

bound students. Upon completion of the full six-year program, students receive the *bachillerato* or secondary school diploma.

Although Uruguay has not had a problem with numbers of students enrolled in the various levels, it has been plagued with the "lagging" of students through the primary, secondary and university cycles. For a variety of reasons, students take longer than the prescribed time to complete the three cycles, which causes an age-grade problem for teachers who must teach classes with a wider range of abilities. In addition, the "lagging process" has been a costly one, with students holding places in the schools while others are waiting for vacancies.

Perhaps some of this can be attributed to the lack of articulation between the various levels in the system. It seems that Petit Muñoz is alluding to this fact in his study of the long-term struggle for autonomy for secondary education in this highly developed country. The author makes the point at the onset that he did not pretend to treat the problem from a truly pedagogical or legal point of view, but to draw from both disciplines to trace the struggle for more academic freedom during the evaluation of the secondary education system. He seems to feel that possibly more freedom might have been forthcoming in the early and middle development periods than has been evidenced in recent years.

Although the study is rather difficult to follow, with all too frequent introductions of laws relative to legal changes and names of important personalities responsible, it is well written and extremely well researched and documented. From a political point of view rather than pedagogical, it should be of great value to interested followers of educational developments in Latin America. The study points out most dramatically how educational development lags when political decisions and commitments are not met.

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*Roman et société en Equateur (1930-1949)*. By ELIANE HUBARD DE BRAVO. Cuernavaca, Mexico, 1970. Centro Intercultural de Documentación. CIDOC Cuaderno 48. Bibliography. Index. Pp. 357. Paper.

This extended examination of the fictional works of the generation of 1930 in Ecuador is a useful addition to the scanty critical literature on the subject. For scholars who do not wish to read the novels themselves, but who want to gain an idea of their contents, it is an adequate, well-written, fairly comprehensive survey.

This said, it must be added that the book is methodologically

shaky, and that it fails to answer any of the important questions about the Ecuadorian, or indeed Latin American, novel of social protest.

A major assertion throughout the book, for example, an assertion persistently repeated, is that these novels give a good picture of Ecuadorian reality. To prove this the authoress identifies major themes in the novels, and then compares what these works say on these themes with sociological and statistical material about the same subjects. At times this comparative method leads to boring *longueurs*—for example, the section in which the diet of the upper classes is shown to be a rich one, first in the novels and then statistically; surely such an unsurprising fact needed little more than a paragraph! At other times this search for reality in the novels can lead to errors of interpretation. The writer notes, for example, that the sexual abuse of lower class women, particularly Indians, by upper class men, is a regular feature of the novels. Then she presents the rate of illegitimacy (35% in 1942 according to her statistics) as proof that such abuses are indeed widespread, seemingly unaware of the vast literature on peasant consensual union in Ecuador and elsewhere.

This search for close approximations to reality in these novels of social protest leads the writer into even more fundamental contradictions. She insists on “parallelism” between the novel and society, yet admits that many of the novelists did not see themselves as reporters (p. 2/55). If the novelists were not attempting to be pictorial, then what is the point of demonstrating their verisimilitude? The evidence from the novels, which, it must be said, the writer presents fully and lucidly, leads to further contradictions. The writer points out that these novelists tend to ignore the towns and to concentrate on the countryside and the Indians, although all of them are townspeople. She also admits, as indeed she must, that the novels are not encyclopedic. For dramatic and didactic effect they have chosen and emphasized some themes, and ignored others. Yet, she claims, their descriptive exactness, in the subjects which they do treat, is such that they cannot be accused of distorting reality. To emphasize some aspects of Ecuadorian life and to leave out others is, some would claim, an aboriginal distortion of reality.

The greatest disappointment of the book, so concerned with social conditions and “reality,” is its failure to place the novels of the thirties in their *ambiente*. What impelled these young writers, but not others, to turn to social protest? Why do many Ecuadorian and Latin American reformers turn to the novel of social protest as their preferred weapon? How can we set about judging the impact of this kind of

writing in a logical and careful way? All these, and many other questions still await more satisfying answers.

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*Martí, Darío y el modernismo.* By IVÁN A. SCHULMAN and MANUEL PEDRO GONZÁLEZ. Prologue by CINTIO VITIER. Madrid, 1969. Editorial Gredos. Biblioteca Románica Hispánica. Series: Estudios y Ensayos. Index. Pp. 268. Ptas. 180.00.

The collaboration of Professors Iván A. Schulman and Manuel Pedro González on the literary accomplishments of the Cuban José Martí continues in this collection of seven essays. The purpose of the authors is to compare the contributions of Martí and the Nicaraguan Rubén Darío to Modernism, which the writers maintain is not only a literary school, but an epoch, a movement of spiritual and expressive rebellion by which the Latin American peoples achieved political maturity and independence. This approach dismisses the search for specific currents and directions of Modernism, and especially refutes the date of 1888 as the initiation of the movement with the publication in that year of Darío's poem "Azul." The authors insist that Modernism began some years earlier in prose efforts, and that Darío is not the father of the movement. That honor belongs to Martí, who combined the best of Spanish writing with mid-nineteenth century French writing in the Parnassian school's emphasis on impressionism and symbolism.

Professor Schulman devotes the first essay to an examination of the term "Modernism," with citations of opinion by such critics as Max Henríquez Ureña, and excerpts from Modernist writers, not only Martí and Darío, but also Manuel Gutiérrez Nájera, José Asunción Silva, and González Martínez. Professor Schulman's two other essays investigate "resonances" of Martí in the prose of Rubén Darío in the period 1898-1916, and finally compare prose similarities in Martí's "Centenario de Calderón" (1881) and Darío's "Marcha triunfal" (1895) and "Castelar" (1899). Darío's debt to Martí is emphasized.

Professor González writes on the evolution of Martí's literary achievements, with ample quotation from foreign and domestic critics writing in warm praise. In another essay Professor González writes that, with the exception of Cervantes, no other writer in the Spanish language has placed so many in his debt as Martí for his creative genius, not only in the literary realm but also as a spokesman for his times and humanity. Professor González' other essays concentrate on the one hand on Martí's originality of style in writing in the period