

satire literary figure. Possessing boundless energy, wherever he travelled he founded and edited newspapers and journals, established schools, translated foreign works, wrote textbooks in several disciplines, composed poetry and drama, taught and somehow found time to dispute politics. Because of his extreme liberal position he fled Spain in 1823 to avoid the repression of Ferdinand VII. After the fall of Bernardino Rivadavia, who first called him to South America in 1827, he lost the patronage of the Buenos Aires government, and he was also driven from Chile (where he had written the liberal constitution of 1828) following the conservative victory in 1830. In 1834 he was invited to journey to Bolivia from Peru. There, in addition to his customary spate of activities, he became secretary to General Andrés Santa Cruz, who was then in the midst of forming the Peru-Bolivian Confederation.

Written in appealing Spanish, this little book successfully compresses much about Mora into fifty pages of text. Nonetheless, one remains with the desire to know more about this literary dynamo and the condition of the South American republics when he roamed through them as a sort of itinerant scholar. The book concludes with a brief anthology of his verses, containing South American themes.

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*The Gaucho.* By JOSÉ LUIS LANUZA. Photographs by RENÉ BURRI. Translated by J. R. WILCOCK. New York, 1968. Crown Publishers. Illustrations. Glossary. Pp. 152. \$12.50.

This attractive volume on the gaucho should appeal to bibliophiles and dilettantes who enjoy adding deluxe editions to their shelves. Perhaps even academic libraries should possess it. Most scholars, however, may find it altogether cryptic and even trivial. Its purpose is clearly to entertain rather than inform, and in that sense it performs well.

The generally excellent photographs

by René Burri are certainly not of gauchos, who vanished most likely in the age of his grandfather, but of contemporary *peones de campo* sweating at their labors, for the most part, on the estancias of Buenos Aires province. Apparently no effort was made to discriminate among the *kinds* of gauchos or peons found in the diverse regions of Argentina devoted to ranching.

This is not only misleading, in a day when we should know better, but it is sadly indicative of the sloppiness with which those responsible for this publication and others who treat the gaucho and his successors normally approach this figure. Many generalizations about the gaucho/peon are so absurd that the type is often unrecognizable and remains more fictional than human. Except for the sober and brilliant postscript by Luis Gudiño Kramer, who regards the gaucho as an authentic social type of flesh and blood, other contributors seem to prefer the romantic, mythical man who persists in historical fantasies.

Included in this volume are four reproductions in color from Juan León Pallière's classic scenes, tasteful vignettes by the folklorist painter Juan Carlos Castagnino, a competent English translation by J. R. Wilcock of the narrative by José Luis Lanuza, and a charming introduction by the gifted Jorge Luis Borges. Does the gaucho survive in the blood of every Argentine? Borges believes so. But I wonder if Borges would agree with me that every Argentine would much prefer to be an estanciero?

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*Why Perón Came to Power. The Background to Peronism in Argentina.* Edited and with an introduction by JOSEPH R. BARAGER. New York, 1968. Alfred A. Knopf. Borzoi Books on Latin America. Notes. Pp. xi, 274. Paper. \$2.75.

This book gives the opinions of twelve persons on why Perón came to power and ruled Argentina for a dec-