

sheer numbers, in productive labor, in cultural richness—to the formation of Latin American societies, and their presence has not been adequately revealed in previous documents.

PERSONAL NARRATIVE OF A JOURNEY

Alexander von Humboldt

Prussian scientist and explorer Alexander von Humboldt was among the earliest and most influential of nineteenth-century travelers to Latin America. Humboldt's journey, which lasted from 1799 to 1804 and was made in the company of his friend and fellow scientist Aimé de Bonpland, became the subject of a wide-ranging and detailed travel account of many volumes. This publishing project occupied Humboldt for decades, and the following excerpt is placed first in this chapter to indicate the timing of the trip rather than the publication of his text. Humboldt's writings recorded scientific observations and statistics that he collected en route as well as scenes and impressions from this travels. The excerpt printed here, relating mostly to his stay in Cuba, gives a taste of his varied interests and observations—from botany to physical geography and demography. Note that Cuba remained firmly a colony at the time of Humboldt's visit.

The aspect of Havana, at the entrance of the port, is one of the gayest and most picturesque on the shore of the American tropical coastline north of the equator. This spot, celebrated by travelers of all nations, has not the luxurious vegetation that adorns the banks of the river Guayaquil, nor the wild majesty of the rocky coast of Rio de Janeiro, two ports of the southern hemisphere. But the graces which in those climates embellish the scene of cultivated nature

...anoes, to trace the map of the Magda-
...ally the location of eighty inland points
... and Lima, and to collect specimens of several
thousand new plant species.

Analyzing the Sources: How would you describe Humboldt's "voice" in this selection? What impression do you believe it would have left in his English-language readers?

DIARY OF A COMANDANTE OF AMERICAN INDEPENDENCE

José Santos Vargas

José Santos Vargas was a drummer boy with patriot forces in Upper Peru who eventually achieved the rank of comandante. His war was a guerrilla war, involving small forces and, often, improvised weapons. These excerpts from his diary provide an unusual look at the difficult situation of indigenous people caught in the crossfire. Both royalists and patriots used Indian fighters as auxiliaries, armed primarily with slings and clubs and separate from the uniformed white and mestizo troops. Neither treated them with the dignity normally accorded to whites or mestizos. Indigenous people, more than any other group in colonial Latin America, kept to themselves if possible. They wanted to stay out of the conflict, because to help the patriots was to invite royalist reprisal, and vice versa. During the long, confusing years of fighting, many common people—white, black, indigenous, and mestizo—switched sides more than once, sometimes out of shifting convictions, sometimes simply to save their lives.

SOURCE: José Santos Vargas, *Diario de un Comandante de la independencia americana*, 1814–1825, ed. Gunnar Mendoza I (Mexico City: Siglo Veintiuno, 1982), pp. 119, 125–26, 141–43, 175, 288–90.

them alive. The two pleaded for a quicker death, and entrusting their souls to God, they knelt down. The others burst into the room, killing the two furiously and without compassion.

Analyzing the Sources: What specific instances reveal the reaction of indigenous Andeans to the political conflict between patriots and royalists in the wars of independence?

TRAVELS IN BRAZIL

Henry Koster

Henry Koster, an Englishman raised in Portugal, lived in the northeastern Brazilian province of Pernambuco between 1809 and 1820. His description of the lives of slaves has idealized tints clearly contradicted by much evidence of frequent harsh treatment. Travel accounts from this period sometimes underplay the well-documented harsh treatment received by slaves in Latin America, partly because the travelers received much of their information from the slaveholders. Still, humane treatment such as that described by Koster no doubt existed in places, and keeping in mind its bias, his description helps us envision aspects of life on a plantation. In addition, Koster discusses the lives of free mulattos (particularly the degree to which those of light skin were able to mingle with whites or even pass for whites) and the lives of free "creole" blacks (people of purely African descent, born in Brazil). Free mulattoes and blacks participated in the militia, an important source of social prestige.

All the slaves in Brazil follow the religion of their masters, and, notwithstanding the impure state in which the Christian church exists in that country, such are the beneficent effects of the Christian religion that these, its adopted children, are improved by it to an

SOURCE: adapted from Henry Koster, *Travels in Brazil* (London: Longman, Hurst, Rees, Orme, and Brown, 1817), pp. 2:208–22, 2:237–46, 2:262–67.

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Simón Bolívar

Although Simón Bolívar's greatest successes were won on the battlefield, he aspired to be a political philosopher as well as a military commander. In this 1819 speech, he advises the constituent assembly that had gathered in the city of Angostura (today Ciudad Bolívar) to draft a constitution. Bolívar shows his wide reading in European history and his special admiration of England. He emphasizes, however, citing Montesquieu's *Spirit of the Laws* (1748), that Venezuela's constitution must suit its circumstances. Bolívar had freed slaves who were willing to join him, and men of African descent figured strongly in Bolívar's army. There had been some racial tension in his forces too surrounding Bolívar's execution of Manuel Piar, a victorious patriot general who accused Bolívar of discriminating against him. Venezuela's new constitution, like all the others in newly independent Latin American countries, would have to reflect the reality of the multiracial coalitions that had rallied around the idea of *América for Americanos!* Bolívar's Angostura Address seemed interminable when he read it verbatim to the constituent assembly over a period of hours. This is a substantially abridged version.

To inform your deliberations, let us
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...ic of Venezuel

As American practical foundations of
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ernment imbued with justice, dedicated to the good of the people, a government to usher in the reign of innocence, humanity, and peace, a government that will achieve Equality and Liberty through the inexorable rule of law.

Gentlemen, you may begin your work. I have concluded mine.

BOLÍVAR

Analyzing the Sources: Would you say that Bolívar is idealistic or practical in his ideas about a new Venezuela constitution? Does he believe in the equality of all Venezuelans?

JOURNAL OF A RESIDENCE IN CHILE

Maria Graham

Maria Graham, a writer and illustrator, was born in Scotland in 1785. As the wife of a British naval captain, she accompanied her husband to Chile, and though he soon died, she remained in the country during much of the year 1822, at the very dawn of the country's independence, when it was still ruled by Bernardo O'Higgins, who is remembered today as the country's founding father. After leaving Chile the next year, Maria Graham traveled to Brazil where she was hired by the emperor and empress of that newly independent country to take care of their daughter.

mon people. On every feast day they assemble at this place and seem to enjoy themselves very much in lounging, eating sweet puffs fried on the spot in oil, and drinking various liquors, but especially chicha,*** while they listen to a not disagreeable music played on the harp, guitar, tambourine, and triangle, accompanied by women's voices singing of love and patriotism.

Analyzing the Sources: How does Graham's portrait of domestic life in a well-to-do household add to a historical view focused on economics and politics?

LIFE IN MEXICO

Frances Calderón de la Barca

Frances Calderón de la Barca, another Scottish woman, was married to a Spanish diplomat and resided in Mexico City during the years 1839–42. The following passages, extracted from entries that span several months, deal with the sort of dress worn by young mestizo women of the popular class who had enough resources to afford considerable finery—although few indeed would own more than one such dress. Calderón de la Barca first described this sort of dress during a visit to the city of Puebla, so she calls it a Poblana dress, referring to the women of that city.

24 December 1839. The dress of Poblana peasants is pretty, especially on holidays: a white muslin chemise, trimmed with lace round the skirt, neck, and sleeves; a petticoat divided into two colors, the lower part a scarlet and black cloth made in Mexico, and the upper part of yellow satin, with a satin vest of some bright color, covered

***The same indigenous corn beer mentioned in Núñez's "Happy Captivity."

SOURCE: adapted from Madame Calderón de la Barca, (Frances Erskine Inglis), *Life in Mexico, during a Residence of Two Years in That Country* (London: Chapman and Hall, 1843), pp. 57, 79, 116–18, 122–23, 200, 210.

FACUNDO

Domingo Faustino Sarmiento

Domingo Faustino Sarmiento (born 1811) was a liberal intellectual, an adversary of the Argentine caudillo Juan Manuel de Rosas, and finally president of Argentina (1868–74). His biographical/historical/sociological essay *Civilization and Barbarism: The Life of Facundo Quiroga and the Geography and Customs of the Argentine Republic* (1845), *Facundo*, for short, became unquestionably one of the most important foundational works of Latin American thought and literature. While not a work of costumbrismo, it certainly does paint a national self-portrait. The following excerpts deal especially with the impact of landscape on society, an idea (highly influential in the nineteenth century) known as “environmental determinism.” Sarmiento believed that the vast plains of Argentina left an indelible imprint on the people and helped explain the rule of men like Rosas.

The limitless, thinly populated plains that stretch more than seven hundred leagues from Buenos Aires to Salta and Mendoza constitute the most notable interior feature of the Argentine Republic. Across these plains, caravans of enormous two-wheeled oxcarts roll freely without encountering the least obstacle, without needing the hand of man to clear the way of trees or thickets. No more than the efforts of the individual and the effects of the natural environment are required to open avenues of communication. Society can do little to improve them.

The leader of one of these caravans needs an iron will, a character bold to the point of recklessness, to defend and dominate his subordinates amid the solitude. At the least sign of insolence, he raises his mighty iron-handled lash and dishes out wounds and contusions. If resistance continues, rather than his pistols, which he seldom deigns to draw, he leaps forward and strikes with his hands.

In 1831, a group of political prisoners were planning an escape with the help of sympathizers on the outside. When all was in readiness, someone remembered: "What about Calíbar?" The others gasped, suddenly stricken and terrified: "Calíbar!" Fortunately for them, the political prisoners' families were able to persuade Calíbar to feign illness for four days following their escape, and thus they were able to get away without any difficulty.

What an amazing mystery! What can explain the microscopic eyesight of these trackers? How sublime is the creature that God created in his own image!

Analyzing the Sources: What is Sarmiento's attitude toward the native Argentine "types" who appear in this selection? What do cities and the countryside stand for, respectively?

MEMOIRS OF A MILITIA SERGEANT

Manuel Antônio de Almeida

Memoirs of a Militia Sergeant (originally serialized in a newspaper, 1852–53) by Manuel Antônio de Almeida (born 1831) is one of the earliest significant Brazilian novels. It depicts the city of Rio de Janeiro during the residence there of the Portuguese king, João VI, who traveled to Brazil in 1808 to escape the clutches of Napoleon. The novel contains many passages that describe the social customs of the period it depicts. The author addresses the reading public of his own city and frequently contrasts an 1850s "now" with "the time of the king," two generations earlier.

PROCESSIONS

In Rio de Janeiro, the day of a procession has always been a big holiday with nonstop excitement and crowds. Our readers well know

SOURCE: Manuel Antônio de Almeida, *Memórias de um sargento de milícias* (Rio de Janeiro: Imprensa Nacional, 1944), pp. 27–33, 102–4, 117–19.

A MEXICAN SELF-PORTRAIT

Various Authors

The 1855 book *Los mexicanos pintados por si mismos* was an unusual project of costumbrismo, an illustrated, comprehensive gallery of Mexican social types contributed by many authors. The types included only a few women, such as the midwife, the seamstress, the socialite—and the china (pronounced chee-na), described in the following excerpt. Although china means “Chinese” in Spanish, the meaning of china here is from an indigenous language and has nothing to do with Asia. The Mexican china was an unmarried, independent young woman of the popular class, normally a mestiza. Had Fanny Calderón worn the poblana dress given her in 1840, she would have been dressing as a “china poblana.” After the portrait of the china comes further description of Mexico City housing in the period.

This column is going to get certain people's dander up, namely the fashionable, glove-and-corset-wearing set, women who dance schottische and polka-mazurka, who paint their faces and attend the opera. “How audacious,” they will say: “How brazen and ungentelemanly! To write about a ‘china,’ of all things, a lowly plebeian, as if Mexico City had no more worthy subjects for a journalist's pen, such as coquettes or women who read, and even write! Etcetera, etcetera, etcetera . . .” They might as well say: “As if Mexico City had no belles who have achieved a striking resemblance to their French or English or even Russian counterparts.” Certainly

petticoats that dresses. In their gleaming made artificial flowers, and in kerchiefs so soaked in cheap perfume.

Analyzing the Sources: Costumbrismo is almost always derided, this selection in particular. Discuss it in terms of the voice of the narrator and his attitude toward several of his subjects. What role does social class play?

MARTÍN RIVAS

Alberto Blest Gana

Alberto Blest Gana (1830–1920) was Chile's first important novelist. His *Martín Rivas* (1862) is a "national novel" of the sort still read in secondary schools around Latin America. Martín, who represents the rising commercial middle class, loves the haughty daughter of an upper-class family who finally accepts his love. It's a match made in patriotic heaven. We don't see any of it in this excerpt, though. Here, Rafael, a young man whom Martín has met at law school, takes him to the house of a poor widow and her pretty daughters for some more immediate recreation. Here we see Martín and his friends in the company of their social inferiors, the struggling lower middle class. They have servants but definitely have a lot to learn about modern European refinements of manners, such as those possessed by the character Agustín. On the other hand, there's a sort of cultural capital that Agustín does not possess.

SOURCE: Alberto Blest Gana, *Martín Rivas* (Havana: Casa de las Americas, 1989), pp. 70–78.

Analyzing the Sources: What elements contribute to the idealization of rural life in this passage? Why do you think that scenes of people dancing figure so prominently in such idealizations?

AUTOBIOGRAPHY OF GEN. JOSÉ ANTONIO PÁEZ

José Antonio Páez

The Venezuelan caudillo José Antonio Páez (1790–1873) was a rural man of middling social origins who rose to become a leader during the wars of independence and, afterward, the first president of Venezuela. Charging lancers, roll calls of heroes, and paternalistic bonds between Páez and his followers give this passage from his 1869 Autobiography an archaic tone reminiscent of a medieval epic. Páez was an old man recalling events of thirty years earlier, in an elevated style that he could not have composed by himself. In this passage, the old caudillo describes events that occurred between his two presidencies of the 1830s. Although out of office, he remained the real power behind the government at the time. Paradoxically, even this kind of conflictive history, evoking a shared experience and accenting the bravery of old adversaries, could help form national identities.

After the triumph of Independence, the cattle of the Province of Apure had been distributed among the valiant warriors of the army whose lances doomed Spanish despotism there. By distributing the herds, our country repaid their services and gave them a stake in the prosperity of the territory which they had conquered with heroism and defended with unfailing courage. Cornelio Muñoz, intrepid captain of my former guard, had property there; so did Rafael Ortega, my constant companion in hardship and glory, whose

lowers fled in such disarray that one could not see ten of them together in their flight.

This deed of arms took place on April 26, 1837. I received a thousand congratulations for the victory, but they would have been more pleasant if the glory had not been won at the cost of Venezuelan blood. Such bravery, had it been displayed in the face of a foreign foe, would have moved the grateful nation to erect a battlefield monument to THE LIONS OF PAYARA.

Analyzing the Sources: What elements of this narrative help us understand political conflict in the period? What elements suggest a basis for national pride?

BOLÍVAR'S JUSTICE

Ricardo Palma

Ricardo Palma (1833–1919) was Peru's most important nineteenth-century author, the long-time director of its national library, and a man partially of African descent. Palma cultivated his own genre, which he called "traditions," of brief texts like the following, not exactly history and not exactly short stories, rather a cross between the two. He wrote them for decades during the second half of the 1800s, this particular one in 1877. To understand Bolívar's Justice, it is crucial to keep in mind that Bolívar's patriot army in Peru was composed mostly of Colombians, a situation that led to inevitable tensions.

In June of 1824 the patriot army was billeted at various points in the Andean highlands of Ancachs, preparing itself for the campaign that, in August of that year, resulted in the battle of Junín and, four

SOURCE: Ricardo Palma, "Justicia de Bolívar," in *Bolívar en las tradiciones peruanas* (Madrid: Compañía ibero-americana de publicaciones, 1930), pp. 9–17.

ties that led to a train wreck in Dinas Añón (1889)? Of course, this is perhaps the least destructive train wreck ever described, and perhaps that is the answer. The perils of Progress seemed, for the time being, far outweighed by the advantages.

Still, some cast a nostalgic glance backward. Isidoro de María of Uruguay corresponded with Ricardo Palma and adopted a similar style for his own "traditions and memories" of *Old Montevideo*. Altamirano too is nostalgic for a simpler past in *The Blue-Eyed Bandit*. This was a minority attitude among the literate few, however.

THE INAUGURATION OF THE RAILWAY FROM MEXICO CITY TO TEXCOCO

Ignacio Manuel Altamirano

In the 1880s, Ignacio Manuel Altamirano (1834–1893) was the grand old man of Mexican letters, the man whom younger writers called "maestro." Altamirano had been a fighting Liberal like Benito Juárez, part of the great midcentury movement called La Reforma. Like Juárez, Altamirano was a man of the strongly indigenous south who looked somewhat out of place when he mingled with the light-skinned elite of Mexico City. In the early 1880s, Altamirano wrote a number of chronicles for Mexico City newspapers, including the following celebration of the railroad connecting Mexico City with nearby Texcoco.

SOURCE: adapted from Ignacio Manuel Altamirano, *Paisajes y leyendas: Tradiciones y costumbres de México* (Mexico City: Editorial Porrúa, 1974), pp. 219–23.

Analyzing the Sources: Does Altamirano seem to have any mixed emotions about the coming of Progress to Texcoco? If so, where may they be found?

THE BLUE-EYED BANDIT

Ignacio Manuel Altamirano

Even as he welcomed the railroad, Altamirano pined for the simple virtues of an imagined past. Altamirano's novel The Blue-Eyed Bandit reverses the familiar racist hierarchy of the nineteenth century, making its bad characters light skinned and the good ones dark skinned. The novel is set in the early 1860s, when bandit gangs ran amok in the Mexican countryside. The following passage is too straightforward to require much explanation. Nicolás, an honest, hardworking indigenous man, loves Manuela, one of the two young women in this scene, but Manuela despises him because (we eventually learn) she prefers a blue-eyed bandit chief. She and her bandit meet a bad end, of course. And the other young woman, Pilar, a virtuous mestiza, gets Nicolás in the happy ending.

On the edge of town, near the river, stood a humble but nonetheless lovely little house, with its walled garden of lemon, orange, and banana trees. In the internal patio of that house, a small family—composed of an elderly señora and two young women, both quite beautiful but contrasting in appearance—sat to enjoy the cool breeze.

One was about twenty years old and fair, with that pallid whiteness one sees occasionally in the tropical lowlands of Mexico, her eyes dark and vivacious, her lips red and laughing, her head held high. This young woman had a proud and disdainful look that came, no doubt, from her dislike of the heat from the frequent

"Me?" gasped Pilar, turning pale and then blushing to the point of tears. "Why do you say that? He loves you, not me." And at that instant a soft knock sounded at the door.

"Go open the door for him, Pilar," said the señora. "It's Nicolás."

Analyzing the Sources: What seems to be the moral of this story (the novel as a whole) if one reads it as an allegory in which the characters represent elements of Mexican society more generally?

EVOLUTION

Joaquim Maria Machado de Assis

Joaquim Maria Machado de Assis is generally considered the greatest Brazilian author ever. A descendant of slaves, he was born free (1839–1908) into a Brazil whose plantations were still powered by slave labor. While naturally critical of slavery, Machado de Assis wrote mostly elegant fictions for the entertainment of the white Brazilian upper class, whose lives and manners he depicted in a manner well exemplified by the following 1884 short story. Machado's themes tended to be more psychological than social, but both interests can be detected in "Evolution."

Benedito was forty-five years old when I met him. I will not say when that was, because everything in this story is going to be oddly incomplete.

At the time, Benedito had relatively little gray hair, and he submitted what he had to a chemical process so efficacious that the gray hairs could not be distinguished from the rest—except when he got out of bed in the morning, but no one saw him when he got out of bed. Everything else was natural—legs, arms.

say that a nation has not only a stomach for digesting, but also a head for thinking and a heart for feeling. I respond that all this is worth little or nothing if the nation does not also have legs for walking. And here let me repeat what I said to a friend of mine, a few years ago, during a journey through the interior of Brazil. Brazil is like a baby crawling on the floor. It will only walk upright when it has many railroads. . . ."

Analyzing the Sources: What is the "evolution" in this story? What comment does the story make about the nineteenth century's devotion to Progress?

NO DIRECTION

Eugenio Cambaceres

Argentine author Eugenio Cambaceres (1843–1888) wrote in the Naturalist style associated with the French novelist Émile Zola. As a literary style, Naturalism contrasted with the Romanticism of novels like *María*. While Romantic novels often idealized the social relations of the countryside, Naturalist novels tended to view them (and most other things) starkly. For example, the following scene of rural workers—the opening of Cambaceres's best-known novel, *No Direction* (1885)—differs enormously in tone from the view of "happy slaves" in the previous chapter's excerpt of *María* and from the earlier, also Romantic, view of rural Argentina presented by Sarmiento.

The sheep stood in parallel lines leading to a table piled with wool that several men were busy binding into bundles.

The men placed the bundles in the wide pan of the scale that hung by a rawhide cord from the rafters of the building and then tossed the weighed fleece to one side, where others heaped it onto what looked like a mountainside of melting snow.

SOURCE: Eugenio Cambaceres, *Sin rumbo* (Buenos Aires: Editorial Minerva, 1924), pp. 11–13.

OLD MONTEVIDEO

Isidoro de María

Isidoro de María (1815–1906) was not one of the young writers enamored of Progress. Instead, his interest was in remembering the distinctive past that Progress was erasing as it transformed major Latin American cities beginning in the 1880s. Like Ricardo Palma, the Uruguayan de María was a sort of historian, literary rather than academic in style. In 1888 he published the second volume of his *Old Montevideo, Traditions and Memories*, which contains a famous description of *candombes*, the festivities of Montevideo's population of African descent. These festivities, with their African nations electing ceremonial kings at Epiphany, are a familiar part of the African diaspora. The black population of Montevideo had declined from something like a quarter to only a few percent during the 1800s, making it one more vanishing memory of the city to be preserved. In this sketch, de María focuses on a stretch of seashore where the city's black community went to socialize during a period when many were still enslaved.

The seashore on the south side of Montevideo was the place where the city's residents went to stroll, and there too—or rather, at the end of the paseo down by the old south battery—the blacks still organized their tangos* in the open air fifty or sixty years ago, in my youth. Their dances then were completely different from those of the white race. The whites danced to the sound of harps, violins, guitars, and other instruments, blacks danced to the sound of iron instruments. If we had

Analyzing the Sources: How does this author's nostalgic popular history play into the dominant neocolonial emphasis on Progress?

BIRDS WITHOUT A NEST

Clorinda Matto de Turner

Clorinda Matto de Turner's Birds without a Nest (1889) was among the first Latin American novels to focus on the plight of the indigenous people. Born in 1852, Matto de Turner exemplified liberal anticlericalism by making a corrupt Catholic priest the novel's villain. Her protagonists are progressive-minded whites from Lima who have come to the indigenous high Andes with a foreign-owned mining enterprise. Only a passive role remains for the novel's indigenous characters in need of rescuing. In this scene, the enlightened capitalist don Fernando Marín boards a train with his wife, his daughter, and a poor godchild whom they are taking to Lima to enjoy the benefits of Civilization.

An elegant railroad car drawn by a locomotive christened (with a bottle of champagne and everything) Mineshaft was ready to pull out at the sound of the train whistle.

Meanwhile, the first-class passengers examined the merchandise for sale along both sides of the tracks, where Indian women offered gloves of vicuña wool, peach preserves, butter, cheese, and fried pork skins, products of the excellent livestock of the mountainous interior, or sierra, of Peru.

few
"Mis... nearly the end of us!" said don Fernando
to the engine... acquaintance of his. "Now when will we
ever get to Lima

"Oh, señor Martín, what twisting of fate! But don't worry, the train will be tomorrow in Lima," replied the engineer as he supervised the necessary repairs. And with the energy that distinguishes his race, he set up a system of pulleys which, at the end of two hours' steady work, had extracted the derailed car from the sand of the riverbank and returned it to the rails, ready to continue the journey.

Analyzing the Sources: According to the impression left by this selection, who is responsible for the advance of Progress in Peru and who are the beneficiaries?

THE STOCK MARKET

Julián Martel

Julián Martel was a Buenos Aires journalist, born in 1867 to an impoverished branch of one of the city's traditional elite families. His novel *The Stock Market* (1891) is set on the eve of the 1890 financial crisis that shook Argentina, ending a period of rampant real-estate speculation. The novel won immediate acclaim, but Martel did not have time, in his short life, to write another. The following excerpt describes the luxurious life of a lawyer, Doctor Glow, who is deeply involved in the speculative bubble that is about to burst. Non-Spanish surnames like Glow's were (and are) frequent in Buenos Aires, especially among the upper classes.

There goes, in sum, a
whips, the whiny music of an organ grinder play-
dance tune somewhere out of sight, and in the background, the dull
roar of the rollercoaster like an approaching storm. There goes an
entire society, raised up by greed and speculation, celebrating the
most scandalous orgy of luxury and ostentation that Buenos Aires
has ever seen or will ever see gain, a vision of the apocalypse!

Analyzing the Sources: What is Martel saying about the function of the wealth generated by rural workers such as those portrayed in Cam-baceres's selection? What seems to be the probable outcome of the situa-tion that he describes?

THE BEEHIVE

Aluísio Azevedo

Literary Naturalists wrote most often about cities rather than the country-side, and they focused most especially on the lower classes, often going out, notebook in hand, to observe the urban poor in their "natural habitat." Brazilian author Aluísio Azevedo (1857–1913) created a national sensation with his 1890 Naturalist novel *O Cortiço*. Cortiços (literally "beehives") were compounds where hundreds of poor workers inhabited lines of contiguous small houses built around a courtyard. Often, laundresses did their washing and hung the clothes to dry in the courtyard, as in the case of Azevedo's fictional cortiço São Romão, located in Rio de Janeiro.
