

activities. Moreover, industrial employment stagnancy reflects not abnormality but the upgrading of labor in this sector coupled with the reallocation of excess labor supplies to more efficient use in the services sector. ECLA policy should, therefore, not seek to reverse these trends, for this would return labor to less productive pursuits, but rather to ensure that no bottlenecks of skilled labor develop and that access to these jobs remain open.

Many readers no doubt will come away from this book unhappy. Revolutionaries will repudiate its *status quo* implications; demographers will question the exclusion of population growth variables; empiricists will be uneasy over the data inputs (primarily census data from selected countries); and, no doubt, many readers will also lament the reliance on gross income data rather than income distributed by size, share, household units, and so forth.

To discard Professor Ramos' book solely on the basis of any of the above reservations would be however, short-sighted and unjust. In the first place, Ramos has very systematically described the current structure of the Latin American labor force and in so doing has brought out the causal factors now shaping it. In particular, the importance of technology and its corollary labor skill are evident. Secondly, the inadequacy of ECLA employment theory has been brought more clearly into focus. Particularly salient should be the hazards of further efforts to create employment based on capital investment in secondary sector economic activities.

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Machado de Assis: The Brazilian Master and His Novels. By HELEN CALDWELL. Los Angeles and London, 1970. University of California. Epilogue. Index. Pp. 270. Cloth \$7.95.

This latest book by Helen Caldwell demonstrates that she probably knows Machado de Assis (1839-1908) better than anyone else living today. Her approach is sound in reassessing Machado's biography and novels, eschewing long-accepted statements about his eccentric character and refuting stale concepts about his fiction. From the biographical material she causes to emerge the image of a man warmly human, friendly, courteous, and loyal; an affectionate husband, fond of children and animals; a person who takes pleasure in conversation, music, books, theatre, dancing, and chess—by no means the gloomy, churlish, sarcastic introvert who was ashamed of his Negro blood.

In her evaluation of his fiction, Miss Caldwell seeks to show "that his novels constitute a history of his spiritual life and growth . . . [that] each novel was an artistic experiment never repeated, which in one respect or another represented an advance over its immediate predecessor." She notes that he early begins to employ a narrative technique that allows the characters to relegate the author to a minor role and that they become progressively more human, complicated, and contradictory. She indicates that in his later novels, i.e. his masterpieces, he subordinates social problems to struggles within the heart, motivated by hatred, greed, vanity, and self-love. She properly interprets *Posthumous Memoirs of Braz Cubas* as a comic work, contradicting those who would regard it as a narrative of deep pessimism. She consistently remarks that the outstanding element of all of Machado's fiction is its superlative comedy, generated through irony, parody, satire, wit, and humor. She indicates that the titles of his novels are resumés, as it were, of the works and that the strands of symbolism weave in and out among the elements. She builds up a good case in identifying Carmo of *Ayres's Memorial* with the author's wife Carolina at different ages. She conscientiously points out similarities or allusions in his writings to works of great masters (Homer, Xenophon, Virgil, Dante, Shakespeare, Erasmus, Cervantes, Sterne, Dickens, Shelley, Le Sage, Fielding, and Eça de Queiroz) whose works the Brazilian author read to advantage. She calls attention to his jabs at the Naturalistic school of fiction.

In conclusion, Miss Caldwell interprets the man and novelist with profound understanding and deep sympathy and, in so doing, produces a study remarkable for its depth, careful documentation, systematic analysis, unusual perceptiveness, and fine literary discrimination. Her book demonstrates conclusively that Machado de Assis merits acclaim as a great master of modern fiction.

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