D. (Robert Hale Ltd., London, 1956), 286 pp., illustrated. 18s.

"Why does one go to strange places, wild and lonesome? Why does one expose himself to inconvenience, to being bitten by bugs, to freezing at night,