

In analyzing his two marriages and his scandalous love affairs, the author concludes that Núñez was a deeply passionate man imbued with nineteenth-century Romanticism and that his style in love and politics was characterized by subtlety and ambivalence. In the concluding sections the writer asserts that Núñez' skepticism and romantic spirit gave rise to an interest in the occult—mesmerism, telepathy, divination, and dream analysis. Amateur psychoanalysis permeates this work which is based on familiar published materials. The book emphasizes Núñez' multifaceted character and demonstrates that the search for the "real" Rafael Núñez must surely continue.

Albany, New York

JAMES W. PARK

Colombia: La lucha por la tierra en la década del treinta. Génesis de la organización sindical campesina. By GLORIA GAITÁN. Bogotá, 1976. Ediciones Tercer Mundo. Graphs. Tables. Pp. 102. Paper.

Conceived in the classroom of Berkeley-trained economist Miguel Urrutia, this monograph by the daughter of assassinated populist leader Jorge Eliécer Gaitán forms a useful chapter in the burgeoning corpus of research on twentieth-century rural Colombia. Gloria Gaitán's study of agrarian conflict on the great coffee-producing latifundia of western Cundinamarca and eastern Tolima in the early 1930s is liberally sprinkled with documents like the draconian renter's contract of the Cunday Coffee Company, as well as information drawn from interviews with well-known rural activists such as Juan de la Cruz Varela. Its chronicling of exploited workers and grasping *latifundistas* makes the work a Latin, pastoral counterpart to the exposés of labor exploitation in incipient industrial societies of North America and western Europe. Ms. Gaitán's grasp of her material falters only when she tries to make broader areas of Colombian coffee country conform to the materialistic analytic criteria which serve so well in more limited context.

Grambling College

JAMES D. HENDERSON

El pensamiento económico hispanoamericano en Baquíjano y Carrillo. By EDUARDO ARCILA FARIAS. Caracas, 1976. Centro de Estudios Latinoamericanos "Rómulo Gallegos." Tables. Pp. 150. Paper.

In this slim volume Venezuela's distinguished economic historian Eduardo Arcila Farías presents a fifty-page analysis and an eighty-five-page reprinting of an "Historical and Political Dissertation on Peruvian Commerce" originally published in Lima's *Mercurio Peruano* in 1791. He considers the "Dissertation" to be conceptually the richest American economic exposition of the late colonial period and its author, José Baquíjano y Carrillo (1751-1817), to be Peru's most illustrious exponent of the Enlightenment.

Arcila Farías emphasizes Baquíjano's eclectic use of sources and concludes that he lacked originality and did not advance the economic thought of the age. Particularly notable is his demonstration that Baquíjano, far from closely following Melchor de Jovellanos as frequently asserted, actually opposed the celebrated Asturian in several important areas.

The author's introduction is useful for students of late colonial thought and potential biographers of Baquijano will profit from its perceptive analysis. With a facsimile edition of the *Mercurio* readily available, however, reprinting the "Dissertation" seems unnecessary.

University of Missouri

MARK A. BURKHOLDER

Genius in the Backlands: Popular Artists of Brazil. By SELDEN RODMAN. Photographs by MANU SASSOONIAN, WILLIAM NEGRON and MARILYN BRIDGES. Old Greenwich, Connecticut, 1977. The Devin-Adair Company. Illustration. Appendixes. Pp. 148. Cloth. \$10.00.

The last decade or so saw a rapid increase of interest in painting in Brazil. Among the beneficiaries of this trend was a generation of *naïf* artists who suddenly gained considerable popularity and long overdue respect. Professor Rodman's book is a good introduction to the life and work of these painters and sculptors. The volume contains interesting information on the personal characteristics of the artists and is abundantly illustrated with plates (some in color) of their canvasses and carvings.

This short volume, however, is not as comprehensive or as representative as readers interested in Brazilian *naïf* art would have the right to expect. First, the author makes no reference to the work of certain important *naïf* artists. Conspicuously absent from the book is a discussion of the work of Crisaldo Morais, a leading figure in the Brazilian *naïf* art movement and acclaimed by Brazilian and European critics as the best Brazilian *naïf* painter. Second, the works which are included in the book, although excellent in quality, are not enough to represent the best phases of the artists concerned. The book would be enriched, for example, by the addition of Neuton Andrade's "Wedding on an Ox-cart," Elza O. S.'s spring-like "Eva," and one of Crisaldo Morais' beautiful "Noahs."

University of Arizona

GERALD CARDOSO

El doctor Francia visto y oído por sus contemporáneos. By JOSÉ ANTONIO VÁZQUEZ. Buenos Aires, 1975. Editorial Universitaria de Buenos Aires. Illustrations. Tables. Index. Pp. xii, 420. Paper.

This edited collection of documents and secondary sources is an admittedly nationalistic vindication of the first great dictator of Paraguay. Compiled from archival sources in Paraguay and Buenos Aires, and from contemporary accounts by both enemies and supporters—Paraguayans and foreigners—the editor proclaims Paraguay's debt to Doctor José Gaspar de Francia as that figure guided the new nation through the troubled early 1800s. A multitude of topics is presented: the dictator's early life; Paraguayan society before, during, and after independence; Francia's views on government, society, culture, foreign relations, trade and the Church; and his enemies' reactions to his rise and governance of Paraguay. While the selections and commentary place Francia in the best light, contemporary criticism of the dictator is included, but in a manner which sustains the contention that Doctor Francia has been poorly treated by history.