

Taken with the various other tomes of Obando correspondence previously published by the Academia Colombiana de Historia, they form an important corpus of materials. Without them, the public career of José María Obando would continue to remain obscured by controversy.

Julio Arboleda (1817-1862) was born a generation later. Scion of the immensely powerful Arboleda Family of Popayán, young Julio was brought to England to study with the Jesuits at Stonyhurst College (Lancs.) (18-31-36). Headstrong and short-tempered, the young magnate then studied law at the University of the Cauca in Popayán, before taking up part of his legacy. The War of the Supremos (1839-1842), in which Obando played so major a role, became the political initiation of Arboleda. His family estates were looted, his cattle consumed, his slaves conscripted and dispersed, and he himself became a junior officer. He served in the armies led by his first cousin's husband, Gen. Pedro A. Herrán, and by his uncle, Gen. Tomás C. de Mosquera.

Arboleda, schooled in an elitist England and heir to an aristocratic tradition, was a talented writer. His well-known poetry was collected first by Miguel Antonio Caro (*Poesías de Julio Arboleda* (New York, 1883)) and includes the surviving fragments of his epic, "Gonzalo de Oyón." He was also an orator of note, a consummate and feared political polemicist and Conservative pamphleteer.

Thanks to Professor Andrade González, many of Julio Arboleda's most notable political writings are made available again. The compilation is divided into four broad categories. The first, Arboleda's writings on Constitutionalism, includes articles on constitutional reform, taxation and territorial division. The second contains his few surviving speeches (not many were recorded), which, while rhetorically fluid, when read today, appear stilted and overly florid. The third category, Arboleda's political writings, some nine of them, dating from 1843 to 1851, are perhaps the most interesting part of this book. They range from his pamphlet rejecting his uncle, Gen. Mosquera, as a Presidential candidate in 1844, through an anti-Jesuit polemic and a lyrical description of Gen. Mosquera's post-presidential visit to Popayán in January, 1850, to his virulent attack on the Gen. José Hilario López regime for its alleged arbitrariness in 1851 and his imprecations against populist Liberalism in South America. The last category contains Arboleda's visceral biographical sketch of Gen. Obando, an essay on education, and a fragment of an historical description of the Di-

vision of the North in the Campaign against the Melo Revolt, 1854.

Certainly all scholars of the Colombian South will wish to consult both these compilations: the Obando one for its new materials on its protagonist's long career as a man of the sword and populist politico, and the Arboleda one for its presentation of Don Julio's long-forgotten, but still vibrant, political prose.

Ana María Cano, Entrevistas

Bogotá:
Fundación Simón y Lola Guberek,
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Ana María Cano Posada, nacida en Medellín en 1956, nos ofrece una colección antológica de los artículos publicados hasta 1983 en el diario *El Mundo* de su ciudad natal. En ellos el lector accede a la realidad antioqueña y colombiana, y a la del continente latinoamericano, a través del diálogo que la autora mantiene con personalidades de diferentes ámbitos profesionales y artísticos, diálogo que, bien sea transcripción directa del magnetófono y del contexto, bien una reelaboración subjetiva ceñida más al orden temático que a la linealidad temporal, pone siempre de relieve a la persona, ajena en gran medida al tópico que su figura pueda acarrear como personaje público.

Serán entre otros, el poeta Alvaro Mutis y su necesidad de salirse del "ser" colombiano para encontrarse como escritor, el pintor Horacio Longas con la riqueza de sus años, Teresa Gómez, la pianista a punto de salir al escenario, la escritora Marta Traba, el cómico Guillermo Zuluaga y sus Montecristos los que, sobre el breve boceto de la periodista, compongan su propio retrato, informándonos de su trabajo y de sus estudios, de su postura ante la vida, ante Colombia y Latinoamérica, del largo camino hace años emprendido que les llevó a ser lo que hoy son.

Y en toda charla la presencia de la mujer contemporánea, activa y relevante en el mundo empresarial, universitario y artístico, proveyendo de una enriquecedora perspectiva a la tradicional y fosilizada masculina, una nueva mujer muy consciente de que su destino no es servilista, sino creador.

No aisladas en una visión meramente profesional, Ana María Cano sitúa a sus figuras en el marco de la vida común, como esposas, padres o abuelos, con sus debilidades e ilusiones, con su palabra viva y familiar, libres siempre de olvidar el orden impuesto por un cuestionario y volverse al pasado de los recuerdos más entrañables, a las anécdotas más vivas, o al soliloquio ensimismado y desbordante de su pensamiento. Personajes que en la tertulia se transforman en personas de carne y hueso, bien limpios de ese barniz mítico que la fama adosa.

Islote entre las veinticuatro entrevistas, queda enigmático el artículo primero, un reportaje sobre la fiesta de la "corraleja negra" de Sincelejo en la que murieron miles de personas el trágico 20 de enero de 1980. Su carácter aislado y el tratamiento de ficción literaria que recibe invitan a una interpretación simbólica, aglutinadora, quizá aleccionadora, de la idiosincrasia de un pueblo. Pero es el lector quien tiene la última palabra, y a él corresponderá, merced a un libro necesariamente disperso, testimonio fiel del amplio fresco social, la labor de escudriñar, de descubrir entre sus páginas, convergentes a veces, a veces encontradas, un hilo conductor que explique a un país que, cercano al siglo XXI, busca las raíces desde el extranjero, reivindica para la mujer un papel en la historia, lucha aún con el problema de la comunicación, incomoda al intelectual con su tercermundismo, y que hoy más que nunca se enfrenta al difícil reto de una modernidad largamente postergada.

Gabriel García Márquez.

La aventura de Miguel Littín clandestino en Chile.

Madrid, Ediciones El País. 1986.

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In early 1985 exiled film director Miguel Littín returned in disguise to his native Chile in order to film "la realidad de Chile después de doce años de dictadura militar" (p. 12). A series of interviews with García Márquez soon after his aventura resulted in the present volume, which in its journalistic storytelling technique recalls *El relato de un naufrago* (1970), the author's dramatic first-person account of a shipwrecked Colombian sailor in 1955. In his introduction García Márquez states that he tried to preserve the personal tone of his narrative "tal como Littín me lo contó... sin dramatismos fáciles ni pretensiones históricos." But, he admits, "El estilo del texto final es mío... pues la voz de un escritor no es intercambiable, y menos cuando ha tenido que comprimir casi seiscientas páginas en menos de ciento cincuenta." The Colombian author also tried to "conservar los modismos chilenos del relato original y respetar en todos el pensamiento del narrador, que no siempre coincide con el mío" (p. 8).

The first of the ten chapters deals with Littín's elaborate preparations for his return: his disguise as an Uruguayan executive of a publicity firm headquartered in Paris; the formation of his three film crews, one Italian, one Dutch, and one French, each covering a specific part of Chile; and his farewell to his wife and three children who tell him, "Lo importante es que le pongas a Pinochet un rabo de burro muy largo" (p. 20).

Upon his arrival in Santiago Littín is impressed with the recent public works (the new airport, the highway leading into Santiago, the subway), but he soon realizes that they represent only a veneer of prosperity concealing a large impoverished underclass, many of whom have beco-