

derstood through historical or institutional analysis. Much investigation of the underlying economics and politics is required.

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The Heroic Image in Chile: Arturo Prat, Secular Saint. By WILLIAM F. SATER. Berkeley, 1973. University of California Press. Graph. Appendices. Bibliography. Index. Pp. viii, 243. Cloth. \$10.50.

The hero, says the author, is never studied. "Instead he is accepted as if he were another historical fact, a man who personifies some historical event. . . . This is a serious error. We must question why and how a man reaches this status . . ." (p. 3). With this caveat Professor Sater begins the study of Arturo Prat's heroic image. Prat, it seems, has been Chile's "man of all seasons," the plastic hero who can be molded to meet the nation's needs in any crisis. Sater demonstrates convincingly that Prat's popularity and usage were shaped by internal conditions; as these changed his image was transformed to meet new needs. Heroes are thus made and remade.

Son of a Catalan immigrant, Prat graduated from the Naval Academy, earned a law degree, and taught in a free school for workers. His sense of dedication wedded him to the Navy. When the War of the Pacific began he asked for sea duty. Because the admiral did not like "literate sailors" he was assigned to the *Esmeralda*, an antique vessel already stripped of its ablest seamen and equipment.

At Iquique the Peruvian ironclad *Huáscar* hammered the unarmored *Esmeralda* for three hours then rammed her. When the *Huáscar* struck Prat gave the order to board, then leaped onto the enemy's deck and to his death accompanied only by a sergeant. When the *Huáscar* struck again a lieutenant and a dozen of the surviving Chilean seamen boarded it and were also killed. The *Esmeralda* sank with colors still flying.

Prat became a symbol of the nation's death-struggle, and Chileans renewed their efforts to win the war. Opposition politicians also used Prat's name to attack the administration. When a crisis arose over the parliamentary government's ineffectiveness and corruption, Prat's name became the symbol of dynamic leadership, spiritual superiority, and private morality. Later his name was associated with the movement for national unity, and the press invoked his image to prevent reforms. Socialists employed his name to harass the government for its economic failures. In the last presidential election *Clarín* asserted that if Prat were alive he would vote for Tomić or Allende.

In concluding this excellent study of the manipulation of a hero Sater states: "Prat remained popular because the virtues he exemplified and the acts he performed could be used to meet the needs of a changing society. The hero, then, can embody the quintessence of a nation's aspirations and desires and thus become a symbol not of an age but of man's eternal search for perfection" (p. 157).

Parenthetically it might be added that Chilean youths may no longer accept Prat as presented. A joke the reviewer heard in Santiago a few years ago concerned Prat's last words as he leaped to the enemy deck; clutching his posterior with both hands, he was said to exclaim, "Who struck me with that bayonet?"

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Memorias: La Nueva Troya, 1847. By GENERAL TOMÁS DE IRIARTE. Prologue by LUIS IRIARTE UDAONDO. Introduction by ENRIQUE DE GANDÍA. Buenos Aires, 1971. Editorial y Librería Goncourt. Pp. 390. Paper.

This work is the twelfth and final volume of the memoirs or published diary of General Tomás de Iriarte—this series spanning the period of Independence in the Río de la Plata to 1848. The author, a native of Buenos Aires, participated in many of the events of that turbulent era, and although a federalist, opposed Juan Manuel de Rosas when the latter revealed his autocratic and particularistic tendencies in the 1830s. Iriarte fled to Montevideo where he joined other *porteño* exiles and opponents of the Rosas system. By 1847, he was no longer on active duty with the Uruguayan army and residing in Montevideo he was able to devote himself to this detailed account of the continuing siege of Montevideo by the forces of Rosas's Uruguayan puppet, General Manuel Oribe. The duration of this siege and its conditions led Iriarte in 1847 to compare Montevideo with ancient Troy—hence this volume's title.

Throughout 1847 Iriarte hoped for the appearance of a combination of forces which could relieve the siege and effect the overthrow of Rosas. But that year witnessed the zenith of Rosas's strength. After some wavering, General Justo de Urquiza of Entre Ríos remained loyal to Rosas; the Brazilian Empire was hesitant about intervening in the Río de la Plata; and the European powers then blockading Buenos Aires squabbled over their policies toward Rosas with the result that Great Britain abandoned the blockade and Montevideo was left with only French support. Internally, affairs were no better as corrupt