

*Verdad y mentira de la literatura argentina. Bases históricas de un idioma nacional.* By ARTURO CAMBOURS OCAMPO. Buenos Aires, 1962. Editorial A. Peña Lillo. Colección La Siringa. No. 23. Index. Pp. 93. Paper.

Integran este libro tres capítulos y un apéndice. En el primero, "Los escritores argentinos de 1880," Cambours Ocampo intenta demostrar que "el espíritu de esa generación" no fue positivista ni extranjerizante, sino argentinista y con ribetes románticos. En el segundo, "Escritores humorísticos y aprovechados," revive pasadas inquinas contra Juan Carlos Ghiano. En el tercero, "El problema de nuestro lenguaje," repite, con retoques y ampliaciones, lo publicado en dos de sus libros anteriores. El "Apéndice" reproduce textos de Alberdi, Sarmiento, y Juan María Gutiérrez, a fin de apoyar su tesis sobre las "bases históricas de un idioma nacional." Dada la posición ideológica del autor, de nacionalismo político y cultural, su enfoque polémico insiste demasiado en personales consideraciones, con lo cual desvía al lector de la cuestión de fondo, cuyo planteamiento debe ser meditado objetivamente. De aquí que el primer estudio sea el más convincente. Desearíamos que Cambours Ocampo, con serenidad y mayor base documental, lo desarrollara en libro aparte. Podría ser una valiosa aportación.

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*La unidad nacional.* By RICARDO FONT EZCURRA. Buenos Aires, 1961. Ediciones Teoría. Biblioteca de Estudios Históricos. Notes. Appendix. Index. Pp. 219. Paper.

*La unidad nacional* is an interesting and controversial book. While it was published in 1961, its author died in 1955. The work was therefore done during the regime of Juan Perón and follows the then somewhat popular historical argument that Juan Manuel Rosas was a great patriot and his

unitario opponents were traitors, not only to the government of Rosas but to the fatherland, the Argentine Confederation.

Font Ezcurra holds that the nation was in mortal danger of territorial disintegration during the three decades between 1821 and 1851, due to the hostility of foreign powers, France, Great Britain, Brazil, Uruguay, Paraguay, and Chile, and to the conspiracies of Rosas' enemies in exile, particularly the so-called Argentine Commissions in Montevideo and Santiago de Chile. The emigrés, in their hatred for Rosas, or in their self-seeking, are pictured as willing to betray their country and seek alliance with any of its enemies.

With regard to the Montevidean situation, Font Ezcurra claims that France habitually sought imaginary pretexts to intervene in Africa and America in its grasping search for territory and for money. The French blockade of Buenos Aires in 1838 used the pretext of the cases of Bâcle and Lavié for this purpose. Rosas, on the contrary, conducted his foreign relations with dignity, prudence, and reasonableness. Font Ezcurra claims that the unitarios encouraged France and took advantage of French money and the French fleet to injure their own country. As the villains of acts of extraordinary treason, he names Florencio Varela, Julián Segundo de Agüero, Salvador María del Carril, Gregorio Gómez, Valentín Alsina, and others.

Similarly, Font Ezcurra attacks the Argentine Commission in Chile, naming General Juan Gregorio Las Heras, Domingo Faustino Sarmiento, Joaquín Godoy and others as participants in a plot to encourage aggression against their country, namely, the Chilean seizure of the Straits of Magellan. Lacking French gold and arms, he accuses them of using the pen instead of the sword to the same end.

Font Ezcurra accuses Florencio Varela and others of encouraging Brazilian manipulations in Uruguay and Paraguay (which he sees as parts of the Argentine Confederation) and in Entre