



BENITO LYNCH: THE NEW INTERPRETER OF THE PAMPA

By

Richard Dwight Powers

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Foreign Languages
Spanish

1964

CONTENTS

Chapter	Page
INTRODUCTION	1
I. A HISTORY OF THE GAUCHO	7
A Survey of Gaucho Literature: Forerunners of Lynch	11
II. LIFE AND EARLY WORKS	28
III. LOS CARANCHOS DE LA FLORIDA	43
IV. EL INCIEN DE LOS CUESOS	55
V. EL ROMANCE DE UN GAUCHO	66
Lynch's Style and Literary Philosophy	80
CONCLUSIONS	92
BIBLIOGRAPHY	97
APPENDIX: A COMPLETE BIBLIOGRAPHY	100
Libros	100
Libros (traducciones).	103
Cuentos y Relatos	104
Cuentos (traducciones).	115
Teatro	116
Colaboraciones en Diarios y Revistas	116
Textos Inéditos	117
Antologías de Textos de Lynch	117
Textos de Lynch en Diversas Antologías	118
Crítica y Biografía (libros y artículos firmados)	120
Artículos (no firmados)	132

INTRODUCTION

Many epithets have been placed after the name of Benito Lynch. Montiel Ballesteros called him "un clásico criollo";¹ Enrique Anderson Imbert, "la voz del nuevo gaucho";² Ernesto Mario Barreda, "el novelista de la pampa";³ Javier Naya Dimitri, "el gran escritor que huía a la fama";⁴ Valentín de Pedro, "Benito Lynch, lejos del mundanal ruido";⁵ César Porcio, "hombre huraño y cordial";⁶ Roberto Oscar Quiroga, "el 'difícil' Benito Lynch";⁷ All this surrounds the memory of Benito Lynch with an aura of mystery which almost makes one believe that he never really existed at all. It seems strange that this most realistic

¹Montiel Ballesteros, "Escritores de América, Benito Lynch, un clásico criollo," Revista Nacional (Montevideo), año 42, no. 12, abril 1949, p. 54-60.

²Enrique Anderson Imbert, "La voz del nuevo gaucho," Américas, año 4, no. 7, julio 1953, p. 9-11, 31.

³Ernesto Mario Barreda, "Benito Lynch: el novelista de la pampa," Caras y Caretas (Buenos Aires), año 28, no. 1392, 6 julio 1925.

⁴Javier Naya Dimitri, "Benito Lynch; el gran escritor que huía a la fama," Esto es (Buenos Aires), año 2, no. 56, dic. 1954, p.28-29.

⁵Valentín de Pedro, "Benito Lynch, lejos del mundanal ruido," Aquí Está (Buenos Aires), 5 junio 1948.

⁶César Porcio, "Benito Lynch, hombre huraño y cordial," La Nación (Buenos Aires), año 1, no. 2, 15 set. 1929.

⁷Roberto Oscar Quiroga, "El 'difícil' Benito Lynch," El Mundo (Buenos Aires), 16 dic. 1958.

of all Argentine writers should have become a living legend in his own time, that this most ingenuous creator of unforgettable novelistic personages should be slowly fading away into literary oblivion.

What is there in the writings of Benito Lynch to cause this neglect?

It is understandable to concede the fact that his writings not be known outside Latin America. This also has been the fate of many of the literary giants there. This does not explain the indifference shown his writings by Latin American scholars; and indeed, scholars of his native Argentina.

One might surmise that Lynch's predilection for the gaucho as the principal character in his novels and short stories precluded their acceptance throughout the Spanish-speaking world. Going a step farther, he heavily larded his writings with gaucho jargon, making them difficult to read for the ordinary classical Hispanist and virtually impossible for a casual student of Spanish. Here again, it was not the rustic subject matter of his novels that displeased his readers. The affection in which the gaucho is held in the hearts of readers as a romantic figure demonstrates that Lynch's choice of the gaucho in no way hindered the acceptance of his writings. The cultured readers received with unabashed embraces Ricardo Güiraldes' novel Don Segundo Sombra, whose pages are laced with gaucho slang as abstruse as any written and whose subject matter is just as rustic as Lynch's.⁸

⁸Anderson Imbert, "La voz del nuevo gaucho," p. 31.

Wherein lies the difficulty of Lynch's acceptance as one of the literary greats of Latin American Literature?

Certainly nobody can deny the skill Lynch showed as a creator of plots rich in basic human conflicts. Certainly no critic, paying strict attention to mechanics and plot development, can quarrel with Lynch's craftsmanship and careful detail as to plot development and climax which grows naturally out of the psychological makeup of his characters.

Lynch's oblivion is due to five major factors, only two of which reflect upon his literary skill. Firstly, Lynch did not rely upon writing for his livelihood and showed no great interest in editing or re-editing his works.⁹

Secondly, Lynch preferred to live the solitary life in the family home in La Plata, rejecting all contact with his literary contemporaries, with all literary societies and groups.¹⁰

Thirdly, his heirs, either because of respect for his admonition against republication, or because of the legal disposition of royalty payments, have not seen fit to have his novels reprinted or his many short stories collected, edited and published for the first time in an anthology.¹¹ Many of these short stories appeared but once in newspapers and magazines of limited circulation.

⁹Horacio Varela, "Benito Lynch y sus novelas," El Hogar (Buenos Aires), no. 25, 25 marzo 1955.

¹⁰Arturo Torres-Rioseco, Grandes novelistas de la América Hispana (Berkeley, Calif., 1949), vol. I, p. 112.

¹¹Varela, "Benito Lynch y sus novelas".

Fourthly, Lynch's books were written for the masses. The reason his books never penetrated the literary circles of the cultured minority, and on the other hand sold by the thousands, is that his style seems at first sight to be primitive, elementary, direct. He does not embellish his works or delve deeply into sociological evils. He takes a slice of the country, fills it with extremely believable men and women, invents a plot rich in vital and psychological conflicts, and then makes the reader believe that what he is describing is real. The characters speak naturally in the slang of the unlettered gaucho or, if they are foreigners, in broken Spanish. The force of the dialogue is such that it must seem to the ordinary reader that the novel is writing itself. The ease with which the plots unfold is deceptively effortless, and these are not, as they may sound, mere transcripts of life, but calculated art. His subtle approach is his own worst enemy. Critics should study the skill with which he hides his artistry and creates the illusion of reality. Lynch never succumbed to the temptation to titillate the reader with his ability as a landscape painter, with photographic realism, or to expound social theories or decry evils--things that all too often seduced writers in the past, writers such as William Henry Hudson, Eugenio Cambaceres, José Hernández and Eduardo Acevedo Díaz.¹²

The fifth, and perhaps most novel theory, is put forth by Estela Canto:

¹²Anderson Imbert, "La voz del nuevo gaucho", p. 10.

. . . Benito Lynch cometió el pecado imperdonable de herir nuestra vanidad y nuestro complejo de escritores. La vanidad de los escritores argentinos consiste en cultivar la complejidad, en evitar cuidadosamente lo libre y lo espontáneo. Se busca la profundidad en las palabras, en la oscuridad, en el retorcimiento de la forma. Nada más lejos, por ejemplo, de la simplicidad de un Chékov, o de un Dostoievski. En los escritores rusos la sencillez de la forma parece proyectada sobre el fondo insondable de la estepa; los escritores argentinos (a los que la llanura podría conferir también profundidad) prefieren ser, como Buenos Aires, una cabeza hipertrofiada al borde de la costa.

Benito Lynch se atrevió a desafiar esta ley, este código nuestro. Supongo que lo pagó bastante caro: con un olvido inmerecido en vida y con un oculto, aunque no menos dañoso, desdén.¹³

Benito Lynch, then, for these various reasons, has fallen into virtual oblivion. Many a would-be scholar of Latin American literature will answer in the affirmative when asked if he has heard of Benito Lynch: "Why, yes, he wrote gaucho stories". Or, perhaps, one may run across a scholar who has read El inglés de los güesos or Los caranchos de la Florida-- maybe even one who has read El romance de un gaucho despite its difficult gaucho jargon. But who has been able to find a copy of some of his shorter novels?--all of which bear the unmistakable stamp of this master creator of the story, all of which are written with the same precision and meticulous craftsmanship as his famous trilogy.

For the above-stated reasons, the purpose of this paper is to

¹³Estela Canto, "Benito Lynch o la inocencia", Sur (Buenos Aires), no. 215-216, set.-oct. 1952, p. 110.

create an insight into the life of this unique writer, scrutinize his technique, analyze his principal works as well as many minor ones, and place Benito Lynch in proper perspective in the history of Argentine writers. In order to do this an attempt will be made to survey briefly the treatment of the gaucho in literature previous to Lynch's time, maintaining a constant contrast between Lynch's "new" technique and the techniques of the other writers. Major emphasis will be placed on his famous trilogy: Los caranchos de la Florida, El inglés de los güesos, and El romance de un gaucho. A chapter will be devoted especially to the biography and another to the technique and style of Benito Lynch.

CHAPTER I

A HISTORY OF THE GAUCHO

Benito Lynch selected the gaucho as the principal figure in all except one of his novels (Las mal calladas, 1923) and in the majority of his short stories. It is reasonable to assume his special interest for the gaucho was due to the fact that he lived among the gauchos as a boy and, later, as a man. These rustic nomads of the Argentine plains had, by the time Lynch started to write, become nearly a legend of the past. In a personal interview with Ernesto Mario Barreda in 1925, Lynch stated with his own lips the reason for choosing the gaucho: "Elegí el gaucho, como el personaje esencial de mis obras, porque ya es un tipo hecho, completo . . . El hombre de la ciudad, es todavía transitorio. Pero, el gaucho, da poco . . ."¹

By the close of the 19th century, the gaucho as a distinct social and economic entity had ceased to exist. His existence had not depended so much upon an ethnic cohesion as on his way of life: the pastoral tasks of the endless fertile grasslands of the pampas. His traditions did not evolve from a racial similarity, but from his necessity of wresting a living from the savage environment in which fate had placed him.

When the Spanish conquistador first mounted his horse and began to hunt a wild cow upon the Latin American plains, a very important class of Hispanic society commenced to evolve. The new environment in America

¹Barreda, "Benito Lynch; el novelista de la pampa."

molded these herders into a distinctly different type of persons. The way these pastoral people developed depended upon the characteristics of the land over which they rode, the groups of other people with which they associated, and the type of work exacted from them.

The appearance of the gaucho occurred somewhat late in the colonial period. The first Argentine cowboys were given the Spanish name vaqueros, but since their manner of living was quite different from that in other areas, a new type of drover was produced, and therefore, a new name. Between the years 1750 and 1775 the vaquero was transformed into the gaucho.² No one seems sure how or why this happened. The appearance of the gaucho took place in a very important period in Argentine history. The Pampa Indians were making their raids on the southern frontier in an enthusiastic search for horses, cows and women. Many Spaniards and mestizos, dissatisfied with their low positions on the ladder of colonial society, had decided to join the Indian camps where their social status and prestige would be greater and where they might live a carefree existence married to many wives. To the north, in the Banda Oriental, the trade in cattle hides had become a brisk and advantageous business for this class of mestizos. At the same time, on the western frontier of Argentina there also developed a trade in hides--a legal trade and not one of a clandestine nature as that in the Banda Oriental. Long trains of high-wheeled carts traversed the plains laden with tons of

²Madaline W. Nichols, "El gaucho argentino," Revista Iberoamericana no. 1, mayo de 1939, p. 153.

hides. Pack trains of mules wound up and over the mountains, linking Buenos Aires with Potosí and Lima in the north and Santiago in the south.³

Two things seem of basic importance in this confused picture of Argentine society. The first is the appearance of a contemptible, nomadic type of horseman. The gaucho was descended as much from the aborigine as from the Spaniard; his very name serves as proof of his origin. There is a general belief that the term "gaucho" refers to an Indian word which means "illegitimate," "abandoned," "vagrant." The gaucho was considered a pariah of society until he converted himself into a fierce defender of that society during the war of independence.⁴

The second basic element is the gaucho hunter. The Spanish vaquero was not a hunter, but a herdsman. After the gaucho's conversion into a hunter, he continued to ride the Spanish horse, but with the purpose not of guarding cattle, but of stripping them of their hides. The gaucho, then appeared as a half-breed hunter of skins.

With the passing of time, hides became scarce. The cow and the horse had been the foundation of Argentine society. Besides being an indispensable material for local manufacture, hides were the principal export. The intense search for hides resulted in the disappearance of the wild cattle of the pampas. Hunting of skins ceased to be a profitable business and the gaucho, previously a disreputable person but

³Ibid., p. 154.

⁴Ibid., p. 155.

tolerated because of his utility, was out of a job.

Fortunately for the gaucho, Spanish America declared its war for independence against Spain. These former hunters of hides were transformed into soldiers. Gaucho cavalry units were directed to Chile with San Martín, to the interior provinces with Belgrano, and to Uruguay with Artigas. These same armies squelched an attempted invasion from Peru. Under the direction of General Güemes, they surrounded and routed the invaders, securing forever Argentina's independence from Spain. As a triumphant soldier, the Argentine gaucho achieved social acceptability. During the long war between the Unitarios and the Federales, the gaucho had risen to his maximum power and prestige; but, during the brief intervals of peace in this period and the twenty years after the war, the gaucho returned to his primitive occupation as hunter of cattle. Without a doubt, the gaucho played an important role in the development of basic industries in Argentina: cattle, hides, transportation of goods. This economic co-operation was effected in a purely unconscious and accidental way.

When there were no longer combats, the gaucho's service as a contributing member of Argentine society terminated. The nature of the cattle business had changed. The scientific raising of cattle was too complicated and important to be intrusted to the ordinary gaucho. Animals were sent to market by rail. Nothing remained for the gaucho but to become an inept and melancholy peón in place of the carefree wanderer of the plains or to take refuge on the disappearing frontier.⁵

⁵Ibid., p. 157.

The gaucho had appeared around 1775; as a distinct social class he had disappeared by 1875. These one hundred years were of vital importance in the Argentine: they brought independence, solution of the conflict between Unitarianismo and Federalismo, extension of the frontiers by routing the Indians and populating the desert, and left the foundation of the economic life of Argentina. The gaucho precipitated the conflict between the rural and urban, between barbarism and civilization, which still is one of the basic problems of Argentina today.

A SURVEY OF GAUCHO LITERATURE: FORERUNNERS OF LYNCH

Though the gaucho was unlettered and never integrated into a society, his one hundred years of deeds so important in the formation of the Argentine nation, have been recorded and perpetuated in the national memory by a complete cycle of gaucho literature: an oral tradition of songs and romances, epic poetry of the first order, the novel, and a well-developed theater. Despite the fact that, by the beginning of the 20th century, the gaucho as a physical entity had largely disappeared, the vitality of this romantic figure lived on the literary production and the consciousness of the Argentine people. Gaucho literature is probably the most powerful and original literature ever created in Latin America. As in the case of most national literatures the gaucho genre developed along the usual lines, i. e., from an oral tradition of folklore through an epic phase to the more sophisticated forms of the novel and the drama. It is not the intent of this paper to delve deeply into the development of gaucho literature. I feel it necessary to review the evolution of the gaucho's appearance in literature in order to create a background, a means to contrast and to place Benito Lynch in

the milieu of a long tradition of writers whose primary preoccupation was the gaucho. In view of this survey of gaucho literature it is hoped that I may prove Lynch's creation of an original and distinct class of literature worthy of being placed alongside that composed of Martín Fierro by Hernández and Don Segundo Sombra by Güiraldes.

The chronology of gaucho literature, citing only the principal milestones, is as follows:

1. Anonymous popular lyrics: coplas, décimas, cielos and other dance forms, romances and dramas.
2. The romances of Pantaleón Rivarola (1754-1821).
3. The dialogues of Bartolomé Hidalgo (1788-1823).
4. Some of the verse of Juan Godoy (1793-1864).
5. La cautiva of Esteban Echeverría (1809-1851).
6. The works of Hilario Ascasubi (1807-1875).
7. The Fausto of Estanislao del Campo (1835-1880).
8. The Martín Fierro of José Hernández (1834-1886).
9. The Santos Vega of Rafael Obligado (1851-1920).
10. The gaucho novels by Eduardo Gutiérrez (1853-1890).
11. The picaresque novels of Roberto Payró (1867-1928).
12. The Don Segundo Sombra of Ricardo Güiraldes (1882-1927).
13. Gaucho plays, not isolated as in the case of the dramas mentioned under No. 1, but a regularly evolved and fully developed genre.
14. The 20th century gaucho as represented in the works of Benito Lynch (1880-1951).

The roots of gaucho literature can be found in the folklore of the rustic people of the pampas. The gaucho bard, the payador, in whose

veins ran the blood of the Spanish juglar and whose heritage consisted of a long tradition of romances and other lyric forms, came by his elementary poetic skill by right of birth. The gaucho's innate skill coupled with the carefree, wandering existence, often lonely, accompanied only by his horse and guitar, with the limitless horizon of the flat land to fire his imagination manifested itself in humble and useful narratives. The number of old lyrics which gradually acquired epic characteristics, is well nigh infinite. The songs, often sung as accompaniment to popular dances, told of love affairs, of battles with Indians, and of everyday tasks around a particular part of the country. Wherever the rustic people of the pampas gathered these popular songs were sung, usually to the strains of the guitar or some other instrument.⁶

The gaucho, at that time a social outcast and of only economic importance, was brought into the political picture for the first time when the British occupied Buenos Aires in 1806. The deeds of the conflict brought about a significant change in the flavor of popular poetry. Pantaleón Rivarola, only one of many poets, most of whom were anonymous, is considered the master of this heroic new verse. Rivarola's work aroused the patriotic fervor of the masses by amplifying the role of the ragtag soldiers who consisted of gauchos and lower class city dwellers.

The merit of Rivarola's poetry in the evolution of gaucho

⁶ Henry A. Holmes, Martín Fierro (New York, 1923), pp. 26-27.

literature lies in his reference to the gaucho as a defender of the nation and the consequent awakening of the educated writer to the possibilities which the rural masses afford as a source of inspiration for poetry.

The war for independence brought to the gauchos the ideals of liberty. These ideals, which they felt as deeply as love, inspired them to create new songs of a heroic flavor. This new conflict found its bard in Bartolomé Hidalgo. After 1810 many of these heroic songs (cielitos), written in a variety of metrical schemes, appeared as the gauchos congregated to do battle. This form of poetry can be considered a lyric creation of the great anonymous and collective mass of the populace in its spontaneous exuberance over the prospects of an Argentine nation. Hidalgo did not invent this popular genre, but utilized the existing form, composing more ambitious and polished works.⁷

Hidalgo's fame does not lie in his creation of cielitos, an already existing poetic form, but in his diálogos where he shows real creative talent and left the seeds of gaucho poetry. Hidalgo supplied in the newly-liberated nation a literary expression which would reflect the life of the glorious campaigns of the armies of liberation, the aboriginal and creole backgrounds, and an enthusiasm for the future of the nascent republic.

Juan Godoy, during the dictatorship of Rosas, was forced to flee to Chile along with the other greater figures, such as Sarmiento, Mitre,

⁷ Ricardo Rojas, La literatura argentina (Buenos Aires, 1924), tomo IX, p. 507.

Alberdi, Tejedor, Juan Carlos Gómez, and Juan María Gutiérrez. There Godoy added his vitriolic pen to those of the others, writing political diatribes against Rosas and the other caudillos, eventually aiding in Rosas' defeat in 1852. His specialty was poetry à thèse.

Godoy, who has sometimes been likened to Hidalgo, can be thought of as an Hidalgo in reverse. Hidalgo was a cultured writer who first tried his skill at classical poetic forms and turned to the gaucho genre at a later date; while Godoy, a known writer of songs for payadores and a payador himself in his younger years, forsook the gaucho style in his old age in favor of a more cultured poetry.⁸ Unfortunately, most of Godoy's gaucho poetry has been lost.

Aside from a nebulous contribution to the poetry of the payador in his early years and the doubtful composition of Corro, a diálogo, Godoy's most original gift to Argentine literature was his descriptions of the countryside. This literary device was to be used by nearly every gaucho writer until its inclusion became a foregone fact and its style and allusions almost hackneyed. Godoy surpasses Hidalgo and Echeverría in his description of the land. He seems closer to the heart of the gaucho; he treats him with fondness because he was one of them.⁹

With the advent of Esteban Echeverría on the scene of Argentine literature, gaucho poetry took on a different form. He returned from France steeped in the literary romanticism of Chateaubriand and Lamartine and saw in his native Argentina with its mysterious jungles,

⁸Ibid., p. 582.

⁹Ibid., p. 595.

its lofty Andes, and its limitless wilderness of plains scourged constantly by fierce Indian raids, a fecund untilled soil well-suited for the seeds of his newly-espoused romantic theories.¹⁰

Echeverría saw in the popular poetry, not only a mere pastime for inventive gauchos, but the reflection of "La vida interior de la nación", and was enchanted by the pristine spirit of the payadores as the incarnation of the spirit of the people. Using the same literary substance as the payadores, but a new technique, he created a fork in the road of gaucho literature: one path, shown by Hidalgo and followed by Ascasubi and Hernández; and the other created by Echeverría and followed by Juan María Gutiérrez and Rafael Obligado. The school of Hidalgo accentuated creolism, gaucho dialect and the style of the payador. Echeverría's school strove to use urban, cultured, French forms to express the same gaucho themes. Both schools endeavored to achieve a pure American expression--neither taken alone, ever quite reached this goal.¹¹

La cautiva which was included in the poetic collection Rimas (1837) is Echeverría's only true gaucho work. The plot is simple and powerful. Brián and María are captured by Indians on one of their malones: they escape and try to cross the vast desert, both perishing. The composition of the poem consists of a rather slow narration of the tribulations of the pair. The poet's main intent in La cautiva was to

¹⁰Ibid., p. 689.

¹¹Ibid., p. 699.

paint some of the poetic physiognomy of the wilderness.¹²

Echeverría using a style in keeping with his personal philosophy, imbues the work with the fervor of patriotism. Without the patriotic ideal such a work would degenerate into a simple bandit romance.¹³ He justifies his application of this high epic note to the "desert theme" by saying:

El desierto es nuestro más pingüe patrimonio, y debemos poner nuestro esfuerzo en sacar de su seno, no sólo riqueza para nuestro engrandecimiento y bienestar, sino también poesía para nuestro deleite y fomento de nuestra literatura.¹⁴

Echeverría's main contribution to gaucho literature lies in his inclusion of the Indian in the national literature and the romantic and epic conflicts with him along the periphery of the vast frontier. This, linked to Echeverría's personal prestige as a national figure, left a lasting influence on succeeding writers. His influence was powerful in showing the way to the currents of creolism and Americanism. The work of Echeverría acted as a catalyst in the evolution from fragmentary gaucho literature to the great dramatic works that followed: to the epic and the novel.

Hilario Ascasubi, who was the first of the previously mentioned disciples of Hidalgo and advocate of the unadulterated payadoresque style in his poetry, belonged to the same generation of young intellectuals who had to seek safety in exile and retaliation in their pens against the Federalist dictatorship of Rosas.¹⁵ Ascasubi published,

¹²Ibid., p. 692.

¹³Ibid., p. 711.

¹⁴Ibid., p. 713

¹⁵Holmes, Martín Fierro, pp. 42-43.

under the pseudonym Aniceto el Gallo, a series of gaucho trovas (romances) in pamphlet form entitled Paulino Lucero (1839-1851), in which he proved himself a true follower of Hidalgo by adopting his mentor's diálogo form and even using some of the same character names.¹⁶ If Ascasubi had written only Paulino Lucero, he would not have had a very direct influence upon Hernández. These poems are so political, so narrowly contemporary, that only by a strong effort of imagination can they be made to live again today.

Ascasubi's real contribution to the gaucho genre lies in the long poem Santos Vega o los mellizos de la flor (1870). The story offers little. Santos Vega, a legendary gaucho payador, enjoys the hospitality of Rufo Tolosa and his wife, and to repay them he relates the story of twin boys (mellizos). One of them, a wicked and crafty prototype of the gaucho outlaw, repents at the close of the book and dies in the bosom of the church.¹⁷

Santos Vega was a well-known gaucho figure who kept cropping up from time to time in Argentine literature. Surely such a majestic gaucho protagonist, the epitome of the lyric vein and gaucho valor, would have been a natural choice for the center of the action. Ascasubi narrates in octosyllabic verse, spoken by Santos Vega all of the pampean life: rodeos, storms, malones, assaults, loves, births and deaths. Here is the essence of gaucho life at the beginning of the 19th century. Santos Vega remains outside the action. Had Ascasubi not chosen this

¹⁶Arturo Torres-Rioseco, la gran literatura iberoamericana (Buenos Aires, 1951), p. 179.

¹⁷Rojas, La literatura argentina, tomo IX, pp. 715-716.

exact form for his poem, he, and not Hernández, might have written the national epic poem.

Though the Santos Vega of Ascasubi is rife with weaknesses, it well deserves a prominent place in the formation of definitive gaucho literature. Ascasubi made possible the arrival of the gaucho genre in all its pristine vigor, and was the first to attempt so ambitious a poem completely in gaucho jargon. Having taken a clue from Echeverría, he used and developed the Indian as an integral part of his work. Ascasubi bequeathed to his literary successors the example and stimulus of a lengthy romance on gaucho life, and his expert use of gaucho terminology. Moreover, Ascasubi, reinforced by Mitre and Obligado, made Santos Vega a sort of tutelar deity of the gaucho bards. Ascasubi helped to fix the type of the gaucho outlaw. He wrote excellent descriptions of the pampa and the customs of its people; herein lies the greatest single merit of the poem. He can be satiric, dramatic, even romantic, but he seems unable to achieve a lyric quality in Santos Vega.¹⁸

Although there are many faults in the poem, it is evident that the technique of gaucho poetry has improved since the days of Hidalgo. The field of gaucho poetry has been enriched by Ascasubi, and Hernández will fall heir to all these accretions.

Before considering Martín Fierro, which is the culmination of the payador's art, one other gaucho poem deserves mention. The Fausto (1870) by Estanislao del Campo is a kind of hybrid, a poem of transition

¹⁸Holmes, Martín Fierro, p. 48.

between the two schools of gaucho poetry, between native gaucho poetry and cultured poetry dealing with gaucho themes. Its position is intermediate between the Santos Vega of Ascasubi, and La cautiva of Echeverría.

The Fausto has an especial appeal because of its novel plot. The plot is new, but the way it is developed is nothing more than the time-honored diálogo. Anastasio el Pollo meets the gaucho Laguna and the former relates his impressions of Gounod's Faust which he has just seen in Buenos Aires. However intense and unique the plot may be, the poem is weak in form and not really the verse of the gaucho payador but a refreshing imitation contrived on the caprice of the poet's impressions after having himself seen the famous opera. Del Campo had the happy inspiration of recording his impressions in the language and within the framework of gaucho philosophy, thus allowing the natural sagacity and naïveté of the gaucho to play on the profound theme of Faust. The poem is a tour de force: its author was not a gaucho, but a versatile, cultured poet showing off his ingenuity at imitating the payador's art. Much of the Fausto is good poetry and may even have had some influence on Hernández.¹⁹

José Hernández, a strong federalista and a gaucho himself, was not against progress, but lamented the injustices done the gaucho in the name of progress. He admired the gaucho and his desire to live free; he despised the nefarious tactics of unscrupulous city politicians; he protested the passing of the gaucho way of life, but realized that the

¹⁹Ibid., p. 50.

gaucho, through his indolence and sense of honor would be the instrument of his own destruction. If the gaucho were to adapt himself to the new way of life he would cease to be a gaucho and degenerate into a simple peón.²⁰

Hernández expressed his protest in the finest example of payadoresque literature, the Martín Fierro (1872, 1878), the only Argentine poetic work worthy of the name "epic". The protagonist, Martín Fierro, is a simple but accomplished gaucho who, pressed into the army suffers great hardships at a lonely outpost on the frontier. He escapes, returns home to find his faithful wife dead and his sons gone, the house destroyed, and the cattle and sheep sold by the government. Swearing revenge, he becomes an outlaw. Then follow various episodes with fights, escapes, and encounters with the police. He befriends Cruz, his counterpart in misery, and the two seek refuge among the Indians. Cruz dies and Martín returns and is reunited with his lost sons who relate the stories of their own sufferings at the hands of corrupt justice. With his violations forgotten, Martín returns to civilization, thus reconciling himself with the society at whose hands he had suffered so grievously.

The Martín Fierro is infinitely more than a social document. In the forlorn and melancholy figure of the protagonist is seen the incarnation of the psychological truth of a society.²¹ Because of the obvious social protest in the poem, the readers of Hernández' day tended to overlook the esthetic value of the poem. Leopoldo Lugones in his book

²⁰Jorge Luis Borges, El Martín Fierro (Buenos Aires, 1953), pp. 21-24.

²¹Rojas, La literatura argentina, p. 759.

El payador (1916) was the first critic to extol the merit of the Martín Fierro as a national work, analyzing its epic qualities in the framework of a long tradition of gaucho poetry. He said that each nationality has its "book" and the Martín Fierro is the Argentines'.²²

Hernández was gifted with artistic vision, natural talent as a poet, the sense of the payador, his own gaucho experiences, and his natural sympathy for the events in the poem. Despite his natural talent, Hernández owed much to those who had written before him, paving the way. His poem assimilates and assembles the various fragmentary forms of the payador's tradition molding them and elevating gaucho poetry to a level never achieved by his predecessors. He added a strong psychological content and expressed it in authentic gaucho language. Hernández did not introduce anything novel in technique. In the work we see the form of the diálogo of Hidalgo, the vivid description of Echeverría, the costumbrismo of Ascasubi, and the wit of Del Campo. The features he did originate are: the epic feature of an archetype struggling against an entirely hostile environment; the unity consequent upon the introduction of only one hero; the amazing concreteness and swiftness with which large expanses of time and space are treated, and the rapidity in general; fecundity of comparisons; the depth of suffering and delicacy of feeling which transform the experience of one humble gaucho into something abiding and universal.²³

²²Borges, El Martín Fierro, p. 69.

²³Holmes, Martín Fierro, p. 48.

The epic may be considered a precursor of the novel and, except for the accident of its versification, the Martín Fierro might have been a novel.²⁴ The success of the Santos Vega, the Fausto, and especially the Martín Fierro was so great that writers soon began to see the possibilities of exploiting the gaucho theme in prose. Using the basic plot of the persecuted gaucho, Eduardo Gutiérrez wrote a whole series of novels whose trademark was the gaucho bandit. The most famous of these novelistic bandits was Juan Moreira, a gaucho who lived outside the law committing crimes in an unbelievably melodramatic and brutal fashion. In an effort to gain wide readership, Gutiérrez concentrated on the shocking incident in cheap imitation of gaucho dialect. With the crude and cheap novel thriller, Gutiérrez initiated a movement which was to last for more than fifty years, numbering among its authors some of the most outstanding writers in gaucho prose: Roberto Payró, Eduardo Acevedo Díaz, Justino Zavala Muñiz, Javier de Viana, and Ricardo Güiraldes. Few of these writers stooped to the crass sensationalism which typified the works of Gutiérrez, and in fact, though the same general theme of the afflictions of the "good outlaw" run through their works, many achieved a high level of novelistic quality and showed great variety in conceiving plots and characters.

As Echeverría saw in his native Argentina an environment ready for romantic interpretation, so then did many novelists, imbued with

²⁴ Borges, El Martín Fierro, p. 74.

other literary philosophies, find in their nascent republic an infinite variety of social conflicts that lent themselves to interpretation and analysis under the lenses of realism, costumbrismo, and naturalism. Roberto Payró, among others, attempted to portray this new pampean society. The pampa in Payró's time experienced an influx of many new ethnic groups. He saw in this agglomeration of different nationalities the transformation which was to change the social and physical face of the country.

The gaucho of Hernández' day was a synthesis of the indigenous and Hispanic races; likewise, the gaucho of Payró's era became a product of the attrition of Basques, Italians and Englishmen upon the creole base of "pure" gaucho blood. By this acculturation was developed the modern-day gaucho, forever changed but retaining much of the philosophy that typified his existence in the free-roaming days of the early and pre-independence periods.

Argentina at that time was afflicted with growing pains and replete with political and social corruption. Payró chose the picaresque novel, a time-honored Spanish literary form, to satirize the customs and people of the new society. His journalistic experience made him a narrator, a chronicler. What interested him most was the presentation of the reality of Argentine life. As Hernández depicted the gaucho, Payró created the pícaro criollo, replica of the Spanish pícaro. Payró's picaresque work is seen mainly in the trilogy Pago Chico, El casamiento de Laucha, and Las divertidas aventuras de un nieto de Juan Moreira. These novels do not conform to a strict definition of gaucho literature. They do, however, paint the ambiente in which the gaucho found himself

as he was being overrun by civilization.

The gaucho and his life on the pampa fell under the scrutiny of other novelists. Acevedo Díaz, in his novel Soledad (1894), portrayed the gaucho in a most realistic way. The pampa of Soledad is an untamed "jungle" full of violent and crude people driven by savage impulses. Such natural spectacles as the violent pampean storm and the fearsome grassfire, features that were to be utilized by later rural novelists, were first introduced by Acevedo Díaz, and rural tasks, such as the sheep shearing took on a new vigor under his realistic pen.

The naturalistic literary philosophy of Emile Zola, so much in vogue at the turn of the 20th century, found an advocate in the Uruguayan gaucho writer Javier de Viana whose novels show the unhappy combination of minute attention to descriptive detail and the pseudo-scientific theories of his literary mentor. Viana seems to show sympathy for his gauchos, gauchos no longer rustic horsemen of the plains, but physical and spiritual degenerates, victims of poverty, indolence and drink.

Another Uruguayan, Zavala Muñiz, in his three Crónicas perpetuated the novelists' fascination for the gaucho of the past--especially in the second, Crónica de un crimen (1926), in which we see a slightly more believable Juan Moreira, "El Halcón", whose brutalities run through the pages of the book in a nightmarish bloodbath, giving the novel a morbid sort of vigor.

The gaucho of the past found his best novelistic expression in Ricardo Güiraldes' Don Segundo Sombra, the eclectic repository of the most noble features of the gaucho, already written into the pages of

more than a century of gaucho literature. Martín Fierro saw the close of the cycle of gaucho poetry; Don Segundo closed the novelistic cycle.

In the novel, Don Segundo befriends a young orphaned boy who rides away with his mentor to be initiated into the esoteric life of the gaucho. The episodic story follows the pair through the rigors of life on the open plains, and touches on practically every facet of rural life: the roundup, horsebreaking, rural entertainments, nights of storytelling around the campfire, fights, riding with the bite of the dust-laden wind on the face, the terror of the spectacular pampean storms. One day the youth, who narrates the story, emerges a full-fledged rustic knight of the plains and assumes his birthright as heir to a ranch. Don Segundo, seeing his mission accomplished, feels the pull of the wide-open plains which nurture his indomitable spirit and impel his wanderlust. He rides off into the wilderness leaving to the young man the legacy of his gaucho spirit. The youth, saturated with the pristine wisdom gained as the apprentice of the legendary Don Segundo, embraces the sedentary life of the estancia.

Don Segundo is a symbol, the epitome of all that was gaucho. Güiraldes endowed his character with all the skills and virtues. He made of him the embodiment--albeit symbolic and shadowy--of the perfect gaucho.

The life of the pampas is described as full of majesty and beauty, of danger and adventure, as in the legendary days of Martín Fierro. In the character of Don Segundo is seen the idealized and romantic gaucho of the past; and in the youth, imbued with the gaucho tradition, the gaucho of the future in whom the spirit of Don Segundo will achieve immortality.

The immigrants that came to people the pampas were of many and varied nationalities: Basques, Italians, Jews, Germans, and Englishmen. Added to this group was a large number of porteños who did not share the gaucho's love of the open pampas, but saw in the newly-tamed plains a **business-opportunity**. These capitalistic classes brought with them blooded cattle, seed and the plow. The pampas were to be converted from a pastoral economy into an agricultural one. The gaucho who clung to the old ways of life clearly did not fit into this new scheme of things.

Out on the sparsely settled pampa, when the first colonizers appeared, the local governmental authorities soon realized that it would pay them better to cultivate favor with these more provident and affluent groups. The local judge, often in league with the pulpero, who was likely to be a Basque or an Italian, saw fit to look the other way when a simple gaucho was being defrauded of what little he owned: his horses, his gear and his unpretentious home. The gaucho, lacking the initiative and business acumen necessary to survive, degenerated into a wage slave, a peón, or, if lucky, into a puestero completely dependent on the largesse of some patrón. The patrón himself would likely prefer to live in Buenos Aires and to leave the management of his estancia to an overseer.

This is the stage setting at the beginning of the 20th century. Though the frontier had been tamed, Benito Lynch, who had been raised in the pampean environment, found in this new ambiente sufficient color, drama, and inspiration to create an entire new and unique gaucho literature.

CHAPTER II

LIFE AND EARLY WORKS

Because of his Irish surname, Benito Lynch might be suspect as a writer of authentic creole literature. Many non-Latins, indeed, had written histories and travel stories about the land of the gaucho. In the 19th century the Argentine countryside had been described by English visitors. The list of their names is long and includes many famous men of letters and science: Darwin, Andrews, Head, Gillespie, Robertson, Miller, Burton, Proctor, King, Hall, MacCann, Beck-Bernard, Cunningham Graham, and foremost, William Henry Hudson. In their way these Englishmen, usually writing in English, can be considered to have been creators of Argentine literature. These distinguished travellers scrutinized the pampean scene with the keen and objective eye of the studied observer. They wrote with some degree of understanding and, in the case of Hudson's Far Away and Long Ago, with a great deal of yearning and nostalgia.¹

Does the name "Lynch" belong in this long list of Anglo-Saxon names? No. He was son, grandson and ~~great~~-grandson of Argentines. The Lynches of Galway, Ireland, are believed to have come to Argentina around the middle of the 18th century and figured among the oligarchy of estancieros at the time of the dictator Rosas (1835-1852). The name of Lynch was prominent in the public life of the nation long before

¹Anderson Imbert, "La voz del nuevo gaucho", p. 10.

Benito became a famous literary figure.²

Benito's grandfather married a member of the Andrade family, which figured among the influential ranching and commercial class of Argentina. From this union were born two sons: Benito (our author's father) and Ventura. The elder Benito married Juana Beaulieu, daughter of a rich French-Uruguayan family. The couple soon moved to Buenos Aires where young Benito was born on July 25, 1880. While he was still an infant, the family moved to the estancia El Deseado in the province of Buenos Aires. His father became a legislator in the provincial assembly.³

Young Benito was a quiet child, who seems to have inherited his mother's reticence. It is believed that his desire to write was awakened in his early years on the estancia. At seven years of age, he wrote and published a hand-written sheet full of news and stories.⁴

Benito and his younger brothers were raised in the rural atmosphere, mingling with the gauchos, until their father noticed that the boys were becoming wild and unruly like their rustic companions, a situation not long to be tolerated by his father. Lynch himself tells us:

Allí nos criamos. Pero, un día mi padre empezó a notar que corríamos el peligro de hacernos unos gauchos. Yo, sobre todo, que no salía del lado de los paisanos, a caballo, enlazando, boleando . . . Se vino, pues, la familia a Buenos Aires y entré a estudiar.⁵

²Marshall R. Nason, "Benito Lynch ¿otro Hudson?" Revista Iberoamericana, v. 23, no. 45, p. 70.

³Angel Flores, Historia y antología del cuento y la novela en Hispanoamérica (New York, 1959), p. 374.

⁴Germán García, Benito Lynch y su mundo campero, (Bahía Blanca, 1954), p. 2.

⁵Barreda, "Benito Lynch: el novelista de la pampa."

Because of the father's fear that the boys might become gauchos, he took the family to Buenos Aires where they could live among cultured people and get a good education. At ten years of age, Benito was sent very much against his will to study at the Colegio Nacional in La Plata. He did not take to city life, always desiring to return to the carefree life of the estancia and to lead the gaucho life. Often, studies were neglected in favor of sports such as boxing, fencing and riding. While in school, Benito did not neglect his studies entirely. He read heavily of Daudet and Zola whose influence is evident in his later writings.⁶ Lynch passed his summers in his early life, and later, on the estancia Las Barrancas Coloradas in the province of Buenos Aires. In these stays in the country he gathered the experiences and memories that were to serve as springs of inspirations for his writings.

As Benito grew to young manhood, he was a good athlete, tall, slender and moved with the agility natural for an accomplished fencer. He was cordial without effusion, modest and simple in his tastes.

In 1902 Lynch's father died and Benito had had to abandon his studies. Though the family still had sufficient income from various interests, he became a writer for the newspaper El día in La Plata, in which his father had stock and for which the elder Lynch had been an editor.⁷

Lynch became an accomplished journalist and used the newspaper as an organ for many of his writings. Soon followed a series of short stories and cuadros: El vaso de agua (1903), Art nouveau (1903),

⁶Flores, Historia y antología, p. 374.

⁷Arrieta, Historia de la literatura, v. IV, p. 144.

Modern Style (1904), Coups de ciseaux (1904), Origen de un mal (1904), Madres futuras (1904), Don Severo (1904), Horas de charla (1904), Los caracoles (1904), Redondelitas (1906), El Doctor Pérez (1906), 1932 (1907), many of which were signed with the pseudonym E. Thynon Lebic or E. Thynon. After he began to write for El día, the biography of his life was his books. From time to time he returned to the pampas to soak up observations.⁸

As no criticism of this early literary period exists and these stories appeared but once in El día, it is difficult to say how they were received by the readers or to divine their literary merit. The only evidence available--at least to this writer--regarding the degree of Lynch's literary development in his early period is his first ambitious attempt at writing: the novel, Plata dorada (1909). This novel did not receive favorable notice and, as so often happens with a writer's first effort, only became known to the public after many years when Lynch had become a recognized novelist.

Plata dorada shows the foreshadowing of the technique that was to make Lynch an accomplished author of rural novels and short stories. By no stretch of the imagination, can Plata dorada be considered a first rate novel, yet it has most of the solid ingredients that comprise a good novel: believable situations, psychological development of characters and their conflicts, and above all a faithful picture, though often sketchy, of Argentine life in that period. Lynch shows in this first novel the writing principle that was to be his trademark. Whatever else in the way of faults his writings have, it cannot be said that they lack a substantial foundation of verisimilitude. Plata

⁸García, Benito Lynch y su mundo campero, p. 2

dorada is no exception. As is the case of many young writers in creating their first novel, autobiographical data abound. The protagonist is forcibly torn away from the carefree and peaceful life in the pampas while still a boy by a father who aspires to emulate the substantial English element present in Argentina.

The youth is forced to attend an English school and is taught to abandon his gaucho ways. After achieving a nominal gentlemanly polish, the young man finds employment in one of the respectable English business houses in the city. Though he may associate with the English, adopt their customs and master their language, the young man is Latin in temperament, a fact the author emphasizes constantly by creating situations in which the differences between the two cultures are made to stand out in contrast. He lacks the stoic calm of his British mentors and is emotional, a characteristic unseemly to an Englishman. He falls hopelessly in love with a provocative Argentine girl who is the ward of an elderly, rich "gentleman". Having a love for the country, he accepts a position of manager on the scientifically-run estancia of an Englishman. During an "outing" the young people go swimming in the river. The girl, one of those "liberated and modern young ladies," decides to swim across the river. The youth follows her and succumbs to his "fiery" Latin passions. The English rancher surprises the couple, and the girl, mortified to the point of desperation, strikes out swimming wildly across the river. She is caught in mid-stream by the excursion boat and is cut to pieces by its propeller. The young man in a state of grief and shock is handed a telegram informing him of the death of his mother. In an insane frenzy he plunges his knife into the chest of the messenger, who had been a rival suitor for the girl's

affections, and races wildly away raving like a madman.

The extremely melodramatic climax defies credibility and does not grow naturally out of the psychological material built into the plot.

The first half of the novel with its strongly autobiographical flavor is the only worthwhile feature of the book. Had Lynch based the novel on the solid foundation of that which he knew and understood and had the ending develop naturally and meaningfully out of the personality of his characters, Plata dorada might have retained a much higher literary value. Plainly, Lynch violated the cardinal principle of good writing, that an author write about things that fall reasonably within the scope of his knowledge and understanding. Therefore, the novel transcended the realm of credibility and failed, and the almost infantile freshness and spontaneity of the early chapters became empty novelistic sham beside the fantastic climax.

Other weaknesses of the novel consist of Lynch's misuse of English when attempting to imitate the speech of British-Argentine colonists. Because of this technical failing and his almost burlesque comic-opera characterization of the English, we see Lynch as a true son of the Argentine. His pro-Latin prejudice is obvious in his treatment of foreigners.

Seven years passed before Lynch again attempted another novel of any magnitude. If one were to look at a superficial bibliography of his works, he would notice this lapse in literary production between Plata dorada (1909) and Los caranchos de la Florida (1916). During this "dry" period Lynch wrote no less than eighteen short stories among which figure El hombre-buey (1909) and La cola del zorro (1916), two of his best, and one three-act play, Como los hombres (1911).

After the abortive launching of his literary career with Plata do-
rada, Lynch must have learned one lesson: his novelistic environment was not the city but the country and, indeed, the greatest portion of his works drew on his vast insight into rural life and the mind of the rural people.

Lynch's literary technique is revealed in one of the rare personal interviews granted in his lifetime. Juan José de Soiza Reilly in 1927 put this question to the enigmatic novelist: "¿Cómo hace sus novelas?"

Lynch defined in his typically humble and simple manner the formula for the creation of his novels:

Trato de no escribir nunca, "por escribir". Conserveo mentalmente anotadas, las observaciones interesantes que me ofrecieron o me ofrecen en la vida los hombres, los animales y las cosas, hasta que un día se me ocurre, por ejemplo: ¿Qué conflicto podría estallar entre un hombre del temperamento de aquel don Fulano que conocí en tal parte, y un su hijo que tuviera un carácter semejante! (the plot of Los caranchos de la Florida) . . . O bien: ¿Darwin, Musters, Haigh, los Robertson? . . . ¿Será posible que esos simpáticos e ilustrados y andariegos mozos ingleses, que tan a conciencia recorrieron nuestras pampas y que tan largamente convivieron con sus habitantes, no tuvieran con alguna muchachilla del campo su aventura de amor? . . . ¿La protagonista? . . . ¿Quién podría ser? . . . Esta o aquella o la de más allá. . . ; cualesquiera de esas interesantes "chinitas" que conocí o ví alguna vez en alguna parte hace años, y . . . adornándola como es de imaginar un poquito, ya que arte es belleza. (the plot of El inglés de los güesos)⁹

Lynch took the material garnered from his own experience, never reaching into some exotic land across the sea, and put it together in a very prosaic way:

Después ya es cuestión de práctica y de técnica del "oficio": plantar los tres jalones: exposición, nudo y desenlace, y . . . en orden desde el primer capítulo hasta el último, aunque, como es de imaginar, con los naturales tropiezos y vacilaciones, y hasta a veces esa desagradable sensación que se experimenta al querer abarcar lo hecho, y que comparo con la que debería

⁹Juan José de Soiza Reilly, "¿Cómo se hace una novela?", El Hogar año 23, no. 941. oct. 27, p. 11.

sentir el pintor que tuviese que mirar un cuadro grande, inconcluso, sin tener espacio para retirarse.¹⁰

Lynch also commented specifically on his first major literary success, Los caranchos de la Florida:

Es la novela que menos esfuerzo me ha costado. La escribí en tres meses, y la tuve guardada cuatro años, sin volver a leerla, hasta el día en que se me ofreció la oportunidad de publicarla. Ubiqué su acción en el partido de Dolores, pero es el fruto de observaciones recogidas en cien lugares distintos, salvo, naturalmente, lo que al paisaje se refiere.¹¹

Without a doubt Lynch was oversimplifying the effort put into such a carefully planned piece of literature. His words do, however, tend to set the tone of his attitude toward his profession as a novelist.

Los caranchos de la Florida, written when Lynch was 31, attracted the immediate attention of the critics and of other novelists who praised the novel highly. Horacio Quiroga, surprised and delighted when he first read this tragedy of violence and passion, publicly saluted Lynch, a hitherto unknown writer, and embraced him figuratively in an open criticism and acknowledgement of the novel, a significant honor because Quiroga never had made a profession of criticism. With most cordial effusion he stated:

En primer término debo confesarle que muy pocas veces hallé en relatos de la vida de campo cosa alguna que me satisficiera. No es, como usted sabe, porque se nos hubiera martillado los oídos con venganzas de jóvenes, rencores de viejos, idilios de una y otra edad, todo sobre un fondo de siestas, inundaciones y sequías.

Bien sé que quisiera extenderme sobre estas cosas, pues no impunemente se pasan los años esperando un libro como el suyo. Acaso muy pronto lo haga. Vaya,

¹⁰Ibid., p. 11.

¹¹Ibid., p. 11.

entre tanto, mi homenaje a su talento, inequívocamente de varón, con la seguridad en mí de que si algún día hemos de tener un gran novelista, ése va a ser usted.¹²

Another literary giant of that time, Manuel Gálvez, was no less liberal with his enthusiasm and praise of Lynch's novel:

Gálvez consideraba a Los caranchos como reflejo exacto y admirable de nuestras costumbres, de nuestros hombres y de nuestros paisajes y parangonaba sus personajes con "aquellas almas que ha creado Gogol en Taras Bulba."¹³

On the basis of Los caranchos, Lynch was rocketed to a success he well deserved but did not desire. He seemed to show little interest in the fate of his writings. In those days before the advent of promotional campaigns and racy paperback covers, his subsequent novels and short stories were devoured by an eager and waiting reading public. Frequently the editions were exhausted almost immediately upon publication and enterprising book dealers sold copies of his books surreptitiously at greatly elevated prices--such was the demand for his books.

Somehow Lynch's literary career does not fit the stereotyped "Hollywood" version of a struggling young author. He never suffered the trials and tribulations, the rebuffs and poverty of a neophyte literary genius; he was independently wealthy and came by his writing skill almost naturally by birthright. Horacio Varela tells of the ease with which Lynch entered the literary arena and reigned as the eccentric master of

¹²Horacio Quiroga, "Carta abierta al señor Benito Lynch," Nosotros, año 10, no. 89, set. 1916, pp. 316-318.

¹³Flores, Historia y antología, p. 374.

the rural genre for many years:

Jamás, ni siquiera en sus comienzos--cuando toda lucha es dura y la juvenil vanidad apremia--tendió Lynch el manuscrito mendicante para obtener, como otros, mendrugos de espacio en revistas o editoriales, por recomendaciones de figuras influyentes o por simpatías personales. Entró Lynch en la literatura castellana, ocupó lugar preponderante y rebalsó con su jerarquía las fronteras de la patria, por la sola fuerza de su talento creador. Y es esto lo que algunos seudofigures de las letras no han podido perdonarle.¹⁴

After a resounding triumph with Los caranchos, there followed from the pen of Lynch an almost uninterrupted flow of novels: Raquela (1918), La evasión (1918), Las mal calladas (1923), El inglés de los güesos (1924), El antojo de la patrona and Palo verde (1925), El romance de un gaucho (1930), and De los campos porteños (1931), all of which, though not necessarily of the quality of Los caranchos, received the enthusiastic welcome of the Argentine reader. Interspersed among these publications dates is a fairly steady production of shorter works: short novels, short stories, philosophical pieces, a couple of dramatic pieces and some works which might be called cuadros de costumbres. The span of his production bridges the years from 1903, when he published the short El vaso de agua, to 1941, when appeared Cartas y cartas. After publishing El romance de un gaucho in 1930, perhaps Lynch felt that he had written "his" books. He did not make the same mistake that so many writers have made. He probably realized that he had exhausted the possibilities of the rural scene, at least as far as he was concerned.

¹⁴Varela, "Benito Lynch y sus novelas".

The last ten years of his life are completely barren of literary output. He became more and more of a recluse, living in seclusion with his aged mother in the ancient family home in La Plata. Throughout his entire life Lynch had preferred the solitary existence, having very few personal friends. He rejected with horror all identification with literary societies and consistently refused honors and honorary positions. When called upon to engage in literary discussion, he would conveniently leave on the pretext of a pressing appointment. The closest he ever came to a public position was when the University of La Plata conferred on him a doctorate honoris causa.¹⁵ To Lynch, the city was a club where one takes his leisure among frivolous friends, not a Bohemian café where writers gather, much less an academy of scholars.¹⁶

Perhaps the aura of silence and mystery brought about by his "peculiar" ways lent itself to the fomenting of the legend of Benito Lynch. One might intimate his being a testy and irascible hermit, bitter and cynical. The evidence about the personality of Lynch is mostly indirect as he was known intimately by very few, and when, on the rare occasion of a personal interview he might condescend to comment on himself, he would reply in an equivocal manner that made him seem all the more enigmatic. For instance, in an interview with a family friend, Ernesto Mario Barreda, he was asked whether he were a bachelor. He replied: "Soltero, sí . . . ¡Me he quedado solterón! . . . He admirado tanto a la mujer, que tal vez por eso no me he casado."¹⁷

¹⁵Flores, Historia y antología, p. 374.

¹⁶Anderson Imbert, "La voz del nuevo gaucho", p. 11.

¹⁷Barreda, "Benito Lynch, el novelista de la pampa."

There was definitely a consensus that Lynch was some kind of ogre because he refused the camaraderie of his fellow writers. Every account of a personal interview finds the interviewer approaching his task with certain misgivings as to the reception he might expect, and each one expresses his delight and relief to find a Lynch quite different from his preconceived mental image, a Lynch cordial, co-operative, warm and friendly, with even a touch of jovial mischief. In appearance he was tall, thin, with thick eyebrows, broad high forehead, and ample ears which protruded from both sides of a narrow, bony face. He displayed an orderly personal appearance since he was always impeccably dressed in a conservative suit. He was an incessant smoker but a man of disciplined nature and regular habits, devoting a regular time each day to his writing. Lynch comments on his writing routine: "Escribo todos los días. Escribo por disciplina, porque muchas veces rompo al día siguiente todo lo producido en la jornada de la víspera."¹⁸

Perhaps the most positive source of information about Lynch's personality is his writings. In the age of naturalism in which Lynch wrote, one is first impressed by the almost complete lack of erotic allusions in his works. His attitude toward human nature may be surmised by the absence of loathsome characters in his books. We see violent men, cruel men, proud men, simple and ignorant men, but no matter how brutal the personage may be, nearly all show a spark of human decency in some facet of their personality. He presents the rural life as it really was with a very minimum of value judgment as to good or bad. Probably the most paradoxical revelation of Lynch's character in his writings is his

¹⁸Nicolás Cócaro, Benito Lynch (Buenos Aires, 1954), p. 13.

profound and penetrating analyses of the psychological nature of women, children and animals. How was it possible for "an old bachelor" who never travelled extensively outside the province of Buenos Aires to have an intimate insight into the esoteric world of the opposite sex? With a few exceptions, the female characters in his writings are more sharply drawn and developed than the male characters. Just as startling is Lynch's treatment of children and animals. One can only posit from his demonstrated psychological understanding of people a man who was kind and compassionate, well aware of the stream of human life that surrounded him, yet unwilling or unable to swim in it.

It has been satisfactorily established that Lynch was not anti-social at heart. All that remains is to account for his mania for silence and solitude, a trait that became increasingly acute in his final years. In his mature years he ceased to write. Perhaps, in accordance with his temperance and unerring good judgment, he realized he had exhausted his literary creation. He did not, as so many literary sinners, plagiarize himself.

Lynch's father, Benito the elder, was the direct antithesis of his son. The father was gregarious, a politician, a model estanciero, very much part of the dynamic Argentina of his day. However much credence one can place in heredity, young Benito seemed to have inherited his propensity for letters from his "strange" Uncle Ventura Lynch. Ventura was an aggressive writer of articles, like La gran canalla, which exposed the pecadillos of influential and prominent persons. Probably because of his exposés, he was found in the street one morning unconscious, a victim of an unknown assailant.

Ventura had a rare talent for music, as well as being a painter and a poet. His greatest work is a collection of folklore and popular songs to which he wrote the lyrics and arranged the music. Some selections from this work are still sung today in Argentina.

Uncle Ventura was called el loco by the family as he would sit for hours alone in his darkened study refusing to leave or to speak to anyone. He seemed to have been afflicted with neurasthenia in his declining years and saddened the family greatly when he took his own life.¹⁹

Benito seemed to have inherited, along with the literary bent, some of his uncle's tendencies toward shyness and misanthropy. In his last years the similarity in temperament between nephew and uncle became more pronounced. Benito resembled, emotionally and physically, the strange Uncle Ventura and showed this "emotional sickness" as a skillful portrayer of neuropathetic types in his novels.

Some critics have tried to attribute Lynch's shyness and sensibility to an undeserved literary oblivion. Taking as evidence the enthusiastic acceptance of his novels on the part of the common reader and the almost complete absence of harsh detraction on the part of the critics, the cause of his literary "oblivion" seems to lie more in the area of self-infliction than with lack of interest in his works. Lynch was a confident literary artist of the highest order. It seems unlikely that even a large amount of adverse comment about his works would have caused his supersensitivity. Had he been preoccupied with public opinion, he would not have written as he did. He did not try to please the great anonymous reading public with the "traditional" gaucho thriller like

¹⁹Ernesto Mario Barreda, "En un lejano día con Benito Lynch", El Hogar, año 49, no. 2263, 27 marzo 1953, p. 8.

those of Eduardo Gutiérrez, nor did he lard the pages of his books with eroticism and violence for violence's sake.

He wrote the way he did because it pleased his esthetic sense of sincerity to represent life as he saw it. He observed, analyzed and created his works within the framework of his own conscience. It is unreasonable to believe such a man capable of discouragement over the whims of a reading public. The oblivion, whatever its causes, did come and it was so complete that even men whose profession is literature were not aware of his existence until their memories were jogged by Lynch's death on December 23, 1951. His very death made him live again, prompting a revival of interest in his trilogy: Los caranchos de la Florida, El inglés de los güesos, and El romance de un gaucho.

In the following chapters, each of these three novels will be analyzed. Each presents a separate and distinct facet of Lynch's novelistic pampa.

CHAPTER III

LOS CARANCHOS DE LA FLORIDA

The success of Lynch's novels seems to establish that he found his literary environment in the pampas, and in the scrutiny of his pen the vast Argentine plains found their most discerning expression. As might be expected, when one keeps in mind Lynch's innately humble and simple manner of living, his was a realistic style of writing. Lynch often made the statement that he had never put in any of his novels or stories a single detail referring to types of people, customs or situations that he had not seen with his own eyes. As a journalist, he was a trained observer who made frequent excursions to the country expressly in search of grist for his writing mill.¹ How much his journalistic training affected his literary style and philosophy can only be conjectured, but true to the ethics of this breed of writer he observed and wrote, interpreting his observations with a minimum of complexity and distortion. Being a sensitive person, he must have seen the evils of the Argentine country life: the loneliness, the lack of creature comforts, the capricious violence of the elements, the lack of cultural and educational advantages in comparison with those of the city, and the economic exploitation of the uneducated rural peoples at the hands of shrewd and ruthless entrepreneurs from the city.

¹Osvaldo Vargas Molteni, "Benito Lynch y la novela del campo," Mundo Argentino, 16 enero 1952.

Realism can manifest itself in many ways. William Henry Hudson had written of the pampas with acute realism. Under his pen unfolded a minutely detailed description of each species of flora and fauna, the appearance of the earth during its seasonal transformations, episodes of childhood encounters with the gaucho, the patrón, the soldier. Hudson always painted the pampa as a pastoral paradise frozen in the moment of history of his idyllic youth. His was a photographic realism somewhat idealized, destined to be read by Englishmen far across the sea; Lynch wrote for a native audience that knew the pampa like the palm of its hand. Both were realistic. To draw an analogy one might compare two opposing schools in the plastic arts: the traditional lifelike representation of nature and the impressionistic representation. The former would typify the detailed descriptions of Hudson while the latter is representative of Lynch's realism in which nature and man are painted for the reader in swift, vivid, evocative allusions written in all their simplicity in a language well understood by his public.

Lynch's realism differs in yet another way from that of Hudson's. When he was in his formative years Lynch read avidly from Zola, probably the most popular author of that time among Latin American youth. Thus, in Lynch's early works is seen the touch of naturalism of such novels as La débacle, Lourdes, Paris, Roma and Nana, making Lynch much more a literary son of Cambaceres and Julián Martel than of José Hernández and Hudson. As Lynch matured, the pseudo-scientific approach was mitigated until El romance de un gaucho (1930) is almost completely devoid of the naturalistic touch.

The work in which Lynch best portrays the pampa and its people is Los caranchos de la Florida. What, then, was the pampa like in Lynch's time?

Though dates are not mentioned in his novels, allusions to daily tasks on the estancia tell us that we are seeing the pampas somewhere between 1900 and 1920. Barbed wire had already partitioned the land into large grazing areas. The plow and the tractor had not yet transformed the fertile plains into the agricultural area they would become. Life was still pastoral with each estanciero a feudal lord over his subjects, the gaucho turned peón. On the unyielding pampa, where the horizon blends with the seemingly limitless flatness of the land, the law and justice of the city had not yet arrived. Officially it was there, but because of the political influence of the patrón and the lack of scruples of the self-seeking, underpaid law enforcement official in league with the pulpero and the rural oligarchy, justice was perverted and twisted to the needs and whims of the landowner. The gaucho, once a freedom-loving nomad, was the victim of his environment. Lacking the ability (environmental adaptability) and inclination to rise above the role of a brutish, inarticulate non-entity, he submitted his pride to the indignities of the patrón and bared his back to the sting of the rebenque. Surely, not all of the estancieros were tyrants, any more than all southern plantation owners were like the ones depicted in Uncle Tom's Cabin. Violence was the order of the day and, as in Darwin's animal kingdom, the stronger preyed on the weaker; the patrón subjected the peón to his will, and the peón used his family as a release for his own pent-up hatreds and violence. Thus, the stage is set for Los caranchos de la Florida: a compact rural society of violent people living out a

desperate existence in a hostile land that gives up its natural treasures only after a prolonged protest of heat, dust, storms and floods; all this added to the purgatory of tormenting insects.

In Los caranchos de la Florida is seen the rural social system in its stark malevolence. In true naturalistic fashion Lynch takes a piece of the Argentine pampa, fills it with believable people and invents a plot rich in psychological conflicts. The theme is universal in scope and deals with the basic conflict of personality between father and son, both of whom are proud, arrogant and authoritarian. From the very beginning the reader is aware of a feeling of lugubrious foreboding which must culminate in the ultimate head-on clash between these two indomitable spirits.

Lynch observes this drama of pampean life with the objectivity of a laboratory scientist. We know from some of his essays that he deplored the social and economic plight of his beloved pampas, but he portrays in this novel the places and events without the show of opprobrium of a moralist or social reformer. He says to the reader, "Look, this is what happened when father and son, driven by animal impulses, came into conflict in a rural environment where differences of opinion were resolved by force. I know it is true because I saw it with my own eyes." With a slight qualification of this hypothetical statement, we may believe his plot construction. Los caranchos de la Florida is not a narrative of an historical event. He had never seen such a drama actually unfold before his eyes. The characters are composites of real people known to Lynch from his travels through the pampa. They are not stereotypes of their particular station in life. Each is intensely believable, each is portrayed showing a complex psychological personality.

Seldom has a novel been so aptly named. Carancho is the name of a bird of prey indigenous to the Argentine plains. Hudson described the bird as half hawk and half vulture, victimizing small animals such as rabbits, as well as devouring carcasses of animals. The bird is perfectly suited to his environment in that the pampas abound with small, helpless creatures and carrion, and his natural enemies are few. Lynch never lets us forget that father and son symbolize the caranchos of the estancia La Florida. When the reader has the key to the author's symbolism he begins to view the characters of the novel as animals, an impression that Lynch reinforces and encourages by using animal allusions to describe them.

Lynch wastes no time in describing the character of the older carancho, don Pancho. Though the psychological character development is subtly and skillfully done, he hits the reader right between the eyes with a word picture of the patrón in the first paragraphs of the book:

Don Francisco Suárez Oroño abre la contrapuerta del alambre de tejido que protege el comedor contra la invasión de las moscas, da un puntapié al perro picazo que dormita junto al umbral, y saliendo a la amplia galería embaldosada va a sentarse en su viejo sillón de mimbre, en aquel viejo sillón desvencijado por el uso y al cual, no obstante, todos miran en la Estancia con el respeto más profundo.

¡La silla del patrón! ¡Cuántos gauchos compadres habrán palidecido en el espacio de treinta años ante aquel mueble modesto, ante aquel mueble casi mísero, que muestra mil refacciones antiestéticas, y cuántos retos y cuántos insultos, y cuántas cachetadas habrán resonado bajo el gran comedor que lo alberga!²

²Benito Lynch, Los caranchos de la Florida (Madrid, 1931), p. 5. Subsequent references to this work will be taken from the same edition.

As the novel breaks into the continuum of the Suárez family, don Pancho is awaiting daily the arrival of his son, Panchito, who has been studying for six years in Germany. Briefly we are given the dossier of the Suárez family. Some three decades earlier, the elder Francisco came to the pampa with his two brothers, Eduardo and Julián. The trio developed and divided up a large expanse of pampa and proceeded to create an empire. These men were not gauchos but city dwellers who, endowed with the benefits of ambition, money and education, descended like some superior form of creature to impose their will on the indolent and ignorant gauchos.

Francisco, bored with country life, travelled to Europe and returned with a fair, frail English lady. For a short time the English wife, Lady Clara, had brought a ray of sweetness and light to the estancia, but soon this delicate English flower had atrophied and died under the rigors of sun, wind and loneliness, leaving only a fond memory in the minds of the peones who knew her, and an infant son who, as the novel begins, is a grown man away at school in Europe.

Eduardito, nephew of don Pancho, had also been sent away to school in Buenos Aires and had become a libertine. Returned to the pampas, he soon fell under the influence of gaucho life. Don Pancho, disgusted at his nephew's ways, turned over to him the share of land that had come to him by birthright from the late don Eduardo, sending him away with the admonition: "¡Andá y hacete un animal!" Eduardito, not disappointing don Pancho's prophecy, took over the estancia el Cardón and became caught up in a life of sloth, drinking and parties, making of his run-down ranch a haven for every wandering gaucho and wanton woman in the

territory. Eduardito's fate only lent credence to don Pancho's contention that gauchos were no better than beasts and, left to their own devices, would become animals no better than the semi-domesticated cattle raised on the ranch. Lynch does not let us forget don Pancho's attitude, for he constantly hurls the epithet: "¡Tomá, gaucho animal, pa que aprendás!", often accompanied by the crack of his rebenque or the heel of his boot. The source of don Pancho's power over the inhabitants of the territory stemmed from some mysterious political influence in Buenos Aires. He not only was able to enforce his will on his own estancia, but neighboring caudillos bowed before his omnipotence because of the threat of his diabolical influence over the law officers in the territory. The simple threat of his name struck terror into the heart of the gauchos. His legendary whistle, similar to that of the carancho, was sufficient to stop the bravest in his tracks, or cow the most rebellious colt.

Panchito returns to take up life on the estancia. The young man, remembered as "el angelito'e Dios" by the old housekeeper, Laura, who saw him born, is almost the mirrored image of his father, both in temperament and appearance: the same close-set, bird-like eyes and beak nose. Except for the blonde hair and blue eyes inherited from his mother, he resembled his father in every way. Six years of loneliness had taken its toll on both father and son. Yet neither showed the slightest sign of emotion at the moment of reunion:

--¿Por qué te has afeitado el bigote?

--¿El bigote? . . . ¡Caramba! . . . Ni sabría explicártelo. Me lo he afeitado porque todo el mundo se lo afeíta. En Europa está de moda. Es mucho más cómodo.

--Parecés un fraile.

Don Panchito aumenta en un milímetro la eterna contracción de su entrecejo, pero luego, encogiéndose de hombros, dice a su padre muy risueño:

--Es cuestión de costumbre.³

Given the factors of heredity, the father's strict discipline and harsh punishment when Panchito was a boy, and a son's natural tendency to identify with his father and adopt his system of values, the son could not help but resemble the father.

The father, thinking himself master over all he surveys, and the son, returned from Europe full of progressive ideas about ranching, from their first encounter begin to lock horns like a pair of angry stags. Obviously, there is room for but one patrón on la Florida.

Don Pancho forbids his son to visit the puesto of Sandalio López, the old gaucho Panchito had known as a boy. This causes immediate resentment in the young man. His curiosity is piqued when he finds out that his father makes daily visits to the puesto and wants to know more of the patrón's "la nidada", the daughter of López. Panchito is restless after so many years of sedentary life at college and feels the attraction of the pampa and takes frequent rides into the pampas, eventually stumbling upon the small ranch of López'. There he meets Marcelina, the beautiful and pristine daughter of the old gaucho, and he immediately falls deeply in love with her. Though he is a man of the world and far above her in education, Panchito, for the first time in his life, feels the debilitating effects of true love. After several meetings with the girl, Panchito confesses his love for her and she reciprocates the feeling.

From various sources, little by little, Panchito learns of his father's interest in Marcelina upon whom the old man showers gifts and the only kindness and affection he has ever been known to demonstrate. Don Pancho, by way of his various informers, learns of his son's interest in the girl and, first subtly and later forcefully, tries to prevent his seeing her. Panchito, just as determined as his father, disregards the warnings to stay away from Marcelina. Eventually, there is a showdown between father and son that ends with Panchito's drawing his revolver and menacing don Pancho.

The filial tie has been broken and Panchito goes to stay with Eduardito, where he spends his days drinking incessantly. Meanwhile, the father repents his action and decides to let the López family move away since he realizes the continued presence of Marcelina will cause a permanent break in his relations with his son. As the enormity of the argument with his son strikes him, don Pancho is overcome with loneliness, and for the first time we are told that this cruel and proud patrón loves his son dearly:

Después de mirar por un instante la llama amarillenta, el patrón aparta de ella los ojos, los gira por todos los sitios, por todos los rincones, como si estuviese buscando alguna cosa; y, por último, inclinada la cabeza sobre el brazo, que mantiene apoyado en la repisa de la chimenea, solloza sobre el mármol su tremenda congoja . . .⁴

Panchito has sunken into a bacchanalian existence on Eduardito's ranch, passing his days in a drunken stupor. On the night the López family is moving, Panchito rides off to see Marcelina, only to find the door locked and his father there with Cosme, the foreman of the ranch.

⁴Ibid., p. 263.

Don Pancho, seeing his son approach the door, shouts an order for him to stay away. Panchito is in such a state of drunkenness that he is hardly aware of anyone else's presence. The father, forgetting his love for his son and acting automatically, begins to whip the boy with his rebenque. The anger of both caranchos at fever pitch, Panchito lashes out with a wrench he has in his hands and strikes the father dead. Panchito wanders away in a trance until he realizes the gravity of his sin and returns. As he bends over the body of his father begging forgiveness, Cosme, who harbors a hatred for the young patrón and love for the father because the latter had secured his release from jail, unsheathes his knife. With thirty years of grievances to people of his kind adding impetus to his arm, he plunges his flashing blade into the young man's back. Mortally wounded, Panchito falls upon the body of his father, and again and again Cosme's steel sinks into the quivering flesh. Cosme sheathes the knife and calmly rides away. Mosca, the half-witted mulatto who observed the scene and had been waiting in the shadows to deliver a letter from Marcelina to Panchito, approaches the scene in dumb fascination. Though reason would tell him otherwise, Mosca, accustomed to obeying orders, carefully places the envelope upon the body of Panchito:

¡Ahí está--dice, y torna a contemplar a la Muerte pensativo y ceñudo.

De pronto, una sonrisa mala y burlona ilumina su cara negra, su cara de mulato; y entonces, meneando la cabeza, vase a través del patio bañado por la luna, murmurando entre dientes:

--¡Los caranchos! . . . ¡Los caranchos de la Florida!⁵

⁵Ibid., p. 276.

Often this novel has been criticized for its melodramatic ending. One cannot deny the brutality of the climax, but it does not seem that there is a lack of verisimilitude in that step by step Lynch carefully put the volatile ingredients into his test tube, mixed the antagonistic elements of father and son, both dedicated to violence as a way of life, added the catalyst of the sweetness and innocence of Marcelina, heated the mixture to a critical point and ignited the mass with the spark of human impulse. Given these exact psychological factors, a violent end to the novel was inevitable. Putting the lines that sum up the essence of the novel in the mouth of a fool might likewise seem to be straining for dramatic effect, except that Lynch had carefully foreshadowed the tragic ending. Earlier, Mosca had been discussing the newly-arrived son and he burst out laughing without provocation:

--Me río . . . me río . . . ¡Don Panchito güeno! ¡Es mucho pior quel patrón! Al patrón lo apodan El Carancho en el pueblo, y el hijo es otro carancho; tenemos aura dos caranchos en la Florida. ¡Se van a sacar los ojos! . . .⁶

Thus, the precedent had been set; the disaster had been predicted. Mosca had, by accident, made a clever statement, the people laughed and he remembered and repeated as a child would. At the moment of the ultimate tragedy which he witnessed, he remembered in his confused mind his moment of sagacity. With that the novel ended.

Julio Caillet-Bois calls Los caranchos de la Florida "la novela de los impulsos".⁷ Indeed, like the animals they were meant to represent

⁶Ibid., p. 57.

⁷Julio Caillet-Bois, La novela rural de Benito Lynch (La Plata, 1960), p. 38.

the principal characters of the book are driven by passions which Lynch does not see fit to explain; none are rational at the moment of crisis. Don Pancho, when confronted with an obstacle, solved the problem by lashing out with brute force. Panchito, who had been given the advantage of a European education, demonstrated no inclination to curb his impulses. Even at the sweet moment of realization of his love for Marcelina his emotions are described as almost psychopathic:

Una emoción entre angustiosa y dulce ha venido a invadir todos sus centros y a entregarle sojuzgado, inerte, a aquello que es para él como un delito enorme, pero que lo atrae y lo fascina con el poder de un encanto irresistible.⁸

⁸Los caranchos, p. 160.

CHAPTER IV

EL INGLES DE LOS GUESOS

On one level, Benito Lynch may be said to be the fulfillment of Sarmiento's Facundo. Few writers since Sarmiento have denounced and defined the basic conflict confronting the republic of Argentina better than Lynch. This is the same conflict that faced, and still faces, nearly every nation in Latin America: civilization versus barbarism. Though this theme is the most ubiquitous of all in the novelistic genre, each author, in his own way, treated it according to his particular literary philosophy. Sarmiento, an intellectual from the city, looked on the rural element as a threat to progress. José Hernández, though not a novelist, took the opposite point of view, decrying the plight of his people, the gauchos, under the government from Buenos Aires. Lynch adopted a point of view somewhere between these two extremes. In all except one of his rural novels (El romance de un gaucho) and in many of his short stories he set up a literary contrast between characters from outside the pampas: porteños, foreigners such as Englishmen, Basques and Italians, and sons of the pampas that have been educated in the "civilized" world, and the gaucho:

¿Usted ha visto que yo siempre le pongo un
"ladero"?

En Los caranchos de la Florida, en El inglés de los guesos, hay siempre un hombre de otro ambiente, de otra cultura, un "ladero", en fin, para que "cinche", porque el gaucho solo

da muy poco . . .¹

Lynch was a man from both worlds. In his own life he had lived among the gauchos and came to love them. He had spent most of his adult life in the city where he enjoyed the ease of living and civilized atmosphere. The gaucho, he admired for his spontaneous show of emotion, his natural reticence and his lack of affectation; the city life he liked for its obvious advantages of culture and enlightenment.

In Los caranchos de la Florida we see both elements with the weight of sympathy in favor of the rural element. Lynch had great optimism about the future of Argentina, but in this novel he does not appear to be concerned with the "right" and "wrong" of the situation. He is pre-occupied only with the artistic possibilities of this simple and forceful drama of the pampas.

In El inglés de los güesos (1924) Lynch sets up the perfect contrast between civilization and barbarism. On one side is el inglés, Mr. James Grey, product of Eton, Oxford and Cambridge whose cloistered halls had instilled in him an unshakable belief in the perfection of man. Mr. Grey is an anthropologist who comes on a scientific mission, sent to the pampa in search of fossils of primitive American man. With this motive he comes to the Estancia Grande in whose lake, "una hermosa laguna azul, grande como un mar," abounds this type of skeletal remains.²

¹Barreda, "En un lejano día con Benito Lynch," p. 8.

²Benito Lynch, El inglés de los güesos (México, 1955), p. 123. Subsequent references to this work will be taken from the same edition.

The patrón, a "playboy" from Buenos Aires, has authorized his lodging in La Estaca, ranch of Juan Fuentes; not because of his love of science and knowledge but as a favor to the British minister who is a fellow member in one of the exclusive clubs in Buenos Aires.

On the other side is Juan Fuentes; his wife, Casiana; the boy, Bartolo, and the eighteen-year-old daughter, Balbina, nicknamed La Negra because of her raven tresses. Grey is the epitome of the phlegmatic, imperturbable English gentleman, while the Fuentes family and their rustic neighbors are all that is gaucho: ingenuous, illiterate, generous to guests, hard-working and impulsive.

At least one writer sees the accounts of the travels of Darwin and Humboldt as Lynch's inspiration for El inglés de los güesos.³ Indeed, Lynch himself had confirmed this source for his novelistic material.⁴ Comparing some of the situations in Darwin's Journal of Researches with Lynch's El inglés, we see strong similarities between some basic facts.

Firstly, Mr. Grey resembled Darwin in appearance: " . . . aquel hombre raro que tanto sabía de unas cosas y tan poco de otras; que cuando se sonreía parecía tener veinte años y cuando se ponía serio más de cincuenta."⁵

Secondly, Darwin, though not an anthropologist but a naturalist, relates his "ransacking an old Indian grave" in Patagonia, the object

³Eunice J. Gates, "Charles Darwin and Benito Lynch's El inglés de los güesos," Hispania, v. 44, May 1961, p. 250.

⁴Soiza Reilly, "¿Cómo se hace una novela?", p. 11.

⁵El inglés, p. 8.

of Mr. Grey's expedition.

Thirdly, Darwin related having lodged with a don Juan Fuentes, the same name as Mr. Grey's host.

Fourthly, Lynch referred on several occasions to Darwin's impressions of the malicious but good-natured humor of the gaucho, a victim of which Mr. Grey becomes as the Fuentes' children see the foreigner as a source of honest diversion.⁶ In Agachadas, one of Lynch's short stories, he alludes to this particular type of gaucho maliciousness:

Pues que yo soy un convencido de que estos diablos de gauchos porteños "se lo farrearón" hasta al propio Darwin, hasta al propio e ilustre autor Del origen de las especies.

Escucha. Lo "farrearón" en una forma tan alevosa, que el pobre sabio registró la broma inocentemente en su libro, en donde ha pasado hasta hoy tan inadvertida como están pasando al través de algunas ediciones de la obra toda esa multitud de "avestrús petise", "carranchas" y "viscachas" que la infestan, sin que haya mano caritativa capaz de corregirlos . . .⁷

Lynch places the cultured Mr. Grey in this semi-civilized pampean environment whose day-to-day routine is devoid of novelty, where the slightest deviation from the ordinary creates a sensation. The Englishman's arrival could not have been more startling had he landed by rocket from Mars. The author paints a vivid word picture of the foreigner in the first chapter:

. . . apareció de repente, allá por el bajo de la laguna, jinete en el petiso de los mandados de la "Estancia", más cargado de bártulos que el imperial de una diligencia y desplegando al tope de su alta silueta, nítidamente recordado sobre el fondo gris de la tarde lluviosa, un paraguas rojo. . .⁸

⁶Ibid, pp. 9-12.

⁷Benito Lynch, "Agachadas", Caras y caretas, año 32, no. 1599, p. 2.

⁸El inglés, p. 1.

Not only in his appearance enough to precipitate peals of laughter, but his proposed project of searching for "güesos de juntos" is the most inconceivable possible to his hosts. As is the gaucho custom, he is offered what meager accommodations are available. With traditional British "stiff upper lip" el inglés acclimates himself admirably to his crude surroundings and sets about his task of digging near la laguna de Los Toros. Because of his peculiar ways and appearance and "su lenguaje enrevesado", the Englishman is a never-ending source of merriment for Balbina and Bartolo and later the butt of their increasingly malicious pranks. Finally, Balbina, purely on a contrary impulse, comes to harbor an intense hatred for Mr. Grey, who, completely absorbed in his work, seems not to notice this change in attitude. When Mr. Grey cures Balbina of an intense earache, her attitude changes to one of gratitude and fascination for the blonde stranger.

Santos Telmo, a young gaucho desperately infatuated with Balbina and whose professions of love she consistently scorns, is spurred on by gossip about Balbina and Grey to believe the latter the source of his frustration. Fired by the passion of jealousy, he stabs Mr. Grey. The Englishman, close to death, is brought to the house where he slowly begins to recuperate.

This act of treachery by Santos Telmo and her pity for Mr. Grey's suffering have tipped the balance. Balbina becomes his nurse, attending him constantly, gradually becoming his sole protector, to the jealous exclusion of all others.

Through the many hours of his convalescence Balbina becomes more and more possessive of the Englishman, her one-time deep hatred reversing its polarity to a love just as unreasoning and desperate. One day a

letter comes from Mr. Grey's university ordering his return. Balbina should have realized that el inglés was not going to remain forever; but being young and not possessed of the provident temperament of the English, she refuses to face the prospect of losing her love. She reacts violently to Mr. Grey's determination to leave. Despite all the patience and words of advice of her mother's, Balbina falls into a state of nervous sickness. The Englishman realizes that he is somehow the source of her anguish but, because of his inculcated self-discipline and outward restraint, he cannot conceive of any lasting damage resulting from the girl's torment.

Mr. Grey is chaste, educated, veracious and self-sacrificing, and his conduct is directed by Kantian imperative of duty. All this permits him to resist the tremendous temptation that is Balbina's pristine beauty, effected by an instinctive honesty and an inexhaustible wealth of tenderness. Mr. Grey is not a romantic. He is an intellectual, a cold and severe scientist, dedicated heart and soul to his discipline, anthropology. Despite the fact that he is a scientist and English, he doubts like Hamlet and vacillates. Why not? The attraction of this girl, the magnetism of her youthful beauty and pure heart without artifice are very impelling. But more than once his defensive egotism and the iron-clad discipline of his spirit had faltered, feeling the impulse to burst the bonds of his ingrained prejudices and inhibitions and savor the fruit that he has so near. In a rebellious instant he thought to himself: "¡Al diablo con esa disciplina estúpida! ¡Toda su vida había de ser así, inhumana degollación de deseos y un eterno aplastar de flores?"⁹

⁹Carmelo M. Bonet, "Benito Lynch, El inglés de los güesos, obra psicológica y pampeana," El Hogar, 26 mayo 1950, p. 28.

But after savoring the titillating prospect of a carefree life with this unspoiled child of nature, his English good sense overcomes his whim. The possibility of a chair at the university had been the ultimate goal of his life. He would return to his museum, to his books and university cloister, to the conquest of academic honors.

Balbina is unable to dissuade Mr. Grey. Her grief becomes a physical sickness. Doña Casiana seeks the aid of doña María, the octogenarian curandera. Doña María, who has tended to the ailments of the vicinity for longer than anyone can remember, immediately diagnoses the problem. She assures Balbina that she can cast a spell on the Englishman and prevent his leaving. The girl undergoes a complete emotional transformation; being superstitious, she has confidence in doña María's incantations. All concern over losing el inglés seems to have left the girl's mind as he prepares his boxes of specimens and packs his equipment. As Mr. Grey mounts the carriage, Balbina (also the reader) awaits the miracle of the spell, the occurrence from the blue that will deter his departure. As the coach starts to move, doña Casiana hails the driver to wait because a rider is approaching. The coach stops. Surely, thinks the reader, now doña María's spell is working. Who is the mysterious rider? Santos Telmo? No, it is Pantaleón, the nephew of doña María, carrying the news of her death. Balbina realizes that her cause is lost. That night, in a fit of desperation, she hangs herself with the lazo the Englishman had braided for her.

Lynch, as if in novelistic reverence to the memory of this fragile wildflower of the pampas, does not defile her mortal shell by his usually vivid description. In a subtle, low-key climax the author uses Bartolo's dog, Diamela, to reveal to the reader Balbina's suicide. Here again,

Lynch with his deceptively simple but sophisticated technique, takes the potentially most dramatic scene--Balbina's suicide--out of the reader's sight and relates the occurrence through the brutish eyes of the dog, thus heightening the dramatic tragedy. The dog, symbolic of the unfeeling world, observes, registers momentary concern in a dumb manner, and continues on about its daily search for food:

Diamela que dormía hecha un ovillo junto a la puerta de la cocina, despertó con sobresalto . . . Quizá oyó algún ruido quizá creyó que lo oía . . .

Pero lo cierto es que ya no volvió a acostarse, y que, sentada sobre los cuartos traseros, palpitante la lustrosa nariz y muy erguidas las largas orejas, que el rocío había jaspeado de plata, se puso a observar con cierta inquietud aquella gran invasión de niebla pesada y densa que casi llenaba por completo el patio del puesto, que esfumaba las siluetas de los árboles humedecidos y goteantes, que por todos los sitios se introducía, y que hasta a ella misma, y como con un vaporizador invisible, le había trocado en gris aquel terciopelo retinto de su lomo . . .

Pero como aparte de ciertos y familiares rumores provenientes del corral de las ovejas y de uno que otro tímido pío de ensayo entre el frondoso follaje de los sauces inmóviles y amustiados bajo su enorme carga de agua, no oyera Diamela otro ruido ni sospechoso ni interesante, no tardó en abandonar aquella contemplación para entregarse de lleno a la íntima tarea de combatir, en diversos sitios de su cuerpo, otros focos de comezón, que la humedad sin duda exacerbaba.

Y como siempre como llegaba a hacerlo a veces, hasta en las circunstancias menos adecuadas o más comprometidas del pastoreo o de la caza, la perra de Bartolo se rascó con uñas y dientes, hasta la exageración, hasta el infinito, adoptando las posturas más extravagantes y grotescas y empleando en ello tanto tiempo que cuando se dio al fin por satisfecha y un tenue rosicler de aurora comenzaba a teñir la niebla por el lado del corral de los caballos, piaban pajarillos por todas partes y el gallo más viejo del gallinero, con su voz engolada, alzaba su grave canto . . .

Entonces Diamela se quedó un instante inmóvil y como sorprendida. Se hubiera dicho que pensaba . . .

Pero en seguida nomás, y recuperando toda su animalidad con un ruidoso bostezo en el que mostró groseramente hasta el fondo de la garganta, se puso a andar lentamente por debajo del alero y a lo largo del muro de barro de la cocina, muy arqueado el lomo y oliendo con aire entendido hasta las más minúsculas e insignificantes basurillas . . .

Después, y como una bandada de "mixtos" madrugadores viniera a posarse, vibrante de vida y de gorjeos, en aquel trozo de patio negro que dejaba libre la invasión de niebla, Diamela los espantó con una zurda cabriola de cachorro que juega, y en seguida se metió muy despacio, y siempre olfateando, por el corredorcito cubierto aquel que llevaba al otro lado de la casa, es decir, hacia el corral de las gallinas, hacia el lavadero de doña Casiana, hacia el jardín de La Negra y hacia donde el sol salía . . .

Y fue el momento en que surgía al pie mismo del gran sauce en donde estaba la batea de la puestera, que la perra, distraída como iba y con la luz del amanecer de cara, experimentó un sobresalto que la hizo engarabarse toda y recoger nerviosamente una pata . . .

Le pareció sin duda una víbora aquel extremo del lazo mal trenzado que, descendiendo del árbol, se tendía sinuosamente delante de la puerta . . .

Mas Diamela reaccionó en seguida, y después de comprobar su error por medio de un minucioso olisqueo de aquella larga y desapareja trenza que trascendía a jabón, fue y examinó también una silla de enea tumbada al pie del sauce y un pequeño zapato de La Negra, y por último, levantando los ojos hacia la copa del árbol, meneó festivamente la cola e hizo con su afilado hocico algunos visajes expresivos de reconocimiento y simpatía . . .

Pero como nadie respondió a su halago, sino que, por el contrario, una gran bandada de "mixtos" que allí estaba se alzó del árbol y se perdió volando entre la niebla, en larga guirnalda de flores amarillas, Diamela, después de detenerse un momento para rascarse una vez más el pescuezo, se puso a andar lentamente en dirección al gallinero, siempre observándolo todo, siempre olfateando las cosas . . .¹⁰

¹⁰El inglés, pp. 202-204.

In the most exacting definition of the word, El inglés de los güe-
sos is a tragedy. Roberto Giusti defines tragedy:

No hay verdadera tragedia sino allí donde el hombre lucha con el destino. Cuando el hombre lucha consigo mismo o con otros hombres, su causa puede despertar nuestra simpatía o nuestra compasión; pero sólo ante lo ineluctable, cuando le vemos revolverse inútilmente en la red del Sino, sentimos el verdadero soplo trágico.¹¹

Fate brought el inglés to the one small isolated spot on this globe where he would meet Balbina. An unlikely set of circumstances threw these two persons--as unlike as any could be--together for one short moment in eternity. Mr. Grey, "hombre de marcha", caught up in the intellectual tradition of the Western World, dedicated to the perfection of man (and of himself), is torn away from Balbina's side by a power stronger than his animal impulse for self-gratification. Balbina is on the periphery of the civilized world. She talks about "Güenos Aires" as though it were at the farthest end of the earth. In the novel Balbina is the very essence of barbarism; she is the living incarnation of impulse as opposed to rational thinking:

¿Qué virtud tiene Balbina? Es una bestezuela salvaje, caprichosa, arbitraria, grosera, deslenguada . . . En su arisca inocencia, es el instinto aun en capullo; es la virgen naturaleza. Aborrece y ama con igual violencia apasionada e impulsiva. Si sospechara una rival, la mataría sin piedad como Santos Telmo intentó asesinar a James. Y así como primero se burló de él de un modo primitivo y arbitrario, y en seguida le odió, hasta desear su muerte--cuando sus sentimientos cambian, por gratitud, por curiosidad, por secreta atracción del instinto, desde ese día le considera cosa suya, para

¹¹Roberto Giusti, "Letras argentinas; Benito Lynch," Nosotros, año 18, no. 184, p. 98.

siempre, "el hombre de su destino". Cuando le busco a Balbina una hermana, pienso, saltando por encima de todas las diferencias de raza, de ambiente, de sentimiento--en Sotileza.¹²

The drama of Balbina, the poor "chinita", victim of her environment and the capricious wheel of fate, is the eternal drama of love and death.

¹²Ibid., p. 96.

CHAPTER V

EL ROMANCE DE UN GAUCHO

The third novel of Lynch's trilogy, El Romance de un gaucho, seems to resuscitate once again the question of Argentine literary nationalism. It is an ultimate attempt to create the truly Argentine novel. The means and the vehicle for such a literary undertaking are the use of unadulterated native speech faithfully and skillfully presented and Lynch's evocation of pure gaucho types acting out this pampean drama in some isolated corner of the vast plains. Apparently reaching back to the tradition of Martín Fierro and its prose twin Don Segundo Sombra, Lynch sought to strike the responsive chords of a latent native sentimentality and to recreate the environment of the past without deviating from his proposition of costumbrismo.

Without actually stating his intent, Lynch seemed to have placed great hopes in El romance as the culmination of his previous works. This novel is unique among all his more ambitious works in that he abandoned a device he had wielded so skillfully. In Los caranchos de la Florida, El inglés de los güesos, Raquela, Plata dorada, La evasión and in many of his short novels he had included a foreigner as contrast in order to add emphasis to the gaucho theme.

In El romance, Lynch avoids any element of foreign intrusion that might disturb the scene of life on the open plains with houses scattered at great distances from each other, and even the smallest centers of population. Known places are mentioned in passing, but the author seems to have made a conscious attempt to make his novelistic environ-

ment as ambiguous and nebulous as possible in order to avoid giving the reader a familiar point of reference.

El romance is unique in its presentation because every passage, be it dialogue or description, is related through the mouth of an old gaucho. Lynch tells us in the introduction to the novel:

Esta novela es obra de un viejo gaucho porteño, fallecido hace muchos años, y a quien conocí allá, en los dorados días de mi niñez campera.

Recuerdo que era muy alto, flaco, feo sobra toda ponderación, y que se llamaba Sixto, "El viejo Sixto", para mis padres y para toda la gente sería de "La Estancia", y, "El viejo perro", para algunos jóvenes peones que querían vengarse groseramente de su adusta y despectiva misantropía.¹

Undoubtedly, Lynch must have known such a gaucho in his youth, but as the reader proceeds through the novel, he soon becomes aware that the old gaucho narrator is merely a device concocted by the author in an effort to create the illusion of verisimilitude. As the plot unfolds the reader is able to see the almost tantalizingly slow psychological development of the characters, definitely the mark of Lynch's pen. Furthermore, though the description could apply to an old gaucho, the terms, "alto", "flaco", "feo" could easily depict Lynch himself with his "misantropía".

The direct narration, without rhetorical flowers or visible artifice, begins by presenting the protagonist, Pantaleón Reyes:

Era muy agraciado de cara, educado y fino; por lo que todos sus conocidos lo apreciaban. Tocaba la guitarra

¹Benito Lynch, El romance de un gaucho (Buenos Aires, 1933), p. 5. Subsequent references to this work will be taken from the same edition.

bastante bien, trenzaba que era un primor y . . . ^{1a}
 madre se miraba en sus ojos, como quien dice . . . ²

This passage typifies the authentic gaucho pronunciation and syntax as well as setting the tone and story-telling style of the author-narrator.

Pantaleón, only son of doña Cruz, a widow, lives with his mother on their small estancia in a remote spot on Lynch's nebulous pampa. Their life is tranquil; the youth dutifully performs his tasks, seemingly satisfied with his lot, completely obedient to his doting mother. One day a family comes to live in a nearby ranch. With this apparently innocuous event the die is cast and the boy begins a slow plunge to his ultimate human tragedy. Doña Julia, the new neighbor, hardly older than Pantaleón, is the wife of Pedro Fuentes, an indolent, drunken, cruel man some ten years older than she. The girl, accustomed to the livelier social life, soon strikes up an intimate friendship with Pantaleón and his mother, and visits their ranch during her husband's many absences. Nothing extraordinary would have happened if the youth and loneliness of the girl, abandoned frequently by her husband, and the nascent virility of the boy had not placed them in a potentially dangerous situation. It was thus that a timid sympathy grew out of the natural affinity of the two. Pantaleón begins to feel a strange, unexplainable yearning, avoidable perhaps at its onset; it was encouraged by Julia who, though married, had the instinct of the coquette. The awakening of love in this shy gaucho, as related in the rustic speech of the old narrator, is one of the finest, yet simplest pieces of psychological analysis to come from Lynch's pen:

²El romance, p. 9.

A los principios, Pantaleón sabía atenderla de callao mientras ella conversaba con la madre. Había algo de curiosidad y de sorpresa en sus ojos limpios de mozo inocente y chúcaro . . . ¡Aquellos modales tan finos y raros de la forastera, aquellos dientitos menudos y apretaos como el grano del choclo tierno, aquellas manos tan blancas! . . . Pero, después, Pantaleón comenzó a sentir las fieras ansias de la angurria, de los locos deseos que trastornan al hombre, que empiezan por incendiarle el corazón y acaban por redetirle el cerebro. Ansina, cuando quiso acordar, ya el agua le lavaba el anca.³

Also in this passage appears powerful rustic figurative language: "dientitos menudos como el grano del choclo tierno", and the allusion to a perilous river to be crossed on horseback, where necessity and human will confront the unrelenting current, is a superb personification of inevitable destiny: "cuando quiso acordar ya el agua le lavaba el anca."

The awakening of love in the youth is the most delicate and meaningful part of the novel. The descriptions of Julia bring to mind Balbina in El inglés de los güesos. The gaucho narrator proceeds with psychological sketches of the protagonist, ever delving deeper and deeper into the profound changes taking place in Pantaleón--a doubtful skill for an old gaucho, however sage he may be. Certainly, Lynch is speaking through the mouth of the gaucho:

El mozo en su inocencia, no sabía bien lo que le pasaba, pero sí se daba cuenta clara de que ya no se hallaba a gusto más que al lado de la forastera, de que no podía vivir ya sin ella y de que cuando más fuerza hacía por desprenderse de aquella suerte de embeleso, tan lindo y desconocido que lo envolvía, más se enriedaba como el animal cuando cocea las bolidoras . . .⁴

³Ibid., p. 11.

⁴Ibid., p. 11

Doña Cruz, seeing her son with all the symptoms of love-sickness, questions him:

--Mirá, Pantalión: ¿No será que te aburrís tanto porque dende hace tiempo no hacés nada y te estás volviendo medio haragán?

--¿Yo? . . . ¡Yo hago lo de siempre, me parece!

--No, m'hijo--le replicó la madre--, no hacés lo de siempre.⁵

Pantaleón is so smitten that he is hardly aware of the reality of everyday life around him. The narrator goes beyond simple psychological presentation as he attempts to rationalize the young gaucho's actions:

¿Pero qué culpa tenía él? . . . Por más que quisiese, no tenía ni voluntad ni juerza para otra cosa que pa ella, la forastera, que pa estar pensando en ella todito el día, que pa estarse enloqueciendo la cabeza, con las más raras y lindas fantasías. . .⁶

Lynch, with his innately simple style, clearly and succinctly defines and presents all the essential content and dominant characters in this pampean tragedy: Pantaleón is already the devoted lover, consecrated body and soul forever to Julia, and the latter, the discreet object of his affections, faithful beyond reproach to her brutish husband. Pedro Fuentes and Doña Cruz play similar roles in that their actions and mere presence constitute obstacles for the young lovers.

Doña Cruz, who finally realizes the reason for her son's distress, forbids him to see Julia. Pantaleón is unable to return to the life he had led before and leaves his home to wander the pampas, visiting neighboring estancias, the pulperías and reunions of gamblers--in an apprenticeship of manhood. In an attempt to prove his manhood, he drinks heavily, squandering Cruz's money with reckless abandon. Even this life

⁵Ibid., p. 12.

⁶Ibid., p. 13.

of sloth and dissipation in her eyes was preferable to the taboo path down which he had been heading. She indulges his whims by providing money for his gambling, for which he shows little talent.

One day, in an argument over money, Pantaleón is injured and taken to the Fuentes' house. The youth awakes to find himself under the loving care of Julia. If he were ever to escape the fatal attraction of the young woman, fate had seen fit to place him again in her presence. He is lost forever. Julia cares for him during his recovery. There develops between them a platonic love which neither seeks to break because of mutual respect for her marital status.

The mother, meanwhile, completely forgotten by her son, learns of his whereabouts by way of gossip. Pantaleón does not want to return to the Blanquiala, estancia of his mother, and confides in his protector, Pedro Fuentes, who does not suspect the situation between the youth and his wife. The boy has contracted heavy gambling debts and is ashamed to face his mother. Finally, he decides to go out in search of work in order to pay back Fuentes who has loaned him the money. At this point Pantaleón seems to have finally made the transition from adolescence into manhood.

In his wanderings it seems as if fate has again misguided his steps as he comes to the estancia of the Rosales brothers who operate a dilapidated ranch more as a hideout for their nefarious activities than as an economic enterprise. Their run-down ranch, gambling, drunkenness and sloth bring to mind the clan of Eduardito Suárez in Los caranchos. Pantaleón, the same as Panchito, becomes caught up in this irresponsible life. Perhaps his love for Julia and respect for his mother avert his falling even further into a degraded condition. He returns to the

maternal home.

Doña Cruz pardons him with the stipulation that he never see Julia again, and life takes up again where it left off before the initial conflict. It seems as though his madness has subsided and his impossible infatuation for the married woman is to pass, but Pantaleón is no longer a boy but a man well-tested by the rigors of life. His desire to see Julia becomes too strong and he yields to the temptation to visit her. The visit is far from satisfying for him as he is received with polite coolness. Julia, like each of Lynch's female characters, shows more strength and good sense than her lover in recognizing the impossibility of continuing their relationship. She is well aware of the young man's affections because, in his naïveté, he has confessed his love for her often.

Reacting to this new frustration, he heads for the pulpería to drown his sorrows in ginebra. Pantaleón returns in a drunken state, and doña Cruz, who has had his actions watched for weeks, ties him in his bed and whips him mercilessly. This almost senile woman who would freely sacrifice her own life for her son becomes a perfect demon to the principal meaning for her existence when disobeyed. What a paradox! What a powerful scene this incident would make for the theater!

Pantaleón answers this ultimate affront in his characteristic fashion: he runs away. As he prepares to leave forever, a messenger arrives from Venero Aguirre, a rich estanciero, requesting Pantaleón to come and work for him. Doña Cruz grasps at this opportunity. He leaves without reconciliation with his mother and, for the first time in his life, without asking--nor receiving--her blessing.

When the youth arrives, Aguirre requires that he procure explicit permission from his mother before being hired. But Pantaleón, as the old narrator relates, "el corazón más negro que pozo en la noche, y más amargo que la carqueja", never will submit to the indignity of begging permission.⁷

At this point in the story the reader becomes aware that Pantaleón will never return to his home, and remembering the tragic climaxes of Lynch's other novels, one is almost certain that the young gaucho is doomed. The character of the youth begins to decompose visibly. Many factors, not the least of which is his insane love for Julia, have converged to lead him to self-destruction. All that remains is how this is to be realized.

While Pantaleón is absent, doña Cruz becomes ill and Julia nurses her back to health. The two women, despite the elder's former resentment, become fast friends. Fate holds out one last hope to Pantaleón. Pedro Fuentes dies unexpectedly, leaving his wife free to marry. With this obstacle removed, doña Cruz sends a messenger to find her son and tell him the news. Pantaleón, wild with joy, strikes out alone on a desperate journey to arrive at Julia's side as soon as possible. He rides wildly through the night pushing his faithful horse beyond endurance. When the horse falters and cannot continue he punishes the animal cruelly, and finally in a frenzy of rage and frustration, plunges his knife into the exhausted animal's heart. Undaunted, he continues on foot babbling: "¡He de llegar! ¡He de llegar!" After travelling a few hundred yards, he hears, or rather senses, hoof beats behind him:

⁷Ibid., p. 494.

El hijo e la viuda escuchó, devisó, pero . . . ¡Nada!
 . . . En el campo no se movía una paja y la luna alum-
 braba tan claro que en fija, se hubiera podido ver una
 hormiga andando por los suelos . . .⁸

But, reality or hallucination, the unrelenting sound of hooves draws
 ever closer. The novel ends with this passage:

Mi media cuadra tendría andada esta vez cuando de pron-
 to y sintiendo como un frío en las paletas, tuvo que
 pararse y darse güelta e nuevo . . . Ahura no había du-
 da ninguna: Un caballo, un caballo suelto se le venía
 e galope por detrás haciendo retumbar el campo y largan-
 do un resuello que enllenaba la noche con su ruido . . .

¡Virgen santa!--pensó Pantaleón--. ¡Ese tiene que ser mi
 malacara que me sigue por castigo! Y en seguida, craindo
 ver, o viendo quizá nomás, a la luz de la luna, el bulto
 de un caballo inmenso, que echando juego por los ojos y
 largando sangre a borbotones por una puñalada que tenía
 en el pecho, se le venía encima, en toda juria; ahí no-
 más largó el recaó y perdiendo el sombrero, agarró a dis-
 parar a los gritos, como loco, hasta que no pudo más y se
 jué al suelo redondito.

. . . y dicen que a la mañana siguiente unos que pasaban
 con tropilla, lo hallaron muerto ya, durito, a un costao
 del camino, entre unas pajas . . .⁹

Where should such a novel be placed within the production of Benito
 Lynch, within the entire novelistic production of Latin America? This is
 difficult to answer because of the novel's unique nature. One would look
 far before finding a book in any literature with which to compare it.
 At least one critic, Juan B. González, writing in 1930, the year of its
 first publication in serial form in a newspaper, had mixed feelings
 about the novel. He comments about its merit in relation to Lynch's
 other works:

⁸Ibid., p. 541.

⁹Ibid., p. 541-542.

Hay en él una atmósfera de estatismo, de quietud y deliberada tardanza que no atrae la colaboración viva y entusiasmo del lector. Los diálogos prolijos y tan abundantes que absorben casi toda la obra, retardan el fluir de los sucesos y van como seccionando el relato. Falta un interés central, fuerte y comunicativo, que oriente la narración.¹⁰

This criticism was written shortly after the publication of El romance in eighty-nine installments. The novel had not yet been read widely by the public. When González refers to "la colaboración viva y entusiasmo del lector," he means himself. Criticism of such an unseasoned work is, at best, uncertain.

All in all, El romance is an important novel. The figure of Pantaleón, whose travels and misadventures constitute the backbone of the story, in accord with the title, proves that there is unity to this lengthy novel. The action revolves around him and the other personages complete the small novelistic world of this work. Pantaleón falls in love and believes his love corresponded by Julia, but an insurmountable obstacle separates him from his goal. His contumacy in the face of its impossibility creates the drama. He fights with himself and against forces which he does not understand and cannot overcome--true tragedy. The incorruptible honesty of the young married woman adds fuel to the conflagration of his torment. What can he do alone against such impediments? Force his attentions on the girl? Confront the husband in an attempt to eliminate him? Though his own heart is burning with passion, he cannot be sure of the girl's affection for him. She has given him little encouragement. The greatest obstacle is the conquest of Julia's will. Since she is perfectly honorable and stable, the young woman

¹⁰Juan B. González, "El novelista Benito Lynch," Nosotros, año 24, no. 256, set. 1930, p. 260.

would never consider an act that might violate her sacred married state. Pantaleón, though puerile and impulsive, never once considers violence as a possible solution. Julia accepts the path of letting time and forgetfulness heal the wounds of infatuation, an alternative that the young gaucho refuses to accept. Society says to him: "The world is large and there are many pretty girls elsewhere. Why not be reasonable and forget the forbidden fruit and seek a love without impossibilities?" Pantaleón cannot even comprehend such words of wisdom and prudence. In this obstinacy of the youth we encounter the true novelistic value of the story. González analyzes it:

No es el de Pantaleón uno de esos amores vulgares que con poco esfuerzo pueden variar de rumbo y objeto. Es un amor único, extraordinario. Julia es la elegida, ella o ninguna. En el camino de Damasco del muchacho habíase producido el deslumbramiento que marca la orientación de una vida. La voz del destino había sonado para su corazón.¹¹

Though Pantaleón is the protagonist, he does not dominate the scene. Lynch, with his skill at creating characters, does not disappoint the reader in this novel. His lesser characters often deserve as much attention as the protagonist. Doña Cruz and Julia, as much as Pantaleón, possess traits that transcend the restricted space and time of this regional work. Doña Cruz is the epitome of the Latin mother: she loves her son above all things, she would be capable of immolating herself in order to spare him pain, she is mistress of the home and indisputable patrona of her estancia. In her widowhood she had gained in maternal authority. It might seem as if the brutal punishment she meted out to her son, in an attempt to scourge him of his impurities, would imply a

¹¹Ibid., pp. 261-262.

hard heart. She menaced him with the threat of the police if he continued to disobey her, but when the godfather, Venero Aguirre, advocated the same corrective measure, she rejected the plan, almost offended by the suggestion. As the old gaucho narrator expresses it:

. . . como güena madre que era, pensando, era capaz de agarrar las más rigurosas determinaciones contra el hijo de sus entrañas, pero encuantito se trataba de dir "a los papeles" como quien dice, ya su corazón se ponía blandito como manteca y ya aquel grandote e muchacho, se la hacía tiernito, como pa carecer de envolverlo entre pañales.¹²

And what of Julia, the heroine? She and Balbina are the master creations of the feminine soul that Lynch has contributed to enrich Argentine letters. Here again, one must wonder at Lynch's insight into the psychological make-up of women--bachelor that he was. Julia is genteel and delicate, somewhat sentimental. On the other hand, she is a practical creole wife; with her malicious and coquettish exterior and honesty beyond reproach she is a novelistic personage developed with rare mastery. The passion she finally begins to feel for Pantaleón offers a gamut of rich psychological tonality. She, as well as the youth, was experiencing for the first time true love. At no time does she appear ingenuous--a trait that would be psychologically false--; she knows how to wield her feminine wiles without contradicting the reality of her marital state. Julia possesses the same child-of-nature spontaneity that characterizes the figure of Balbina. Balbina solicits more reader sympathy and interest, but the character of Julia is more subtly drawn and more

¹²El romance, p. 389.

artistically depicted. Balbina loves with the candour of a newly opened flower; she spreads her perfume prodigiously and wilts with the same inscrutable fatality. Balbina is able to achieve a discreet intelligence within the framework of her love. The only certainty she is able to recognize is that of her love. If it should fail her, she would die. This moving tragedy, developed with a skill that overpowers the reader to the point that his sensibility is subjected to the emotion of the moment, is different from the case of Julia. The latter is young and pretty, has a keen sense of her wifely obligations, and is irreparably disillusioned with her marriage. With stoic resignation she is pledged by her marriage vows to respect her insensitive, drunken husband. Such a character is much more complicated, much more difficult to depict.

Around the central figures revolve other characters of excellently drawn gaucho types: doña Casildra, the curandera; Aguirre, the epitome of all the traits of the rich patrón; the Rosales, gaucho outlaws, and a myriad of pulperos, peones and estancieros. Herein lies one of the charms, as well as one of the faults, of the book. The inclusion of so many elements of costumbrismo--gaucho types always speaking through mouth of the narrator in gaucho idiom, and using sayings, proverbs, rustic smiles and native humor--serves to underline the novel's authenticity; such prolixity, however, tends to detract from the train of plot, which, is, in its basic presentation of action and psychology, a universal theme. The first love, the maternal concern over her erring and inexperienced son, the sensitive young woman tied to a brutish husband, the frustration placed in the path of the lovers' happiness by the quirks of fate, all could just as easily have occurred in Europe, America or Asia--past or present. This is a paradox in the novel.

On one hand, there is the purest expression of Argentine creole life in Lynch's masterful costumbrista style, presented in a faithful graphic representation of gaucho speech; on the other, an intensely human conflict that transcends space and time, linking the gaucho characters with the great faceless mass of humanity.

Another apparent weak point of the novel might be its complete devotion to gaucho jargon. This poses the question: Is it artistically licit to write an entire lengthy novel in a dialectical variation such as that peculiar to the Río de la Plata region? For a reader of Spanish accustomed to the precise syntax and graphic presentation of Castilian, El romance de un gaucho might, at first glance, tend to be disturbing. The peculiar speech of the pampas has received more attention than any other dialectical variation in Latin America. One of the definitions of a language is that it possesses a distinct, well-developed literature of its own. A full cycle of literature; folk-songs in the oral tradition, romances, epic poetry of the first order, the novel and theater, have all developed out of gaucho life, much of it written in the quaint dialect of the rural element of Argentina. If this were the only consideration, gaucho speech with its vestiges of 16th century archaisms, vocabulary larded with indigenous words, and colorful use of idioms and expressions that spring from the life of the pampas, it should constitute a distinct language within the various Romance dialects that have risen to the position of a separate language. But possession of a characteristic literature is not the only criterion in this case. Juan B. González states:

Exceptuados algunos modismos o giros pintorescos y el común tono sentencioso en las ideas y elíptico en la

forma, el lenguaje de los gauchos no se aparta en nada esencial del buen español. Su misma sobriedad y campesina precisión lo hacen de fácil traslado en correcto castellano. Mucho más laborioso es el trabajo inverso, reproducirlo fielmente en sus deformaciones prosódicas, como Lynch lo ha hecho.¹³

The language of the novel is not an obstacle to its artistic merit for, once the reader is accustomed to the rather logical variations of the graphic representation of standard Spanish, he may become intrigued by these differences.

For the ordinary reader who has only a mild interest in gaucho language and customs, the greatest fault of the novel lies in other aspects: too many printed pages, a general languor in the plot development and action, and an annoyingly minute attention to details. As González expresses it:

Dijérase que en El romance la elaboración minuciosa, un tanto fría por ese dominio de los efectos, más "técnica" que vital, sin tropiezos de impericia pero tampoco sin élan creador, en definitiva daña más que beneficia al conjunto.¹⁴

In the above mentioned aspect El romance de un gaucho contrasts sharply with the hard-hitting and relatively succinct plot development of Los caranchos de la Florida and El inglés de los güesos.

LYNCH'S STYLE AND LITERARY PHILOSOPHY

The scope of this paper does not permit a detailed analysis of the

¹³González, "El novelista Benito Lynch," p. 266.

¹⁴Ibid., p. 266.

many short stories of Benito Lynch. In synthesizing the essence of the author's novelistic creation, let suffice some generalizations that encompass his style, his technique and literary philosophy. The trilogy contains ample and typical examples of the most outstanding characteristics common to all his works. Statements made in reference to the three novels under scrutiny may apply to all his works. In this sense Lynch is an "honest" writer. Early in his career, after some initial gropings, he found his novelistic environment in rural Argentina and he adhered to this proposition with only minor aberrations, all of which realized little success.

Probably the most outstanding characteristic of Lynch's work is his realism. Though his characters were not real people and his situations not representations of actual events, he makes the reader feel what he is reading actually occurred. This realism manifests itself in various aspects of his writing. In his characters we see real people. The gaucho in Lynch's barbed wire-enclosed pampas possessed the human failings common to all men. The idealized gaucho had been depicted in Martín Fierro and Don Segundo Sombra. Surely no gaucho could possibly have been endowed with all the skills and virtues of these symbolic figures. They could ride faster and farther, sing and play the guitar better, vanquish the most formidable enemy, and endure suffering that would overcome the normal human. Lynch's gauchos were inexperienced: they had human flaws: doubts, fears, jealousies and anxieties.

Lynch rompió los moldes de la pampa tradicional--de la pampa de Ascasubi y de Hernández. Dejó de lado las pulperías, los bailes, las payadas, las faenas pastoriles con resonancias épicas. Fue el primer escritor que, no dejándose seducir por la figura familiar en las evocaciones de fin de siglo--llevó a sus relatos paisanos autén-

ticos, hombres de carne y hueso que él había tenido ocasión de conocer en su vida de estancia. Se atuvo a la realidad. Eludió los símbolos.¹⁵

Though Lynch's plots showed careful planning, his forte was characterization:

Es Benito Lynch, ante todo, un psicólogo. Gusta de hondar en caracteres. No presta mayor atención a la naturaleza; lo indispensable, para dar la sensación de un ambiente, para situar un personaje. Sólo se detiene a describir--pero entonces sí con verdadero deleite--en contadas ocasiones; cuando adquiere visos de protagonista el paisaje, cuando llega éste a formar parte inseparable de la acción misma, como ocurre, por ejemplo, con el cuadro de la tormenta en Los caranchos de la Florida, o en el de la quemazón en Raquela. No obstante su escasa afición al descripticismo, palpita, y de modo intenso, el campo argentino en todas sus obras. Está en el alma de los protagonistas: está en sus actos, en sus pensamientos, en sus conversaciones.¹⁶

An important feature of Lynch's literary creation is his vivid and detailed description of the countryside. To enhance the ambiente he was trying to create for his characters, and not merely for esthetic or stylistic digressions to satisfy his own ego as a writer, he could conjure up a precise and intense word picture. His method of creating descriptive passages is the most interesting of all his writing devices. First of all, he used such passages sparingly, including them just often enough to keep the reader orientated to the surroundings and environment through which his characters walked. Secondly, his diction aims to communicate creole ideas to a creole audience. Not once does he use a

¹⁵Enrique Williams Alzaga, La pampa en la novela argentina (Buenos Aires, 1953), pp. 216-217.

¹⁶Ibid., p. 216.

classical allusion or a figure of speech that would not be understood by an Argentine reader; every figure of speech falls easily within the framework of pampean life.

His descriptions of persons and places might be classified as follows: the nature of the pampa, descriptions of people and their actions on a relatively superficial level, physical and psychological descriptions that evoke the mental attitude of the person described, and short, swift, often exaggerated and disagreeable, allusions to things and persons.

This description of the pampa gives the impression of its desolation and endless expanse:

El campo abre ante sus ojos incommensurable, apenas ondulado y del color de la piel de los pumas. El gris de los duraznillos y el verde casi negro de los juncos señalan el paso de las cañadas a lo lejos, y aquí y allí levanta el fachinal sus altos e impenetrables murallones: un alambre corre del sur hacia el norte, perdido entre el oleaje de la maciega, y sus postes desaparecen bajo verdaderos colchones de paja voladora. Las arboledas aparecen azules a la distancia, y allá, en la tersa planicie de un cañadón, el agua relumbra como la hoja bruñida de un arma nueva.¹⁷

Or this less complicated description from the short story El sacrificio de Blas:

El horizonte está todo rojo y las finas y largas ramillas del sauce, penden verticales sobre nuestras cabezas, como si fueran los mil hilos de agua, de una gran lluvia verde, que no alcanza a llegar al suelo . . .¹⁸

¹⁷Los caranchos, p. 219.

¹⁸Benito Lynch, De los campos porteños (Buenos Aires, 1940), pp.219-220.

The greater part of Lynch's figures of speech are similes that compare some person or thing to an animal, an insect, a bird or an Argentine plant. Those that are limited to some physical aspect of a character are usually the most conventional, the least original and suggestive. Both father and son in Los caranchos de la Florida have as one would expect, a "nariz aguileña y aguda como el pico de los caranchos" (p. 10). James Grey is "seco y largo como una tacuara" (Inglés, p. 10). Don Panchito as a boy was "desgarbado y feo como los potros mestizos de la Quirua" (Caranchos, p. 22). Especially conventional are those that describe the young women. Julia had "las cejas negras y arqueadas como el ala de la golondrina" (Romance, p. 43), and "sus manos tan delicadas parecían al moverse dos de esas mariposas blancas que por primavera juegan revolotando sobre los pastos" (Romance, p. 104). Many times the expressions are exaggerated; for instance, Mr. Grey's hands are described as "dedazos largos y encorvados como pinzas de cangrejo" (Inglés, p. 97); and don Pacomio's "mano corta y arrugada como pata de peludo viejo" (Romance, p. 77). Another typical exaggeration is seen in the description of one personage: "una boca desdentada y mala, que se escuendía entre las barbas, mesmamente como vizcachera vieja entre un matorral de paja seca" (Romance, p. 37).

Frequently Lynch uses similes in order to create purely humorous effects, as the only polished fingernail of the protagonist, disguised as a gaucho, in Raquela, "contrastaba con mi mano rugosa y ennegrecida, como una amatista engarzada en la pata de un ñandú viejo".¹⁹ One of the

¹⁹Benito Lynch, Raquela (Buenos Aires, 1931), p. 10.

most colorful and quaint descriptions occurred in El antojo de la patrona when he describes the old cook:

Y su voz apagada, que parece surgir de las profundidades de su estómago no puede armonizar mejor con sus lentos ademanes y con aquella sombría vestimenta que envolviéndola de pies a cabeza, como una momia, remata en un pañuelo en pico, donde su vieja faz se recata y esconde como alimaña asustada en el fondo de una cueva.²⁰

Lynch's similes, though at times repulsive, often show great ingenuity and originality, as when Pantaleón is described: "juera por vergüenza de hombre, por efecto e la mucha bebida que tomó o por cualquier otro filómeno, un redepente se me le puso verde como escupida de mate" (Romance, p. 288), or when the curandera " . . . se riyó con esos labios gruesos y colorados que tenía y que parecían riñones de capón arrebatados por el juego" (Romance, p. 48). These expressions, faithful reflection of the vulgar speech of the rural people, occur in the dialogues; for instance, the last two are spoken by Sixto, the illiterate narrator and do not seem at all strange.

Other figures can be truly poetic. They evoke the reserve of the gauchos when they are gathered in the kitchen, awaiting the evening meal: "Fuy pocos son los que hablan, y los que lo hacen tienen palabras lentas, palabras que vuelan a flor de tierra, como pájaros nocturnos que tuvieran las alas húmedas" (Caranchos, p. 49). Or thus: "al oírla él volvió a sentenciarle con ese modo e decir pesadote y despacio-so que tenía, como pisadas de caballo en la noche" (Romance, p. 196).

²⁰Benito Lynch, Palo verde y El antojo de la patrona, (Santiago de Chile, 1931), p. 101.

Frequently the similes serve to describe gestures or movements of persons: "Con una agilidad impropia de sus años, la anciana desmontó en el palenque, y . . . se dirigió resuelta hacia las casas con troteci-llo menudo de zorrino" (Inglés, p. 226). The three sisters of Deolindo Gómez in the same novel are described: "le rodeaban y se apretujaban ya contra él, como apiña en los jagüeles el ganado sediento en el punto aquel del bebedero en donde vuelca la manca" (p. 219). The rapid movements of a person are compared to those of a snake: "Doña Cruz se enderezó como culebra que va a pegar el salto" (Romance, p. 64); "él se movió un poco en el banco, como víbora que se retuerce al calorcito el sol . . ." (Romance, p. 201). Another rather gross description is of the fat doña Casiana: "Doña Casiana, tan seria y malhumorada de ordinario, se reía con esa risa nerviosa, incontenible, que hacía sacudir toda su carne a la manera como sacude el trote el flácido ijar de los vacunos" (Inglés, p. 10). The action of rising suddenly brings forth another allusion to animals: "Ni la perdiz cuando medio la trompieza el caballo, ni el novillo mañero al que la quiebran la cola, se alzan tan de zopetón como se levantó Pantaleón" (Romance, p. 403). Or at another time: ". . . aquel pronto repugnante de celoso cobardón que lo agarró redepente . . . me lo hizo salir de la cocina ciego como el ternero quemao por la marca, cuando lo dejan levantarse, sacándole el pie del cogote" (Romance, p. 328). Various allusions to repose result in description equally as graphic and suggestive. A peón, who has climbed the ladder of a windmill, ". . . aparece allá, al extremo de la escalera galvanizada, como un insecto negro adherido a la punta de una paja" (Caranchos, p. 103). In a moment of sadness Pantaleón presents this aspect: ". . . cada vez más agachao en su banco, lo mesmo que esas velas de sebo, que

ablanda la gran calor en el candelero y las hace dueblarse para abajo" (Romance, p. 143). Sounds also are suggested in the same way: "Roncaba mesmamente que yeguarizo chúcaro enlazao del cogote" (Romance, p. 143); "Y los ojos extraviados. . . el mozo aguardaba, jadeando como una yegua enlazada" (Inglés, p. 50).

In more complicated situations, Lynch uses similes to indicate human emotions and psychological states of the person or to point out emotional relationships between one person and another. This technique evokes in a very graphic fashion the precise feelings of an individual at a given moment. Pantaleón, in the presence of doña Julia, is in a state of care-free bliss:

Güeno, pero sucedió también que aquella tarde, al igual que en otras ocasiones, en quantito doña Julia lo volvió a hablar, todos los tristes pensamientos que le enllenan la cabeza se alzarón y juyeron en bandada como pajarritos que se asientan en los limpios alambres y vuelan de golpe, todos juntos, cuando pasa alguna gente. (Romance, pp. 131-132)

When Santos Telmo is confronted with the anger of his father, his mental attitude is described thus: "Cuando su padre le hizo conocer esta resolución en duras frases, y estremecida la híspida pera por la vibración de su contenida cólera, el mozo no dijo una palabra, pero levantándose de donde estaba sentado, fuése esquivo como un perro enfermo a apoyarse en un poste del corral de las ovejas" (Inglés, p. 113). Discouragement and sadness are painted this way: ". . . yo siempre con este dolor del cuadril que en ocasiones no me deja ni dormir y este m'hijo siempre tristón y sin ánimos como carnero abichao" (Romance, p. 32). And anxiety: ". . . la pobre, que sentía en su ansiedá como le andaban hormigas en el cuerpo . . ." (Romance, p. 165). Doubt suggests the

image of a dog gnawing the carcass of an armadillo: "Y sin embargo, la duda atroz, la duda inaguantable, seguía clavándole los dientes en la entraña, con ese encono casi sádico con que los perros hacen crujir el caparazón de las mulitas (Inglés, p. 265). Thoughts usually group in the mind of a person like clouds gathering for a storm, or like animals crowding around a watering trough or like horses milling around a corral: "Se la empezaron a amontonar en el cerebro las más tristes y piores cavilaciones lo mesmíto que allá, en el cielo, se amontaban aquellos nubarrones negros que el ventarrón enloquecía" (Romance, p. 328); "El pobre mozo forcejeaba por decir algo dino, pero los pensamientos se la atropellaban como yeguas chúcaras en la puerta ajuera de un corral" (Romance, p. 23).

Likewise, Lynch often reveals the character of his personages. The moral and emotional degeneration of Panchito is depicted in these words: "El muchacho, --que pudo ser güeno en otras manos--por causa e la falta e caráuter de la madre, por la mucha regalonería con que se crió, y por no habersemé querido escuchar cuando aconsejé como padrino y hombre de experiencia que soy; poco a poco se ha ido alzando como viznaga en tape-ra y torciéndose todito, como poste e desecho" (Romance, p. 236). Julia is described as becoming calm after her husband brings her a gift: "Ansina, doña Julia, en cuantito le oyó hablar al esposo e regalo, y encomenzó a ablandarse, mesmamente que la grasa puesta al sol en verano" (Romance, p. 223). Two evil brothers are described: ". . . como sucede, poco a poco se fueron largando a lo hondo y más cuando encomenzó a faltarles la platita en rama pa satisfacer sus vicios, que eran más muchos que tábanos en verano" (Romance, p. 210). The character of a pulpero is described thusly: "Eso también es cierto--contestó el

pulpero, que como ya se dijo tenía la costumbre no alegar nunca con los clientes, a menos que se tratara de cuestiones e su negocio en las que sabía peliar y defenderse como gato panza arriba" (Romance, p. 313).

A character describes himself: "Cuando yo no entiendo algo, me vuelvo desconfiado como una cabra tuerta".²¹

Relations between one person and another, and the human reactions in a determined situation are presented in a similar way. Balbina is implacable when confronted with the professions of love by Santos Telmo: "La pasión de aquel hombre había resbalado tan inocuamente sobre su corazón y sus sentidos como resbala la llama de las punas secas sobre los postes de quebracho" (Inglés, p. 14). In the heart-rending scene when Mr. Grey is leaving Balbina forever, moments before his departure, he thinks:

¡Cómo podía callarse La Negra? ¡Cómo podía estar así, inmóvil y mirando las cosas con ojos vagabundos e inexpressivos, cuando sabía que el coche iba a partir de un segundo para otro, cuando sabía que en aquel instante iba a romperse de un tirón brutal y para siempre toda aquella prodigiosa urdimbre invisible de hilos de amor y esperanza con que el ciego Destino había vinculado sus vidas tan distintas, con la misma arbitrariedad con que el monte virgen une la tela del ñanduty las guías de una mosqueta con las espinas de una tala. (Inglés, p. 297).

Again in El romance de un gaucho, don Pacomio is talking to doña Cruz, but allows no interruptions to his conversation: " . . . siguió como el güey chacarero que no hace caso e los perros, cuando se va ganando al maizal" (Romance, p. 239). To insinuate the patience and manners of Julia, Lynch writes: "La atajó Pantalión pero la señora siempre

²¹Benito Lynch, Las mal calladas (Buenos Aires, 1933), p. 38.

sonriyéndose, siguió suavecita como el cuero e la nutria a favor del pelo" (Romance, p. 354).

Finally, Lynch uses similes to express philosophical ideas relative to the meaning of life, recalling to mind epic passages from Martín Fierro: "Naides es güeno ni malo; lo que hay es que todo cristiano tiene más o menos su parte e desperdicio, como el animal que se carnea, o como el zapallo que se elige pa echar en el puchero" (Romance, p. 110); " . . . como remordimiento e pícaro no dura lo que una bolid a perdiz, el hombre acabó por conformarse y por crairse cumplido . . ." (Romance, p. 267). The Basque in Palo verde expressed his observations about Paula, the helpless woman: " . . . vos sabés que mujer solo y agracio (sic): no te camina mucho por el campo limpio, sin que te la agarre algún perro" (Palo verde, p. 40). Doña Cruz, on the other hand, reflects upon the nature of men:

Tonga paciencia, hijita--le decía--que sólo con paciencia se puede sacar algo güeno de los hombres . . . Mire que el varón es, mala comparancia, tan cosquilloso como el caballo arisco . . . No almite modales bruscos y de ahí que no sean las más corajudas las que se salen con la suya, sino aquellas que tienen más maña y más paciencia pa lidiarlos . . . Los mejores domadores son los menos jinetes, saben decir siempre los hombres . . . ¿Y por qué? ¡Por lo mismo! . . . Porque el domador que le tiene miedo al animal que está amansando, se le atraca y lo trata con una delicadeza que no emplean los que lo fían a la juerza e sus piernas. (Romance, pp. 19-20)

Although the use of such similes and metaphors is characteristic of all works of Lynch's El romance de un gaucho is a veritable treasure trove of rural Argentine speech. Its faithful graphic representation and figurative language originate in the daily life of the pampean people. This novel records the dialect of the province of Buenos Aires in

the words of the imaginary gaucho who relates the story. This technique of narration contributes certain esthetic merits to the style: a delightful humor and a refreshing vigor. By this use of authentic gaucho speech, Lynch creates in his readers a sense of proximity to the pampean ambiente. Before an author and characters who think and express themselves in this way, the reader does not have the impression that he is observing an ambiente and individuals described and analyzed from without, but that he himself has penetrated this ambiente and these characters, in order to know them intimately.²²

One must not be deluded into believing that Lynch wrote such homely figures of speech because he was incapable of more sophisticated prose. Should the occasion arise, Lynch could paint word pictures with almost poetic clarity, showing an intimate knowledge of the scene--a familiarity born of first-hand observation of the scene and its accompanying emotional impact. The famous quemazón from Raguela marks the zenith of such description:

El espectáculo imponía; el incendio rugía en los cortadales como un fuelle gigantesco, y la sorda crepitación de las verdes cañuelas, al estallar reñedaban un fuego graneado de fusilería a la distancia. Miré el sol y era un sol de eclipse, un disco ruin y de color pardusco, siniestramente enclavado en la inmensa bóveda de humo.

El grave mugir de las vacas arreadas por el fuego, el plañidero balar de las ovejas y las locas carreras de los yeguarizos estremeciendo el suelo, aumentaba la honda emoción del espectáculo.

Or he could create a scene of terror from the same incident:

²²John K. Leslie, "Similes campestres, en la obra de Benito Lynch," Revista Iberoamericana, no. 34, enero 1952, p. 338.

. . . y después vino el drama espantoso, la horrenda tragedia, más bien sospechada que vista, porque la violencia del fuego y la intensidad del humo no me permitieron ver y quedarme allí, sino breves instantes. Rocas siniestros del pajonal removido, sordos bataneos de patas, toses ahogadas, relinchos agudos como alaridos, intensas vibraciones de los alambres empujados por los reculones violentos de las ancas, y, por último, ese acre olor característico de la cerda quemada, esparciéndose en el viento. (p. 89)

CONCLUSIONS

Had Benito Lynch never written his trilogy of pampean novels, still he would have made his mark in the annals of Argentine literature. His more than one hundred short works: novels, short stories, plays and essays would have immortalized his name. Hardly a Latin American anthology fails to include El potrillo roano, a naïve and bitter-sweet tale taken from his childhood memories. This autobiographical tale and twelve others--some previously published separately--are included in De los campos porteños. This book, the most energetic collection of his short stories, parallels William Henry Hudson's Far Away and Long Ago in its nostalgic reminiscences of lost childhood hours spent on the pampas. The protagonist, Mario, is Lynch himself. The series of stories, rather loosely held together by a single central figure, follows the life of the son of an estanciero from infancy to maturity in which Mario demonstrates the same characteristics of confirmed bachelorhood that the author adopted.

Such eminent critics as Arturo Torres-Rioseco, Enrique Anderson Imbert, Juan B. González and Marshall R. Nason, to mention a few, have dealt with Lynch's important novels, their unforgettable characters and intense conflicts, but little if any attention has been shown to Lynch's

many short stories. If this giant of Argentine prose is ever to occupy the place he deserves among other important writers a collection of his short works must be made and published.

In order to promulgate an appreciation of Lynch's works, several obstacles and prejudices must first be overcome.

First, his innocence stands in the path of wide acceptance. Lynch wrote about the gaucho through foreign eyes. That is not to say he was not a bonafide Argentine. Though he was a native and his favorite subject, the gaucho, was the same entity about whom so many authors wrote, Lynch was a unique figure in Argentine literature. Estela Canto, with daring introspection, states the case clearly:

Quisiera señalar, brevemente, en qué consisten las diferencias que hacen de Benito Lynch un caso especial dentro de nuestra literatura. En primer término ocurre algo paradójico en apariencia: Benito Lynch, que escribió casi exclusivamente sobre nuestro campo y sobre sus gauchos, es el único escritor que ha tenido una visión europea sobre su país. Quiero decir que su approach, su manera de encarar las cosas, de ver sus personajes, de plantear sus libros, era eminentemente europea, y no argentina.

Benito Lynch miró sencillamente, con inocencia, la campaña argentina. Vio formas en esa desolación, percibió problemas y tipos humanos. En ese campo chato y desposeído, que nos avergüenza, vio colores, hombres. No exigió condición previa para atreverse a tratar al gaucho--el coraje sin sentido. Sus gauchos, en la estancia o en el puesto, fueron hombres con problemas de hombres. Y no cometió el burdo error de creer que la virilidad estaba irremisiblemente unida al coraje. Sus hombres tienen valor, o miedo, según sea su situación. El "coraje"--palabra de sospechosas reminiscencias--quedó para los gauchos falsos de otros libros o relatos, donde se deformó la figura del hombre de campo.²³

²³Canto, "Benito Lynch o la inocencia", pp.110-112.

Lynch violated the national vanity and made a real human being out of the gaucho; not a larger-than-life figure like Martín Fierro or Don Segundo Sombra. It is my contention that Lynch's works were read by the Argentines for their masterful narrative and psychological vigor, and that they were subconsciously offended by the pathetic--albeit completely human--figure of the gaucho as seen in his works.

In an age of realism and naturalism Lynch chose to omit a device that never fails to titillate the fancy of the reader. He almost entirely neglected to exploit the novelistic possibility of sex. He made literary fodder of practically every other human emotion: envy, greed, brutality, pride, falsehood, loyalty and covetousness. A man of seemingly irreproachable morals in his personal life, he must have felt that the sensual aspect of relations between man and woman was offensive; and, indeed he achieved a great deal of passion without its use. Torres Rioseco comments on this point:

Lynch, sin ser moralista, siente un gran desdén por cierta clase de literatura escabrosa, de malsano erotismo, de anormalidad sexual o de sensibilidad decadente, y cree que el mester de gauchería posee la virilidad y el interés suficiente para ser considerado como la más alta contribución argentina al americanismo literario.²⁴

Lynch, himself, emphasizes the same point:

. . . y escribo solamente sobre lo que conozco bien, y el campo de la provincia de Buenos Aires es lo que domino más. literariamente, me he ajustado siempre a la mayor honestidad posible. Por eso, entre otras muchas cosas, me he apartado casi siempre ex-profeso del señuelo sexual, aunque este empeño hace más difícil la tarea de producir la emoción del lector y

²⁴Torres-Rioseco, Grandes novelistas, p. 115.

1

aunque yo ya he visto y vivido lo bastante como para poder explotarlo literariamente.²⁵

All of the literary production of Benito Lynch, despite certain shortcomings already cited, assumes a worthy and elevated rank. Los caranchos de la Florida, with its robust descriptive force and deep dramatic quality; Paquela, somewhat foreign to Lynch's habitual thematic treatment because of its humor, but with its unsurpassed description of the quemazón; El inglés de los güesos, notable psychological study and his most polished work; and El romance de un gaucho, even with its defects and excessive length, are literary accomplishments of the first order. In addition the numerous stories and various short novels he wrote, always about pampean scenes and peoples, like El antojo de la patrona, Palo verde and El potrillo roano, remain as literary models, worthy of inclusion in any anthology of universal masters of the genre.

Placing Lynch in perspective in Argentine literature, Horacio Varela evaluates him:

Benito Lynch fue el intérprete fidedigno del campo bonaerense. Lo reflejó en toda su dramática inmensidad con hondura analítica, fuerza y sentido poético. No en vano habíase consubstanciado con él desde niño. Paisaje, hombres, situaciones, clima, faenas, todo lo revivió con genuina substancia. Sin exageraciones, sin imprimirle ese falso nativismo de factura declamatoria que con harta frecuencia encontramos por ahí.²⁶

Lynch, unlike Güiraldes and other portrayers of the romantic gaucho, does not let the awe-inspiring pampa govern the movement and the destiny of the creatures that inhabit it. Instead, it is they in their domestic

²⁵Nicolás Cócaro, Benito Lynch, p. 13

²⁶Varela, "Benito Lynch y sus novelas".

daily life on the estancia that reflect in outline the ambiente rural.

Master of the dialogue, Lynch achieved in novels and stories a spontaneity and natural ease seldom equalled in Argentine letters. Though cultured and sophisticated detractors have scorned his books for their seemingly puerile style and literary expression, in the dialogues of Lynch is heard the voice of the true gaucho in all its rustic nobility.

BIBLIOGRAPHY

Works of the author consulted for this thesis:

- Lynch, Benito. "Agachadas", Caras y Caretas, Buenos Aires, año 32, no. 1599 (25 mayo 1929), 1-2.
- _____. De los campos porteños (Buenos Aires, la Facultad, 1940), 292 p.
- _____. El inglés de los güesos (México, Ed. El libro popular, 1955), 212 p.
- _____. El romance de un gaucho (Buenos Aires, Librerías Anaconda, 1933), 542 p.
- _____. Las mal llamadas (Buenos Aires, Librerías Anaconda, 1933), 187 p.
- _____. Los ranchos de la Florida (Madrid, Espasa-Calpe, 1931), 276 p.
- _____. Palo verde y El antojo de la patrona (Santiago de Chile, Prometeo, 1931), 146 p.
- _____. Plata dorada (Buenos Aires, Rodríguez Giles, 1909), 383 p.
- _____. Paquela (Buenos Aires, Librerías Anaconda, 1931), 166 p.

Secondary sources consulted for this thesis:

- Anderson Imbert, Enrique. "La voz del nuevo gaucho", Américas, año 4, no. 7 (julio 1952), 9-11, 31.
- Arrieta, Rafael A. Historia de la literatura argentina. t. IV, V (Buenos Aires, 1958-1959).
- Ballesteros, Montiel. "Escritores de América, Benito Lynch, un clásico criollo". Revista Nacional (Montevideo), año 42, no. 12 (abril 1949), 54-60.
- Barreda, Ernesto Mario. "Benito Lynch: el novelista de la pampa," Caras y caretas (Buenos Aires), año 28, no. 1392 (6 julio 1925).

- _____. "En un lejano día con Benito Lynch," El Hogar (Buenos Aires), año 49, no. 2263 (27 marzo 1953), 8.
- Bonet, Carmelo M. "Benito Lynch, El inglés de los güesos; obra psicológica y pampeana", El Hogar (Buenos Aires), 26 mayo 1950, 28-29.
- Borges, Jorge Luis. El Martín Fierro (Buenos Aires, 1953).
- Caillet-Bois, Julio. La novela rural de Benito Lynch (La Plata, 1960).
- Canto, Estela. "Benito Lynch o la inocencia," Sur (Buenos Aires), no. 215-216 (set.-oct. 1952), 109-113.
- Cócaro, Nicolas. Benito Lynch (Buenos Aires, Ed. Oeste, 1954).
- Flores, Angel. Historia y antología del cuento y la novela en Hispanoamérica (New York, Las Américas, 1959).
- García, Germán. Benito Lynch y su mundo campero (Bahía Blanca, 1954).
- Gates, Eunice J. "Charles Darwin and Benito Lynch's El inglés de los güesos," Hispania (Wallingford, Conn), v. 44, no. 2 (mayo 1961), 250-253.
- Giusti, Roberto. "Letras argentinas; Benito Lynch," Nosotros (Buenos Aires), año 18, no. 184 (set. 1924), 92-102.
- González, Juan B. "El novelista Benito Lynch," Nosotros (Buenos Aires), no. 256 (set. 1930), 252-267.
- Holmes, Henry A. Martín Fierro (New York, 1923).
- Leslie, John K. "Similes campestres, en la obra de Benito Lynch," Revista Iberoamericana (Iowa), no. 34 (enero 1952), 331-338.
- Nason, Marshall R. "Benito Lynch ¿otro Hudson?" Revista Iberoamericana (Iowa), v. 23, no. 45 (enero-febrero 1958), 65-82.
- Naya Dimitri, Javier. "Benito Lynch; el gran escritor que huía a la fama," Esto es (Buenos Aires), año 2, no. 56 (diciembre 1954), 28-29.
- Nichols, Madaline W. "El gaucho argentino," Revista Iberoamericana (Iowa), no. 1 (mayo 1939), 153-160.
- Pedro, Valentín de. "Benito Lynch, lejos del mundanal ruido," Aquí Está (Buenos Aires), 5 junio 1948.
- Porcio, César. "Benito Lynch, hombre huraño y cordial," La Nación (Buenos Aires), año 1, no. 2 (15 set. 1929).

- Quiroga, Horacio. "Carta abierta al señor Benito Lynch", Nosotros (Buenos Aires), año 10, no. 89 (set. 1916), 316-318.
- Quiroga, Roberto Oscar. "El 'difícil' Benito Lynch," El Mundo (Buenos Aires), 16 diciembre 1958.
- Rojas, Ricardo. La literatura argentina (Buenos Aires, 1917-1922), t. IX.
- Soiza Reilly, Juan José de. "¿Cómo se hace una novela?" El Hogar (Buenos Aires), año 23, no. 941 (oct. 1927), 11.
- Torres-Riosoco, Arturo. Grandes novelistas de la América Hispana (Berkeley, Calif., 1949), v. I.
- _____. La gran literatura iberoamericana (Buenos Aires, 1951).
- Varela, Horacio. "Benito Lynch y sus novelas," El Hogar (Buenos Aires), no. 25 (25 marzo 1955).
- Vargas Molteni, Osvaldo. "Benito Lynch y la novela del campo," Mundo Argentino (Buenos Aires), 16 enero 1952.
- Williams Alzaga, Enrique. La pampa en la novela argentina (Buenos Aires, Estrada, 1955), 216-234.

APPENDIX

For the benefit of those who may want to investigate the works of Benito Lynch further, an exhaustive bibliography is here included.

LIBROS (en orden cronológico)

Lynch, Benito (1880-1951)

Plata dorada (Buenos Aires, Rodríguez Giles, 1909), 382 p.

En: Leoplón (Buenos Aires), año 3, no. 34 (29 abril 1936), 137-193. Con noticia preliminar sobre el autor.

Los caranchos de la Florida; romance campero (Buenos Aires, 1916), 301 p. Biblioteca de La Nación, no. 691.

Anticipado bajo el título: Capítulo de una novela en El día (La Plata), no. 14 (30 de mayo 1910).

Los caranchos de la Florida (Buenos Aires, 1917), 301 p. Biblioteca de La Nación, no. 691.

Los caranchos de la Florida (Buenos Aires, Ed. Patria, 1920). Biblioteca de novelistas americanos, no. 1. Dir. Manuel Cálvez.

Los caranchos de la Florida (Buenos Aires, Ed. Ibérica, 1926), 220 p. Tapa ilus. por Alejandro Sirio. Se tiraron 3.000 ejemplares en papel pluma Vergé y 25 ejemplares numerados del 1 al 25, fuera de comercio.

Los caranchos de la Florida (Madrid, Espasa-Calpe, 1931), 276 p.

Los caranchos de la Florida (Madrid, Espasa-Calpe, 1936), 276 p.

Los caranchos de la Florida. En: Leoplón (Buenos Aires), 23 junio 1937, 102-147.

Los caranchos de la Florida (Buenos Aires-México, Espasa-Calpe Argentina, 1938), 177 p. Colec. Austral, no. 50.

Los caranchos de la Florida (Buenos Aires-México, Espasa-Calpe Argentina, 1938), 187 p. Colec. Austral, no. 50.

Los caranchos de la Florida (Buenos Aires, Ed. Troquel, 1953), 220 p.

Raquela (Buenos Aires, Buenos Aires Cooperativa editorial limitada y agencia general de librería y publicaciones, 1918), 179 p. Prólogo: Un novelista argentino, por Manuel Gálvez. Estudio dedicado a Los carunchos de la Florida.

Raquela. En: La novela del día (Buenos Aires), año 1, no. 7 (27 dic. 1918, primera parte), 127-148; año 1, no. 7 (28 diciembre 1918, segunda parte), 149-171.

Raquela. En: La novela al día (Buenos Aires), año 1, no. 7 (junio 1920), 127-176.

Raquela (Buenos Aires, Ed. Ibérica, 1926), 141 p.

Raquela (Ed. corregida. Buenos Aires, Librerías Anaconda, 1931), 166 p.

Raquela. En: Leoplón (Buenos Aires), año 2, no. 19 (18 set. 1935), 139-182.

Raquela, La evasión y El antojo de la patrona (novelas argentinas). (Madrid, Espasa-Calpe, 1936), 224 p. Prólogo: Benito Lynch, por Vicente A. Salaverri.

La evasión. En: La novela semanal (Buenos Aires), año 2, no. 11 (20 enero 1918), 12 p. Fotografía en la tapa, retrato de Lynch y firma autógrafa impresa.

La evasión (Barcelona, El. Cervantes, 1922), 94 p. Incl. los siguientes cuentos: Por su madre, La vaca empantanada, El gallo que volvió de las trincheras y La cola del zorro. Prólogo: Benito Lynch, por Vicente A. Salaverri.

La evasión. En: Ensayo hecho (Buenos Aires), año 17, no. 829 (13 marzo 1928, primera parte), 4-7; año 17, no. 830 (20 marzo 1928, segunda parte), 4-6.

Las mal llamadas (Buenos Aires, Ed. Babel, 1923), 177 p. Biblioteca Argentina de buenas ediciones literarias, dir. Samuel Glusberg.

Las mal llamadas (Buenos Aires, Ed. Babel, 1927), 144 p.

Las mal llamadas (Buenos Aires, Anaconda, 1933), 187 p.

El inglés de los güesos (Madrid, Espasa-Calpe, 1924), 309 p.

El inglés de los güesos (Madrid, Espasa-Calpe, 1928), 314 p.

El inglés de los güesos (Madrid, Espasa-Calpe, 1930), 311 p.

- El inglés de los güesos (Madrid, Espasa-Calpe, 1933), 311 p.
- El inglés de los güesos (Buenos Aires, La Facultad, 1937), 304 p.
- El inglés de los güesos En: Leoplán (Buenos Aires), año 4, no. 54 (3 febrero 1937), 100-152. Retrato del autor por Raúl Valencia.
- El inglés de los güesos (Madrid, Espasa-Calpe, 1939), 323 p.
- El inglés de los güesos (Buenos Aires, La Facultad, 1940), 304 p.
Prólogo editorial con fragmentos de juicios de Alfredo L. Palacios, Manuel Machado y R. Fallesteros de Martos. Ilus. de tapa por Lino Palacio. (Además una tirada especial de 150 ejemplares numerados en papel hilo imitación pluma).
- El inglés de los güesos (México, Ed. El libro popular, 1955). Prólogo de Xavier Bacal. (Edición clandestina).
- El inglés de los güesos (Santiago de Chile, Ed. Prometeo), 305 p. (Edición clandestina).
- El inglés de los güesos (Montevideo, Ed. Elite, 1957), 217 p. (Edición clandestina).
- El inglés de los güesos (Buenos Aires, Troquel, 1958), 237 p. Prólogo: La novela mural de Benito Lynch, por Julio Cailliet-Bois. Ilus. de Kali. Repr. fot. del manuscrito original.
- El inglés de los güesos (Buenos Aires, Ed. Troquel, 1960), 232 p. Introd. y notas de Julio Cailliet-Bois.
- El inglés de los güesos (Buenos Aires, Ed. Troquel, 1960), 236 p. Ilus. de tapa de Silvio Baldessari.
- El antojo de la patrona y Palo verde (Buenos Aires, Ed. Latina, 1925), 167 p. Incl. el cuento El nene.
- El antojo de la patrona y Palo verde (Buenos Aires, Ed. Anaconda, 1931), 159 p. Ilus. de Rafael. Incl. el cuento El nene.
- El antojo de la patrona y Palo verde (Santiago de Chile, Prometeo), 146 p. Ilus. de tapa de Marchino. (Edición clandestina).
- Palo verde y otras novelas cortas (Buenos Aires, Espasa-Calpe Argentina, 1940), 175 p. Colec. Austral, no. 127, Incl: Locura de honor, El paquetito y El casao su casa quiere.
- Palo verde y otras novelas cortas (Buenos Aires, Ed. Troquel, 1960), 212 p. Ilus. de tapa de Silvio Baldessari. Incl: Locura de honor, El paquetito y El casao su casa quiere.

De los campos porteños (Buenos Aires, Anaconda, 1931), 276 p. Contiene: La espina de junco, Un angelito gaucho, El potrillo roano, Un negocio en pieles, Tormentas, A la fuerza, Limay, La esquiladora, La chuna, El sacrificio de Blas, hombres y teros, Caritas.

De los campos porteños (Buenos Aires, La Facultad, 1938), 292 p.

De los campos porteños (Buenos Aires, La Facultad, 1940), 292 p.

El romance de un gaucho (Buenos Aires, Anaconda, 1933), 501 p.
Ilus. de J. Echa.

El romance de un gaucho. En: Sagitario (La Plata), año 1, no. 2, (jul.-ag. 1925, fragmentariamente), 141-151. Ilus. retrato de Lynch, de Emilio de Pettoruti.

El romance de un gaucho. En: La Nación (Buenos Aires), 15 dic. 1929 al 15 marzo 1930. En forma de folletín, con 89 números.

El romance de un gaucho (Buenos Aires, Guillermo Kraft, 1961), 542 p.

El estanciero (Buenos Aires, Ed. Selección, 1931), 31 p. Cuadernos mensuales de cultura, no. 3, dir. Atilio García Mellid. Ilus. retr. de Lynch, de Emilio Pettoruti.

El estanciero. En: La Nación (Buenos Aires), 23 set. 1928. Ilus. por Juan Carlos Huergo. (Titulado: Narración de costumbres: Los argentinos vistos por los argentinos).

Cuentos criollos (Buenos Aires, Ed. Atahualpa, 1940), 32 p. Prólogo: Benito Lynch por Julio Echegaray. Contiene: Pedro Amoy y su perro, Favor de amigo, La libreta de Anselmo, El redomón.

Cartas y cartas. En: Nuestra novela (Buenos Aires, Tall. gráf. Guillermo Kraft, 20 julio 1941). Incl. noticia sobre Benito Lynch. Ilus. de R. de Iamó.

LIBROS (traducciones)

Lynch, Benito

Gli spavvieri de la Florida (romanzo). Tr. por A. A. Guffanti. (Milano, Ed. Delta, 1929), 320 p. Colec. Scrittori italiani e stranieri, no. 17. Título original español: Los caranchos de la Florida.

Die Geier von la Florida (roman). Tr. por Hedwig Ollerich (München, C. H. Beck'sche Verlags buchhandlung, 1935), 281 p. Título original español: Los caranchos de la Florida.

Los caranchos de la Florida. Tr. por P. Katz (Buenos Aires, Ed. Argentina, 1946). En idisch.

CUENTOS Y RELATOS (en orden cronológico)

Lynch, Benito

El vaso de agua. En: El día (La Plata), 20 julio 1903.

Art nouveau. En: El día (La Plata), 30 ag. 1903.

Modern style. En: El día (La Plata), 22 enero 1904.

Coups de ciseaux (diálogo). En: El día (La Plata), 27 enero 1904.

Origen de un mal (cuadro doméstico). En: El día (La Plata), 29 enero 1904.

Madres futuras (cuadro doméstico). En: El día (La Plata), 23 marzo 1904.

Don Severo (cuadro doméstico). En: El día (La Plata), 30 marzo 1904.

Horas de charla. En: El día (La Plata), 24 abril 1904.

Los caracoles. En: El día (La Plata), 24 oct. 1904.

Redondelitas. En: El día (La Plata), 15 oct. 1906. Firmado con el seudónimo: E. Thynon Iebic.

El doctor Pérez. En: El día (La Plata), 22 octubre 1906, E. Thynon Iebic.

1932. En: El día (La Plata), 9 abril 1907. E. Thynon Iebic.

El servicio doméstico. En: El día (La Plata), 9 abril 1909. Cuento dialogado, firmado con seudónimo E. Thynon.

El venenoso. En: El día (La Plata), 19 abril 1909.

Novela corta (para mujeres). En: El día (La Plata), 16 mayo 1909.

El hombre-buen. En: El día (La Plata), 8 nov. 1909. Firmado con seud: E. Thynon.

En: Plus Ultra (Buenos Aires), año 4, no. 37, 1919.
Ilus. de Zavattaro.

En: Repertorio Americano (San José, Costa Rica), año 19
(1929), 142-143.

En: El día (La Plata), año 75, no. 75, 28 diciembre 1959.

Lancelita. En: El día (La Plata), 12 nov. 1910.

El enemigo íntimo. En: El día (La Plata), 14 nov. 1910. Firmado
con seud: E. Thynon.

Mi perro. En: El día (La Plata), 19 mayo 1911. Firmado con seud.
E. Thynon.

En: Leoplán (Buenos Aires), año 3, no. 44 (16 setiembre 1936).

En: El día (La Plata), 26 julio 1954.

Como los hombres. En: El día (La Plata), 25 mayo 1911. Acto pri-
mero, escena única.

Como los hombres. (comedia en tres actos). En: El día (La Plata),
28 mayo 1911. Actos segundo y tercero.

Como los hombres. (drama en el gallinero). En: Plus Ultra (Buenos
Aires), año 3, no. 20 (diciembre 1917). Ilus. de Álvarez.

En: Atlántida (Buenos Aires), 24 marzo 1937.

En el zoo (recuerdos de una fiesta). En: El día (La Plata), 26
agosto 1912. Firmado con seud: E. Thynon Lebic.

Sorruche. En: El día (La Plata), 16 set. 1912.

Cave ne cadas. En: El día (La Plata), 23 set. 1912.

Don Simón. En: El día (La Plata), 24 set. 1912.

Blasfemia. En: El día (La Plata), 30 set. 1912.

Los guapos. En: El día (La Plata), 7 oct. 1912.

Don Fabián. En: El día (La Plata), 28 oct. 1912.

Dura Iox. En: El día (La Plata), 23 abril 1913.

Las cosas truncas. En: El día (La Plata), 10 mayo 1913. Puede
considerarse como el primer antecedente de: El inglés de los
güesos.

La locuita. En: El día (La Plata), 25 mayo 1913.

En: Plus Ultra (Buenos Aires), año 3, no. 27 (junio 1918). Ilus. de Peláez.

La víctima. En: El día (La Plata), 1 junio 1913.

En: Plus Ultra (Buenos Aires), año 3, no. 30 (oct. 1918). Ilus. de Álvarez.

La cola del zorro. En: Versos y Prosas (La Plata), no. 4 (enero 1916).

En: Plus Ultra (Buenos Aires), año 2, no. 13 (mayo 1917). Ilus. de Friedrich.

En: La evasión (Barcelona, Ed. Corvantes, 1922), 85-94.

En: Fray Mocho (Buenos Aires), año 17, no. 322 (24 enero 1928), p. 6, 7.

En: Leoplán (Buenos Aires), año 3, no. 51 (23 diciembre 1926). Ilus. de Manuel Olivas.

En: Benito Lynch (La Plata, Ed. de homenaje de Amigos de la Calle 7), 23 dic. 1956, p. 1-5.

Las desorientadas. En: El día (La Plata), 9 julio 1916.

En: Plus Ultra (Buenos Aires), año 4, no. 13 (enero 1919). Ilus. de Peláez.

El bagual. En: Plus Ultra (Buenos Aires), año 2, no. 15 (julio 1917). Ilus. de Peláez.

En: Fray Mocho (Buenos Aires), año 17, no. 843 (19 junio 1928).

En: Leoplán (Buenos Aires), año 3, no. 33 (15 abril 1926). Ilus. de Mario León.

El gallo que volvió de las trincheras. En: Plus Ultra (Buenos Aires), año 2, no. 17 (set. 1917), Ilus. de Peláez.

En: La evasión (Barcelona, Ed. Corvantes, 1922), 69-84.

En: Fray Mocho (Buenos Aires), año 17, no. 819 (3 enero 1928), p. 5.

Tolodana. En: Plus Ultra (Buenos Aires), año 3, no. 22 (febrero 1918). Ilus. de Centurión.

Los corderos de "La Tereita". En: Caras y Caretas (Buenos Aires), año 23, no. 1160 (25 dic. 1920).

El pozo. En: Ediciones Selectas América (Buenos Aires), año 2, t. 4, no. 38 (1921), 35-34.

Lección de honor. En: La Novela Universitaria (Buenos Aires), año 1, no. 3 (1921), 27 p. Se incorpora a la edición de: Palo verde y otras novelas cortas (Buenos Aires, Espasa-Calpe Argentina, 1940).

Con ventaja. En: Plus Ultra (Buenos Aires), año 4, no. 60 (1921). Ilus. de Fortuny.

En: Leonlán (Buenos Aires), año 3, no. 40 (22 julio 1936). Ilus. de Maldonado.

En: El día (La Plata), 19 dic. 1941, p. 22.

El potrillo rosado. En: Caras y caretas (Buenos Aires), año 24, no. 1182 (23 mayo 1921).

En: (Buenos Aires, Ed. especial de Ed. Latina), set. 1924, no. 2, 31 p.

En: Revistas Letras Platenses (La Plata), t. 1, no. 3 (25 junio 1934), 41-50. El potrillo rosado y Travesiando.

En: De los campos porteños (Buenos Aires, Araconda, 1931), 41-52.

En: Revista de Educación (suplemento). (La Plata), 1949. 111-119.

En: Aprendizaje (Buenos Aires), año 1, no. 1 (abril 1952), p. 32.

En: El Hogar (Buenos Aires), año 54, no. 2470 (5 abril 1957). Ilus. de Bruveris.

La vaca espantada. En: Babel, año 1, no. 4 (junio 1921).

En: La evasión (Barcelona, Ed. Cervantes, 1922), 65-67.

En: Nuestra Revista (Buenos Aires), año 4, no. 39 (set. 1923), 40-41.

En: Fray Mocho (Buenos Aires), año 17, no. 834 (17 abril 1928), p. 12.

La rosca verde. En: Plus Ultra (Buenos Aires), año 6, no. 66 (oct. 1921).

El nene. En: Taras y carotas (Buenos Aires), año 22, no. 1212 (24 dic. 1921).

En: El antiojo de la patrona y Palo verde (Buenos Aires, Ed. Latina, 1925).

En: Leoplán (Buenos Aires), año 3, no. 48 (11 nov. 1936), 33-34. Ilus. de Raúl Valencia.

Por su madre. En: La evasión (Barcelona, Ed. Cervantes, 1922), 59-64.

En el circo. En: La Nación (Buenos Aires), 17 set. 1922.

En: Leoplán (Buenos Aires), año 2, no. 22 (13 nov. 1935). Ilus. de Fantasio.

El sacrificio de Plas. En: La Nación (Buenos Aires), 19 nov. 1922. Ilus. de Juan Carlos Huergo.

En: De los campos porteños (Buenos Aires, Anaconda, 1931), 199-224.

La gloria del malacare. En: La Nación (Buenos Aires), 14 enero 1923.

En: Leoplán (Buenos Aires), año 3, no. 27 (22 enero 1936), 58-61.

El desquite del oeste. En: La Nación (Buenos Aires), 10 junio 1923. Ilus. de Juan Carlos Huergo.

En: Leoplán (Buenos Aires), año 3, no. 26 (8 enero 1936). Ilus. de Cálvez Elorza.

La chuña. En: La Nación (Buenos Aires), 21 oct. 1923. Ilus. de Juan Carlos Huergo.

En: Reportorio Americano (San José de Costa Rica), año 8 (1936), 333-335.

En: El potrillo roano (Buenos Aires, Ed. Latina, 1924), 31 p.

En: De los campos porteños (Buenos Aires, Anaconda, 1931), 179-197.

La Virgen del Carmen. En: La Nación (Buenos Aires), 17 feb. 1924, continúa como folletín hasta el 20 de feb. 1924. Ilus. de Juan Carlos Huergo.

En: Fray Nocho (Buenos Aires), año 17 (7 feb. 1928), 4-8. Conclusión: año 17, no. 825 (14 feb. 1928).

Ya una vez, señora. En: La Nación (Buenos Aires), 21 marzo 1926.
Ilus. de Alejandro Sirio.

Tengo mi coro. En: La Nación (Buenos Aires), 22 ag. 1926. Ilus.
de Alejandro Sirio.

En: El Argentino (La Plata), 10 oct. 1949. Ilus. de Francisco A. de Santo.

Un negocio en pieles. En: La Nación (Buenos Aires), 9 enero 1927.
Ilus. de Alejandro Sirio.

En: De los campos porteños (Buenos Aires, Anaconda, 1931),
225-252.

Hombres y terrenos. En: La Nación (Buenos Aires), 1 mayo 1927. Ilus.
de Juan Carlos Huergo.

En: De los campos porteños (Buenos Aires, Anaconda, 1931),
253-276.

Caritas. En: La Nación (Buenos Aires), 24 dic. 1927. Ilus. de
Juan Peláez.

En: De los campos porteños (Buenos Aires, Anaconda, 1931),
276-292.

Post tenebras. En: Caras y caretas (Buenos Aires), año 21, no. 1540
(7 abr. 1928). Ilus. de Aristides Rechain.

En: Leoplán (Buenos Aires), año 4, no. 55 (17 febr. 1937).

Un patrón endeveras. En: La Nación (Buenos Aires), 3 junio 1928.

¡Chupe, canajo! En: Mundo Argentino (Buenos Aires), año 18, no.
922 (19 set. 1928).

Un angelito gaucho. En: La Nación (Buenos Aires), 21 oct. 1928.
Ilus. de Juan Peláez.

En: De los campos porteños (Buenos Aires, Anaconda, 1931),
21-39.

Los chiranguitos. En: La Nación (Buenos Aires), 2 dic. 1928.
Ilus. de Ernesto Arancibia.

Los dientes de la vaca. En: Mundo Argentino (Buenos Aires), año
18, no. 935 (19 dic. 1928), 42-54.

Tormentas. En: Aconcaqua (Buenos Aires, 1929).

En: De los campos porteños (Buenos Aires, Anaconda, 1931),
85-99.

Travesiando. En: La Nación (Buenos Aires), 20 enero 1929. Ilus. de Luis Macaya.

En: De los campos porteños (Buenos Aires, Anaconda, 1931), 111-118.

En: El Hecar (Buenos Aires), año 32, no. 1393 (26 junio 1936), 18-19. Ilus. de Rodolfo Claro.

La torta. En: Caras y caretas (Buenos Aires), año 32, no. 1585 (16 feb. 1929). Ilus. de Rechain.

La cabeza de Eulogio. En: Mundo Argentino (Buenos Aires), año 19, no. 943 (20 marzo 1929). Ilus. de Pintos Rosas.

En: Leoplán (Buenos Aires), año 3, no. 29 (19 feb. 1936).

Limay. En: La Nación (Buenos Aires), 21 abr. 1929. Ilus. de Luis Macaya.

En: De los campos porteños (Buenos Aires, Anaconda, 1931), 119-143.

La libreta de Anselmo. En: Mundo Argentino (14 mayo 1929).

En: Leoplán (Buenos Aires), año 3, no. 30 (4 marzo 1936), 10-13. Ilus. de Raúl Valencia.

Cuentos criollos. (Buenos Aires, Ed. Atahualpa, 1940), 32 p.

Agachados. En: Caras y caretas (Buenos Aires), año 32, no. 1599 (25 mayo 1929), 1-2. Ilus. de Luis Macaya.

En: Leoplán (Buenos Aires), año 3, no. 32 (1 abril 1936), 22-23. Ilus. de Raúl Valencia.

Don Pajarito. En: Mundo Argentino (Buenos Aires), año 19, no. 959 (5 junio 1929), 5-10. Ilus. de Pintos Rosas.

En: Leoplán (Buenos Aires), año 3, no. 28 (5 feb. 1936), 30-33. Ilus. de Raúl Valencia.

En: Leoplán (Buenos Aires), año 25, no. 600 (5 agosto 1959), 46-48.

La esquiladora. En: Caras y caretas (Buenos Aires), año 32, no. 1605 (6 julio 1929). Ilus. de Luis Macaya.

En: De los campos porteños (Buenos Aires, Anaconda, 1931), 145-178.

La esquila de junco. En: La Nación (Buenos Aires), 19 agosto 1929. Ilus. de Luis Macaya.

En: De los campos porteños (Buenos Aires, Anaconda, 1931), 5-19.

La sortija. En: Mundo Argentino (Buenos Aires), año 19, 967 (31 julio 1929). Ilus. de Hohmann.

En: Leoplán (Buenos Aires), año 3, no. 33 (27 mayo 1936). Ilus. de Raúl Valencia.

Cento mala. En: La Nación (Buenos Aires), 3 nov. 1929. Ilus. de Luis Macaya.

En: Leoplán (Buenos Aires), 2 oct. 1935. Ilus. de Fantasio.

En: Vacotras (Buenos Aires), 4 oct. 1941.

El canchador de víboras. En: Caras y caretas (Buenos Aires), año 32, no. 1628 (14 dic. 1929). Ilus. de Aristides Rechain.

En: Leoplán (Buenos Aires), año 3, no. 35 (13 mayo 1935). Ilus. de Fantasio.

A la guerra. En: Caras y caretas (Buenos Aires), año 32, no. 1629 (21 diciembre 1929). Ilus. de Valdivia.

En: De los campos porteños (Buenos Aires, Anaconda, 1931), 101-110.

¡Justamente! En: El Hogar (Buenos Aires), año 25, no. 1064 (7 marzo 1930). Ilus. de Rodolfo Claro.

El zaino del vigilante. En: El Hogar (Buenos Aires), año 26, no. 1077 (6 junio 1930), p. 5. Ilus. de Mario López Osorno.

En: Maribel (Buenos Aires), 21 abril 1936.

Hospitalitas. En: La Nación (Buenos Aires), 6 julio 1930. Ilus. de Luis Macaya.

En: Leoplán (Buenos Aires), año 2, no. 20 (16 oct. 1935), 57-59. Ilus. de Fantasio.

¡Eso es triste! En: Leoplán (Buenos Aires) año 2, no. 23 (27 nov. 1930), 62-64. Ilus. de Fantasio.

La diplomacia de la patrona. En: El Hogar (Buenos Aires), año 26, no. 1104 (12 dic. 1930), p. 5. Ilus. de Rodolfo Claro.

En la noche. En: El Hogar (Buenos Aires), año 27, no. 1119 (27 marzo 1931), p. 5. Ilus. de Rodolfo Claro.

El redomón. En: El Hogar (Buenos Aires), año 27, no. 1134 (10 julio 1931), p. 5. Ilus. de José Contreras.

En: Leoplán (Buenos Aires), año 2, no. 25 (25 diciembre 1935), 12-14. Ilus. de Gálvez Elorza.

En: Cuentos criollos (Buenos Aires, Ed. Atahualpa, 1940), 32 p.

Favor de amigo. En: El Hogar (Buenos Aires), año 27, no. 1153 (20 nov. 1931), p. 11. Ilus. de Rodolfo Claro.

En: La Nación (Buenos Aires), 4 agosto 1935.

En: Leoplán (Buenos Aires), año 2, no. 17 (4 set. 1935), 62-63. Ilus. de Gálvez Elorza.

En: Cuentos criollos (Buenos Aires, Ed. Atahualpa, 1940), 32 p.

El agragado. En: Caras y caretas (Buenos Aires), año 34, no. 1716 (22 ag. 1931). Ilus. de Valdivia.

Al lado de un árbol. En: El Hogar (Buenos Aires), año 28, no. 1183 (17 junio 1932), 16-17. Ilus. de Rodolfo Claro.

En: Leoplán (Buenos Aires), año 3, no. 31 (18 marzo 1936), 26-28. Ilus. de Scotti.

El pequetito. En: El día (La Plata), 11, 12, 13 junio 1933. Ilus. de Rodolfo Claro.

En: Palo verde y otras novelas cortas (Buenos Aires, Espasa-Calpe Argentina, 1940), 175 p.

El caso su casa quiere. En: El día (La Plata), 22 oct. 1933, p. 8. Ilus. de Rodolfo Claro. Continúa como folletín hasta el 2 nov. 1933. Cuento ampliado y con variantes: El agragado.

En: Palo verde y otras novelas cortas (Buenos Aires, Espasa-Calpe Argentina, 1940), 175 p.

Crudelitas. En: El día (La Plata), 5, 16 agosto 1934. Ilus. de Rodolfo Claro.

Aquel hijo. En: La Nación (Buenos Aires), 26 agosto 1934.

En: Leoplán (Buenos Aires), año 3, no. 38 (24 junio 1936), 13-15. Ilus. de Mario León.

Pedro Amoy y su perro. En: La Nación (Buenos Aires), 22 abril 1934. Ilus. de Alejandro Sirio.

En: Leoplón (Buenos Aires), año 4, no. 53 (20 enero 1937), 16-17. Ilus. de Armas.

En: Cuentos criollos (Buenos Aires, Ed. Atahualpa, 1940), 32 p.

Viejos toros. En: Crítica (Buenos Aires), 3 nov. 1934.

El niño y la alubia. En: La Nación (Buenos Aires), 4 nov. 1934. Ilus. de Alejandro Sirio.

En: Leoplón (Buenos Aires), año 3, no. 50 (9 dic. 1936), p. 41. Ilus. de Raúl Valencia.

La cuatrerita. En: La Nación (Buenos Aires), 24 feb. 1935. Ilus. de Alejandro Sirio.

En: Leoplón (Buenos Aires), año 3, no. 46 (14 oct. 1936), 16-17. Ilus. de Raúl Valencia.

Debilitas. En: La Nación (Buenos Aires), 23 abril 1935. Ilus. de Juan Carlos Huergo.

En: Leoplón (Buenos Aires), año 4, no. 65 (7 julio 1937), 18-22. Ilus. de Juan José.

Con mujer y cinco criaturas. En: La Nación (Buenos Aires), 4 agosto 1935. Ilus. de Alejandro Sirio.

En: Leoplón (Buenos Aires), año 4, no. 71 (29 set. 1937), p. 6, 7, 51. Ilus. de Fantasio.

En: Leoplón (Buenos Aires), año 25, no. 598 (1 julio 1959), 36-38.

Disfrazado de mono. En: La Nación (Buenos Aires), 13 oct. 1935. Ilus. de Juan Carlos Huergo.

En: Leoplón (Buenos Aires), año 4, no. 60 (28 abr. 1937), p. 6, 7, 22. Ilus. de Raúl Valencia.

El hombracito. En: Leoplón (Buenos Aires), año 2, no. 21 (20 Oct. 1935), 24-30. Ilus. de Fantasio.

No es lo mismo. En: Leoplón (Buenos Aires), año 2, no. 24 (11 dic. 1935), p. 6. Ilus. de Fantasio.

El milacón. En: La Nación (Buenos Aires), 12 enero 1936. Ilus. de Alejandro Sirio.

En: Isoplán (Buenos Aires), año 4, no. 62 (25 mayo 1937), 62-69. Ilus. de Raúl Valencia.

¡Como a chinos! En: La Nación (Buenos Aires), 19 abril 1936. Ilus. de Juan Carlos Huergo.

En: Isoplán (Buenos Aires), año 4, no. 63 (9 junio 1937), p. 85, 86. Ilus. de Juan Carlos Huergo.

Contrastes. En: Caras y caretas (Buenos Aires), año 39, no. 1971 (11 julio 1936), 18-22. Ilus. de Valdivia.

En: Isoplán (Buenos Aires), año 4, no. 75 (24 nov. 1937), 26-29. Ilus. de Juan José. Aparece con el título de Tormentas por error, no debe confundirse con el homónimo.

¡Estas mujeres, señor! En: La Nación (Buenos Aires), 23 agosto 1936.

En: Isoplán (Buenos Aires), año 4, no. 66 (21 julio 1937), p. 39, 47. Ilus. de Vieytes.

¡Especímenes! En: Isoplán (Buenos Aires), año 3, no. 43 (2 set. 1936), 62-65, 85-88. Ilus. de Juan Ramiro.

Diferencias. En: Caras y caretas (Buenos Aires), año 39, no. 1984 (10 oct. 1936), 24-29. Ilus. de Valdivia.

Fellos y miracoles. En: La Nación (Buenos Aires), 22 nov. 1936. Ilus. de Juan Carlos Huergo.

En: Isoplán (Buenos Aires), año 4, no. 73 (17 oct. 1937), 26-27, 53. Ilus. de Fantasio.

En: Cósaro, Nicolás. Donato Lynch (Buenos Aires, Ed. Oeste, 1954), 20-24.

De caballo. En: La Nación (Buenos Aires), 3 enero 1937. Ilus. de Alejandro Sirio.

El "lance" de Donato Lory. En: La Nación (Buenos Aires), 7 marzo 1937. Ilus. de Juan Carlos Huergo.

Clenatis Milani. En: La Nación (Buenos Aires), 6 junio 1937. Ilus. de Alejandro Sirio.

No hay carne. En: Caras y Caretas (Buenos Aires), año 40, no. 2023 (10 julio 1937), 8-11.

¡Corajudo el alférez! En: La Nación (Buenos Aires), 8 agosto 1937. Ilus. de Alejandro Sirio.

Hasta ayer a lo nenos. En: Isclán (Buenos Aires), año 4, no. 68, (18 agosto 1937), p. 97. Ilus. de Corvalán.

Como el cuerno entre la rejada. En: Caras y caretas (Buenos Aires), año 40, no. 2037 (16 oct. 1937), 8-11. Ilus. de Arístides Rechain.

El sobrino del patrón. En: La Nación (Buenos Aires), 17 oct. 1937. Ilus. de Juan Carlos Huergo.

Las llaves. En: Caras y caretas (Buenos Aires), año 41, no. 2099 (15 oct. 1938), 8-11. Ilus. de Valdivia.

El talerazo. En: La Nación (Buenos Aires), 4 junio 1939. Ilus. de Alejandro Sirio.

Del cordel. En: La Nación (Buenos Aires), 13 agosto 1939. Ilus. de Alejandro Sirio.

El que le gustaba a la señorita. En: La Nación (Buenos Aires), 1 enero 1940. Ilus. de Alejandro Sirio.

Medallas de oro. En: La Nación (Buenos Aires), 1 enero 1941. Ilus. de Alejandro Sirio.

Cartas y cartas. En: Muestra novela (Buenos Aires), año 1, no. 3 (junio 1941), 64 p.

CUENTOS (traducciones)

Lynch, Benito

Le poupon. En: La Revue Argentine (París), no. 14 (feb-marzo 1936), 20-26. Tr. por Manuel Gahisto. Introd. de Enrique Méndez Calzada, p. 19. Título original español: El nene.

Esquilemos. En: Comisión Argentina de Cooperación Intelectual (Buenos Aires, 1938). Tr. por Arturo Olazábal Quintana. Título original español: Travesiando.

The Sorrel Colt. En: Spanish Stories (New York, Bantam Books, 1960), 201-222. Título original español: El potrillo roano.

TEATRO (en orden cronológico)

Lynch, Benito

El cronista social. En: El día (La Plata), 27 oct., 9 nov. 1911.
Comedia publicada en trece entregas.

En un momento. En: El día (La Plata), 6-11 nov. 1912. Ensayo
dramático.

El inglés de los ríos. (Buenos Aires, 14 junio 1933). Versión
teatral en un acto y seis cuadros realizada por Marcos Bronen-
berg y Arturo Cerretani.

Los caranchos de la Florida. (Versión radial realizada por Manuel
A. Peños).

El romance de un gaucha. (Versión teatral en tres actos y treinta
y dos cuadros realizada y adaptada por Juan Alcides Plaza y
estrenada en Buenos Aires en mayo 1938).

COLABORACIONES EN DIARIOS Y REVISTAS (en orden cronológico)

Lynch, Benito

Plata dorada. En: El día (La Plata), 2 marzo 1909. De una novela
en prensa.

Cosas de estatuas. En: El día (La Plata), 25 abril 1909. Sin fir-
ma.

Capítulo de una novela. En: El día (La Plata), 20 mayo 1910.
Fragmento de Los caranchos de la Florida, cap. 14.

De actualidad. En: El día (La Plata), 21 oct. 1911, p. 3. Sin
firma.

El romance de un gaucha. En: Sanitario (La Plata), año 1, no. 2,
(julio-ag., 1925), 141-151.

Un elogio, una semblanza y un recuerdo (sobre Horacio Quiroga).
En: Rebel (Buenos Aires), no. 21 (nov. 1926). Además
fragmentos de Arturo Capdevila y Rafael Alberto Arrieta.

En: Repertorio Americano (San José de Costa Rica), t. 14,
p. 85-90. Reimpreso con el título Horacio Quiroga.

El estanciero. En: La Nación (Buenos Aires), 23 set. 1928. Ilus. de Juan Carlos Waergo.

¿Vuelve usted a releer sus propias obras? Respuesta de Benito Lynch, Carlos Ibarra, Enrique Larreta, Gustavo Martínez Zuviria. En: El Hogar (Buenos Aires), año 38, no. 1174 (15 abril 1932), p. 36.

TEXTOS INEDITOS

Lynch, Benito

El buen solo. (Novela inédita).

Patricia. (Novela inédita).

El amigo Ned. (Cuento)

Funerario (Cuento)

Los decorados. (Cuento)

El patito sano. (El patito negro)

El viejo y el cordero. (Proyecto de fábula).

Relato campese. (Proyecto).

Amar. (La sexta inyección) Proyecto de argumento cinematográfico.

Ensayo de comedia (Original manuscrito)

Cuento campese (Sin título y apenas esbozado)

ANTOLOGIAS DE TEXTOS DE LYNCH

Lynch, Benito

Antología escolar; lecturas para enseñanza secundaria y especial (Buenos Aires, Cebaut y Cia., 1936), 250 p. Contiene: Plata dorada, "Esthercita sale sola", p. 9-16; Raquela, "La quemazón de los campos", p. 19-36; Los caranchos de la Florida, cap. 1, 5, 17, 18, p. 39-85; El inglés de los güesos, cap. 1, 6, 13, 25, 31, 32, p. 89-142; Palo verde, cap. 1, p. 145-153; De los campos portenos, "El potrillo roano," p. 157-160, "Un negocio de pieles," p. 169-198, "Iiray", p. 199-222; Cuentos varios: Los dientes de la vaca, p. 225-236; El canchador de víboras, p. 237-250.

TEXTOS DE LYNCH EN DIVERSAS ANTOLOGÍAS

- Alfonso, Luis. Sigmo: libro de iniciación literaria (Buenos Aires, Estrada, 1940). Contiene: "Tempestad de la pampa," de Los caranchos de la Florida, p. 59-61; "Esquiladora", del cuento La esquiladora del libro De los campos porteños, p. 328-330.
- Becco, Horacio Jorge. El cuento de la Argentina (Buenos Aires, Ministerio de Educación y Justicia, Dirección General de Cultura, 1961). Contiene: Travestiando y bibliografía.
- Borón Castro, Rodolfo. Selección de poetas modernos hispanoamericanos. (Madrid, Ed. Atlas, 1944). Contiene: "Pobre bicho", de Los caranchos de la Florida, p. 199-201.
- Danero, E. M. S. Antología gaucha (cuentos). (Santa Fe, Castollví, 1956). Contiene: Travestiando, p. 152-154.
- Campos, Jorge. Antología hispano-americana (Madrid, Ed. Pegasus, 1950). Contiene: Fragmento de Los caranchos de la Florida, p. 520-522.
- Eoff, Sherman H. Spanish American Short Stories (New York-Washington. University. St. Louis-The Macmillan Co., 1944). Obra en colaboración con Paul C. King. Contiene: La cmina de junco, p. 18-26.
- Escudero, Alfonso. Lecturas para niños (Santiago de Chile, Impr. Universitaria, 1938). Contiene: El potrillo roano, p. 160.
- Flores, Angel. Historia y antología del cuento y novela en Hispanoamérica (New York, Las Américas publishing company, 1959). Contiene: El potrillo roano, p. 376-381.
- _____. Spanish Stories (New York, Panam Books, 1960). Cuentos españoles: ed. dirigida por Angel Flores. Contiene: Potrillo roano, p. 202-223.
- Gálvez, Manuel. Los mejores cuentos (Buenos Aires, Ed. Patria, 1919). Selec. y prólogo de Manuel Gálvez. Contiene: El potrillo roano, p. 205-211.
- Goggio, Emilio. Lecturas iberoamericanas (Boston, Heath y Cia., 1946). En colaboración con H. Taylor. Contiene: Fragmento de Palo verde.
- Giner de los Ríos, Gloria. El paisaje de Hispanoamérica a través de su literatura. México, Impr. Universitaria, 1958. Contiene: Fragmentos de Los caranchos de la Florida y De los campos porteños, p. 102-103, 170, 191, 214 y 229.

1

- Haydn, Miram. A World of Great Short Stories (New York, Crown publishers, 1947). Tr. de Harry Kurtz. En colab. con John Cournos. Contiene: El potrillo roano, p. 922-926.
- Ibarguren, Carlos. El paisaje y el alma argentina (Buenos Aires, Comisión Argentina de Cooperación Intelectual, 1938). Obra en colaboración con Antonio Aita y Juan Vignale. Ed. traducida al francés por Arturo Orzábal Quintana en 1938. Contiene: Travésando, p. 253-258.
- Loudet, Enrique. Letras argentinas en Centro América (Costa Rica, Imp. Nac., 1943). Contiene: "Un incendio en la pampa," p. 220-222, fragmento de Rosaura: "La quemazón".
- Lanzor, Antonio R. Antología del cuento hispano-americano (Santiago de Chile, Ed. Zig-Zag, 1939). Contiene: El potrillo roano, p. 63-68.
- Marone, Gherardo. Il libro della pampa. Antologia di scrittori argentini. (Milano. Dott. Gino Carabba, 1937). Contiene: Imay, vol. 1.
- Monteverde, Francisco. Antología de poetas y prosistas hispanoamericanos modernos (México, Universidad Nacional, 1921). Contiene: La vaca embastanada.
- Pagés Larraya, Antonio. Cuentos de nuestra tierra (Buenos Aires, Paigal, 1952). Estudio preliminar, selección y notas. Contiene: El potrillo roano, p. 192-198.
- Prilutzky Fanny de Zinny, Julia. Cuentistas rioplatenses de hoy (Buenos Aires, Vértice, 1939). Ilus. de Rodolfo Castagna. Contiene: Aquel hijo, p. 309-320.
- Rodríguez, Mario E. Cuentistas de hoy (Boston, Houghton Mifflin Company, 1952). Contiene: El sacrificio de Blas, p. 17-21.
- Scarpa, Roque Esteban. Lecturas americanas (Santiago de Chile, Zig-Zag, 1948). Contiene: El potrillo roano, p. 237-240.
- Torres-Rioseco, Arturo. Antología de literatura hispanoamericana (New York, F. S. Crofts y Cía., 1941). Contiene: El potrillo roano.
- Walsh, Donald Dovenish. Seis relatos americanos (New York, W. W. Norton, 1943). Contiene: El antio de la astrona, p. 121-154.
- _____. Cuentos americanos con algunas versiones (New York, W. W. Norton, 1948).
- Walsh, Gertrude M. Cuentos sencillos (Boston, Heath, 1941). Contiene: El potrillo roano, p. 64-72.

CRITICA Y BIOGRAFIA (libros y artículos firmados)

Aite, Antonio. "Algunos aspectos de la novela argentina," Nosotros (Buenos Aires, año 22, no. 222, abril 1922), 5-21.

_____. La literatura y la realidad americana (Buenos Aires, tall. gráf., Lorenzo E. Rosso, 1931), 31 p.

_____. La literatura argentina contemporánea (Buenos Aires, 1931), 156 p.

Alegria, Fernando. Breve historia de la novela hispanoamericana (México, Ed. de Andrea, Librerías Studium, 1957), 190-194.

Alonso, Aado. "Preferencias mentales en el habla del gaucho," Nosotros (Buenos Aires), año 22, no. 222, p. 113-132.

_____. El problema de la lengua en América (Madrid, Espasa-Calpe, 1925), 142-145.

Anderson Imbert, Enrique. Historia de la literatura hispanoamericana (México, Fondo de Cultura Económica, 1954), 293-295.

_____. "La voz del nuevo gaucho", Américas (Unión Panamericana), julio 1952, p. 9-11 y 31.

_____. "The voice of the new gaucho", Las Américas (Unión Panamericana), julio 1952, p. 9-11 y 31.

_____. Los grandes libros de Occidente y otros ensayos (México, Ed. de Andrea, 1937), 275-288.

Andreotto, Miguel Angel. "Donito Lynch; Plata dorada; El bucy solo," El litoral (Santa Fe), 31 dic. 1956.

_____. "Donito Lynch; Plata dorada; El bucy solo," El País (Montevideo), 23 dic. 1956.

_____. "Cartas de lectores; Reedición de las obras de Donito Lynch," La Nación (Buenos Aires), 22 feb. 1953.

_____. "Cartas de lectores: Reedición de las obras de Donito Lynch," El día (La Plata), 10 junio 1952. También la novela inédita: El bucy solo.

Arrieta, Rafael A. Historia de la literatura argentina (Buenos Aires, 1958-1959), t. IV y V.

_____. "Donito Lynch: Plata dorada," El día (La Plata), 25 junio 1952, p. 2.

Azeves, Angel Néctor. "Apuntes sobre la obra de Benito Lynch", El día (La Plata), 26 julio 1961.

Ballesteros, Montiel. "Escritores de América, Benito Lynch, un clásico criollo". Revista Nacional (Montevideo), año 42, no. 12 (abril 1949), 54-60.

Ballesteros de Martos, R. "Benito Lynch", El Sol (Madrid), 3 agosto 1924.

Barbagelata, Hugo D. La novela y el cuento en Hispanoamérica (Montevideo, tall. gráf., Enrique Híquez y Cia., 1947), 97-102.

Barreda, Ernesto Mario. "Benito Lynch: el novelista de la pampa", Caras y carteras (Buenos Aires), año 28, no. 1392 (6 junio 1925).

_____. "En un lejano día con Benito Lynch", El Hogar (Buenos Aires), año 49, no. 2263 (27 marzo 1953), p. 8.

Benasso, Eva. "Benito Lynch", Noticias gráficas (Buenos Aires), 26 julio 1955.

Benito Lynch (La Plata, Ed. Almafuerte, 1956). "Edición de homenaje de Amigos de la Calle 7". Contribuciones de Jaime Sureda, Antonio Herrero, Manuel Trigo Viera, Daniel Kraiselburd y Rodolfo Oyhanarte. Dos fotografías, dos retratos de Benito y una fotografía de su casa.

Besouchet, Lidia. "Benito Lynch: la pampa y su mejor expresión literaria", Revista Davaar (Buenos Aires), no. 6 (mayo-junio 1946), 72-87. Traducción del portugués.

Bonet, Carmelo Melitón. "La creación de personajes en Benito Lynch", Póloa (Buenos Aires), año 1, no. 1 (oct. 1937), 22-26.

_____. Gente de la novela (Buenos Aires, 1949), 24-30. Instituto de Literatura Argentina Facultad de Filosofía y Letras.

_____. "El gringo en la literatura rioplatense", Boletín de la Academia de Letras (Buenos Aires) t. 17, no. 76 (oct.-dic. 1948), 637-638.

_____. "Novelistas argentinos: Benito Lynch, El inglés de los güesos, obra psicológica y pampeana", El Hogar (Buenos Aires), 26 mayo 1950.

_____. "La novela argentina en el siglo XX. Benito Lynch, novelista de la pampa", Cursos y conferencias (Buenos Aires), año 21, no. 241-243 (abr.-junio 1952).

_____. "La estancia y sus novelistas", La Nación (Buenos Aires), 20 abr. 1958.

- _____. "La novela", En: Historia de la literatura argentina (Buenos Aires, Peuser, 1959), Dir. Rafael A. Anneta. Tomo IV, p. 144-154.
- _____. "Benito Lynch", Diccionario de la literatura latinoamericana (Washington, Union Panamericana, 1960), t. I, p. 124-127.
- Bondonave, Roberto. "Benito Lynch: Los caranchos de la Florida". El día (La Plata), 2 mayo 1916.
- Dunge, Miguel Angel. "Benito Lynch: Los caranchos de la Florida". El día (La Plata), 10 mayo 1916.
- Burgos, Fausto. "Benito Lynch en la bibliografía", Biblioteca (La Plata), no. 4 (1951), 42-47.
- C. M. "Cinco valores argentinos ante la gratitud póstuma", El mundo (Buenos Aires), 18 mayo 1958.
- Cailliet-Pois, Julio César. "Temas y perspectivas en la novela rural de Benito Lynch. El impulso, el instinto y los afectos", Revista de la Universidad de Buenos Aires (Buenos Aires), quinta época, año 3, no. 2 (abril-junio 1958), 206-214.
- _____. "Temas y perspectivas en la novela rural de Benito Lynch", El inglés de los güesos (Buenos Aires, Troquel, 1959). La novela rural de Benito Lynch como imagen sentimental del mundo.
- _____. La novela rural de Benito Lynch (La Plata, 1960), 5-22.
- _____. "El mundo novelesco de Benito Lynch", Filología (Buenos Aires), año 5, no. 1-2 (enero-agosto 1959), 119-123.
- _____. Introducción y notas. En: El inglés de los güesos (Buenos Aires, Troquel, 1960), 7-15.
- _____. La novela rural de Benito Lynch (La Plata, Universidad, Facultad de Humanidades y Ciencias de la Educación, Departamento de Letras, 1960), 89 p.
- Canto, Estela. "Benito Lynch o la inocencia", Sur (Buenos Aires), set.-oct. 1952.
- Castelnuovo, Elías. "La tierra vista por los propietarios de la tierra. El sentido en la novela del campo argentino", La Prensa (Buenos Aires), 14 junio 1953.
- _____. "Los novelistas de la oligarquía criolla", La Prensa (Buenos Aires), 23 junio 1953.

- Cejador y Franca, Julio. Historia de la lengua y literatura castellana (Madrid), t. XIII.
- Cócaro, Nicolás. "Benito Lynch y algunos aspectos de su obra", La Nación (Buenos Aires), 16 dic. 1951, p. 2.
- _____. "Benito Lynch", El Abuntador (Buenos Aires), no. 1, (1952).
- _____. Benito Lynch: Algunos aspectos de su obra (Buenos Aires, Ed. Oeste, 1954), 24 p. Bibliografía, credo estético. Contiene: Pellos y mirapoles.
- _____. "Plata dorada; la primera novela de Benito Lynch", Clarín (Buenos Aires), 3 julio 1955.
- Coronado, Nicolás. "Raquela, novela de Benito Lynch", Masectras (Buenos Aires), año 3, no. 114 (oct. 1918), 456-458.
- Cortina, Alberto. "Benito Lynch: Los caranchos de la Florida", El día (La Plata), 16, 17 mayo 1916.
- D. "Raquela por Benito Lynch", Atenea (La Plata, Asociación de ex-Alumnos del Colegio Nacional de La Plata), año 1, vol. 1, no. 4-5 (set.-oct. 1918), 315-317.
- Dacal, Xavier. Prólogo a El inglés de los güesos (México, 1955).
- Denaro, E. M. S. "Fichero saltado", (Santa Fe, Castellví, 1956), 36-37. Colección de ensayos.
- Davis, Jack Emory. "The americanisms in El inglés de los güesos", Hispania (Washington), año 34, no. 4, (nov. 1950), 333-337.
- Defant Durant, Alba. "Los ruchachos en la obra de Lynch", Humoritas (Tucumán, Universidad Nacional de Tucumán, Facultad de Filosofía y Letras), año 8, no. 11 (1959), 167-172.
- Delheye, Pedro Mario. "Benito Lynch: Los caranchos de la Florida", El día (La Plata), 15 mayo 1916.
- Del Sez, Agustín. "Novela criolla rioplatense: Benito Lynch", Resumen de historia de la novela hispanoamericana (Barcelona, Atlántida, 1949), 146-150.
- Días Arrieta, Hernán. "Literatura argentina: Los caranchos de la Florida, novela por Benito Lynch", La Nación (Santiago de Chile), 20 junio 1926.
- Dorlinguez, María Alicia. "Un novelista de los campos argentinos", Atlántida (Buenos Aires), oct. 1951.
- Doso, Ismael E. "Raquela de Benito Lynch", El día (La Plata), 24 ag. 1918.

E. J. M. "Desaparecen los libros de Benito Lynch", La Nación (Buenos Aires), 16 feb. 1949.

_____. "Salen ya dos novelas de Lynch", La Nación (Buenos Aires), 28 set. 1958. Sobre reediciones de Los caranchos de la Florida y El inglés de los ciegos.

Espíndola Trasande, Aníbal C. "Apuntes para un retrato de Benito Lynch", La Prensa (Buenos Aires), 25 set. 1955.

Espinosa, Pedro. "Notes on the role of Gaucho Literature in the evolution of Americanism in Argentina", Hispania (Washington), año 19 (feb. 1936), 85-92.

Etchebarré, Miguel Domingo. "La estancia en la literatura", La Nación (Buenos Aires), 30 dic. 1956.

_____. "Benito Lynch y la reiteración de un desencuentro", La Nación (Buenos Aires), 10 dic. 1957.

Fernández, Belisario. "Escritores de ayer: Benito Lynch", La Prensa (Buenos Aires), 14 oct. 1956.

Figueroa Balcarce, J. G. "Benito Lynch, Los caranchos de la Florida", El día (La Plata), 5 mayo 1916.

Fisherova Beck, Vera. "Las heroínas en la novelística argentina", Revista Hispánica Moderna (New York), t. 10, no. 3-4 (julio-oct. 1944), 238-239.

Flores, Angel. Historia y antología del cuento y la novela en Hispanoamérica (New York, Las Américas, 1959).

Frete, Hilda G. "Lynch en un fragmento de El inglés de los ciegos", Revista de literatura argentina e iberoamericana (Buenos Aires), no. 3 (dic. 1961), 127-131.

Frigerio de Lynch, Marta. "Carta de Marta Frigerio de Lynch", Esto es (Buenos Aires), no. 58 (4 oct. 1955).

Gálvez, Manuel. "Benito Lynch, Los caranchos de la Florida". El día (La Plata), 16 junio 1916.

_____. Prólogo a Baquela (Buenos Aires, 1918), 7-10.

_____. "Benito Lynch, Baquela", El día (La Plata), 17 set. 1918.

_____. El cuento argentino (Buenos Aires, 1919).

Garet, María Concepción. "Una comedia y un drama de Benito Lynch", Revista de la Universidad (La Plata), no. 7 (enero-abr. 1959), 118-120. Comedias: El cronista social, En un tucú leonero.

García, Germán. "Personajes de nuestra literatura; los estancieros de Benito Lynch", Continente (Buenos Aires), dic. 1952.

_____. La novela argentina (Buenos Aires, Ed. Sudamericana, 1952), 142-152.

_____. Benito Lynch y su mundo de novela (Bakía Blanco, 1954).

García Martínez, A. "La novela desde el punto de vista sociológico", Nosotros (Buenos Aires) año 8, no. 83 (Feb. 1942), 197-201.

Gates, Eunice Joiner. "Charles Darwin and Benito Lynch's El inglés de los güesos", Hispania (Millingford, Conn.), v. 44, no. 2 (mayo 1961), 239-253.

Collini, Antonio. "Benito Lynch, los corrauchos de la Florida", El día (La Plata), 11 mayo 1916.

Chiarno, Juan Carlos. Festividad de la novela argentina (Buenos Aires, 1949).

_____. "El protagonista de la novela argentina", Cursos y conferencias (Buenos Aires), año 45, no. 266 (set. 1954).

Girónes Pastor, A. Historia de la literatura argentina (Montevideo, 1945), dos volúmenes.

Giroud, A. "Benito Lynch", Armas y Letras (México, Universidad de Nueva León), año 10, no. 7 (julio 1953), p. 3 y 8.

Giusti, Roberto Fernando. "Letras argentinas; Benito Lynch", Nosotros (Buenos Aires), año 18, no. 184 (set. 1924), 92-102.

_____. "El antojo de la patrona y Palo verde; dos novelas de Benito Lynch", Nosotros (Buenos Aires), año 19, no. 196 (set. 1925), 92-100.

_____. "Nuestros novelistas", Archivos del Instituto Popular de Conferencias (Buenos Aires), t. 12 (1927), p. 104.

_____. Crítica y polémica (Buenos Aires, Ed. As, 1927), Serie 3, p. 26-40.

_____. "La novela y el cuento argentinos", Nosotros (Buenos Aires), año 21, no. 219-220 (ag.-set. 1927), p. 18-99.

_____. "La crítica literaria en la Argentina", Nosotros (Buenos Aires), año 26, no. 283 (dic. 1932), 249-304.

_____. "Panorama de la literatura argentina contemporánea", Nosotros (Buenos Aires), segunda época, año 6, no. 67 (nov. 1941), 121-136.

- _____. "Ampliación de la literatura argentina", Historia universal de la literatura (Buenos Aires, Uthca Argentina, 1941), 545-546.
- _____. "Benito Lynch", Ensayos (Buenos Aires, Impr. Bartolomé Chiesino, 1955), 65-73.
- Glanzer, N. "Murió Benito Lynch, el insigne novelista del campo bonaerense", El día (La Plata), 24 dic. 1951, p. 3.
- González, Juan B. "El novelista Benito Lynch", Nosotros (Buenos Aires), año 24, no. 256 (set. 1930), 252-267.
- _____. "El novelista Benito Lynch", En torno al estilo (Buenos Aires, Ed. M. Gleizer, 1930), 173-194.
- González Arrili, Bernardo. "Notas sobre Benito Lynch", Atlántida (Buenos Aires), año 38, no. 1068 (febr. 1956), p. 69.
- Gouriet de St. Stenoch, Henri. "Benito Lynch. El anticipo de la patrona", Revue de l'Amérique Latine (Paris), año 13 (1927), p. 81.
- Irazusta, Julio. "Benito Lynch", Revista Nacional (Buenos Aires), año 1, no. 1 (oct. 1918), 28-31.
- Kraiselburd, David. "La vieja casa de Benito Lynch", Benito Lynch (La Plata), 1956. Ed. Homenaje de Amigos de La Calle 7.
- Larrea, Benigno. "Benito Lynch. Los caranchos de la Florida", El día (La Plata), 29 abril 1916.
- Leumann, Carlos A. La literatura gauchesca y la poesía gaucha. (Buenos Aires, Baigal, 1952).
- Lichtblau, Myron. The Argentine Novel in the Nineteenth Century (doctoral dissertation), Columbia, 1956-1957.
- Llanos, Julio. "Benito Lynch, Plata dorada", El día (La Plata), 23 agosto 1909.
- Machline, Ana Luisa. "Benito Lynch. Lo gauchesco en El inclóp de los cuasos", Boletín del Colegio de graduados de la Facultad de Filosofía y Letras (Buenos Aires), año 9, no. 26 (julio 1939), 26-27; no. 27 (julio 1939), 33-39.
- Pandolini, Hernani. "Plástica y psicología en la novela argentina", Nosotros (Buenos Aires), año 29, no. 296-297 (enero-febrero 1934), 65-70.
- Partínez, Víctor. "Benito Lynch: Palo verde y otras novelas cortas", Señales (Buenos Aires), año 12, no. 126-127 (nov.-dic. 1960), p. 56.

- Mazzei, Angel. Lecciones de literatura americana y argentina (Buenos Aires, 1958).
- Morales, Ernesto. El sentimiento popular en la literatura (Buenos Aires, 1926).
- Nason, Marshall R. "Benito Lynch ¿otro Hudson?" Revista Iberoamericana (Iowa), v. 23, no. 45 (enero-febr. 1958), 65-82.
- _____. "E. Thynon Iobio; pseudónimo de un autor consagrado", (La Plata, 1960). Tirada aparte. 8 páginas.
- _____. Tirada aparte de la Revista de la Universidad (La Plata), no. 10 (enero-febr. 1960).
- _____. "Benito Lynch y sus críticos", El Argentino (La Plata), 3 julio 1960. Resumen realizado por Amílcar O. Escondo. La Trasande de una conferencia dictada en el Círculo de Periodistas, La Plata el 18 junio 1960.
- _____. Benito Lynch y su creación literaria (doctoral dissertation). University of Chicago, 1958.
- Naya Dimitri, Javier. "Benito Lynch; el gran escritor que huyó a la fama", Esto es (Buenos Aires), año 2, no. 56 (dic. 1954), 28-29.
- Neyra, Joaquín. "Benito Lynch; el gran novelista de la pampa", Ver y Leer (Buenos Aires), año 9, no. 215 (21 julio 1955), 13-16.
- Noé, Julio. "Benito Lynch, los caranchos de la Florida", Nosotros (Buenos Aires), año 10, no. 85 (mayo 1916), 189-199.
- Núñez, Diógenes. "Benito Lynch", Ideario nuclear (Buenos Aires, El Ateneo, 1916), 207-209.
- Olmos de Bacaicoa, Dinorah. "Benito Lynch visto por sus íntimos", El Hogar (Buenos Aires), año 52, no. 2388 (19 ag. 1955), 106-107.
- Onetti, Carlos María. "De la novela gaucha. Benito Lynch", Valoraciones (La Plata), no. 11 (enero 1927), 89-95.
- Orlandi, G. "Benito Lynch. Los caranchos de la Florida", El día (La Plata), 13 mayo 1916.
- Osorio, Raúl P. "La novela de un gaucho, por Benito Lynch", Caras y caretas (Buenos Aires), no. 1797 (11 marzo 1932).
- Owre, J. Ellis. "Los animales en las obras de Benito Lynch", Revista Iberoamericana (Iowa), no. 6 (mayo 1941), 357-369.
- Cyhanorte, Rodolfo. "Benito Lynch (poema)", Benito Lynch (La Plata). Ed. Homenaje de Amigos de la Calle 7. (1956)

- Pagés Larraya, Antonio. "Estudio preliminar", Cuentos de nuestra tierra (antología). (Buenos Aires, Baigal, 1952), p. 40-41, 182-190.
- Palacios, A. L. "Benito Lynch," Leoplán (Buenos Aires), 20 enero 1940.
- _____. "Opiniones sobre El inglés de los dioses", Leoplán (Buenos Aires), año 4, no. 53 (20 enero 1937).
- Pedro, Valentín de. "Benito Lynch lejos del mundanal ruido", Aquí Está (Buenos Aires), 5 junio 1948.
- Peixoto, Juan Mauricio. "Las mal llamadas, por Benito Lynch", Fray Noche (Buenos Aires), año 17, no. 820 (10 enero 1928).
- Pinto, Juan. Panorama de la literatura argentina contemporánea (Buenos Aires, Ed. Arco, 1941), 236-237. Con juicios de Roberto F. Giusti, Juan B. González, Emilio Suárez Calimano y Manuel Machado.
- _____. Previsión de la literatura argentina contemporánea (Buenos Aires, La Mandrágora, 1958), 85-86.
- _____. "El paisaje en la literatura argentina", Ficción (Buenos Aires), no. 24-25 (marzo-junio 1960), p. 78.
- _____. "El paisaje en la literatura argentina", Antes y Letras Argentinas (Buenos Aires), no. 5 (oct.-dic. 1959). Boletín del Fondo Nacional de las Artes.
- _____. Literatura argentina del siglo XXI (Buenos Aires, 1943).
- Porcio, César. "Benito Lynch, hombre hurano y cordial", La Nación (Buenos Aires), año 1, no. 2 (15 set. 1929).
- Quiroga, Horacio. "Carta abierta al señor Benito Lynch", Maestros (Buenos Aires), año 10, no. 82 (set. 1916), 316-318.
- _____. "Nuestra producción literaria", La Razón (21 set. 1916).
- Quiroga, Roberto Oscar. "El 'difícil' Benito Lynch", El Mundo (Buenos Aires), 16 dic. 1958.
- Ray, Gordon P. "The Artistic Novel and Benito Lynch", Papers of the Michigan Academy of Science, Arts and Letters (Michigan), no. 37 (1951), 465-469.
- Rólera, Juan Carlos. "Benito Lynch, Plata dorada", El día (La Plata), 23 agosto 1982.
- _____. "Benito Lynch, Los cerunchos de la Florida", El día (La Plata), 19 junio 1916.

- _____. "Benito Lynch y sus amigos íntimos", El día (La Plata), 2 marzo 1959.
- Rega Molina, Horacio. "Sobre Benito Lynch", El Mundo (Buenos Aires), 14 agosto 1955.
- Reilly, Hugo Walter. "¿Por qué denostar a los novelistas criollos?" La Prensa (Buenos Aires), 21 nov. 1955.
- Riverola, Enrique. "Benito Lynch, Plata dorada", El día (La Plata), 20 junio 1969.
- Riviera, Héctor M. "La Plata, sus poetas y sus escritores", El día (La Plata), 19 nov. 1957.
- Rojas, Ricardo. La literatura argentina (Buenos Aires, 1917-1922).
- Saa, Víctor. "El arte y los cuentistas argentinos de hoy", Nosotros (Buenos Aires), año 24, no. 249 (febr. 1920), 249-255.
- Scainz de Robles, Federico C. Ensayo de un diccionario de la literatura (Madrid, Aguilar, 1949), t. 2, p. 936-937.
- Salama, Roberto. Benito Lynch (Buenos Aires, Ed. La Mandrágora, 1959).
- Salaverri, Vicente A. "Benito Lynch", prólogo a La evasión (Barcelona, Cervantes, 1922).
- Sánchez, Luis Alberto. Repertorio bibliográfico de la literatura latinoamericana (Santiago, 1955-1957).
- _____. Nueva historia de la literatura americana (Asunción de Paraguay, Guaranía, 1950).
- _____. Proceso y contenido de la novela hispanoamericana (Madrid, 1923), p. 334, 458-459.
- Sánchez Vilaronte, Carlos. "Benito Lynch, Los carunchos de la Florida", El día (La Plata), 24 mayo 1916.
- Santillán, Diego Abad de. "Benito Lynch", Gran Enciclopedia Argentina (Buenos Aires, Ediar, S. A. Editores, 1953), t. 4, p. 497-498.
- Sbarra, Noel E. "Carta", Boletín del Instituto Argentino del Libro Argentino (Buenos Aires), no. 11 (nov.-dic. 1955), p. 36.
- Seina Reilly, Juan José de. "¿Cómo se hace una novela?" El Hogar (Buenos Aires), año 23, no. 941 (oct. 1927).
- Solero, F. J. "Benito Lynch y el recuerdo", Gaceta literaria (Buenos Aires), año 1, no. 7 (oct. 1956), p. 2, 4.

- Soto, Luis Emilio. "El cuento", Historia de la literatura argentina (Buenos Aires, Pensar, 1959), dir. Rafael A. Arrieta, Tomo IV, p. 249-255.
- Suárez Calimano, Emilio. "Directrices de la novela y el cuento argentinos (1920-1932)", Nuestros (Buenos Aires), año 27, no. 295 (dic. 1933), 258-259.
- Suroda, Jaime. "Leyenda y verdad sobre Benito Lynch", La Prensa (Buenos Aires), 2 nov. 1952.
- _____. "Benito Lynch y el sentido de su novela", La Prensa (Buenos Aires), 10 feb. 1953.
- _____. "Benito Lynch y el sentido de su novela", Benito Lynch (La Plata, 1956). Edición Homenaje de Amigos de la Calle 7.
- Tagle, Armando. "Benito Lynch", Nuevos estudios psicológicos (Buenos Aires, 1934), 125-196.
- Taverna Irigoyen, J. M. "La novela rural de Benito Lynch por Caillot-Pois", Universidad (Santa Fe, Universidad Nacional del Litoral), no. 45 (julio-set. 1960), 337-338.
- Torrón, Alicia. "Al cincuenta años de la primera novela de Benito Lynch", La Nación (Buenos Aires), 3 marzo 1959.
- Tiberio, Oscar. "Benito Lynch, Plata dorada", El día (La Plata), 5 julio 1909.
- Torrendell, Juan. "Biografía de Benito Lynch", El año literario; 1918 (Buenos Aires, Tor, 1918), 122-135.
- _____. "Benito Lynch" Crítica menor (Buenos Aires, Tor, 1933), t. I, p. 162-166.
- Torres-Moseco, Arturo. "La novela criolla", Revista Hispánica Moderna (New York), no. 1 (oct. 1937), 1-6.
- _____. "Benito Lynch", Itasca (Concepción, Chile), año 14, no. 175 (nov. 1939), 306-365.
- _____. Novelistas contemporáneos de América (Santiago de Chile, Nascimento, 1934), 151-203.
- _____. Charles novelistas de la América Hispánica (Berkeley, Calif., 1949).
- _____. La gran literatura iberoamericana (Buenos Aires, Epecó Editores, S.A., 1951).
- _____. "The Gaucho Novel", The Epic of Latin American Literature (New York, The Oxford University Press, 1942).

- _____. Antología de la literatura hispanoamericana (New York, 1941), 58-66.
- Trigo Viera, Manuel. "Benito Lynch, los comienzos de la Florida", El día (La Plata), 23 mayo 1916.
- _____. "El retrillo negro: de cómo el autor, Benito Lynch, leyó este cuento a su bautista literario", La Nación (Buenos Aires), 14 agosto 1955.
- _____. "Benito Lynch, el hombre y el artista", Benito Lynch (La Plata, 1956). Edición homenaje de amigos de la Calle 7.
- _____. "Benito Lynch; hombre sedentario y escritor silencioso", El día (La Plata), 2 marzo 1957.
- _____. "Un rasgo de carácter de Benito Lynch en su mocedad", El día (La Plata), 22 dic. 1957.
- _____. "Benito Lynch en la cima de nuestras letras", El día (La Plata), 2 marzo 1959.
- _____. "La hielguía del hombre de letras", El día (La Plata), 28 mayo 1960.
- _____. "No quiso ir a la gran metrópoli", El día (La Plata), 19 nov. 1960.
- Trípoli, Vicente. "Siempre se dirá Benito Lynch", El Hogar (Buenos Aires), no. 2204 (3 feb. 1952).
- Uribe, Basilio. "Benito Lynch, por Nicolás Cócero", Criterio (Buenos Aires), año 22 (8 set. 1955), p. 676.
- Varola, Horacio. "Benito Lynch y sus novelas", El Hogar (Buenos Aires), no. 25 (25 marzo 1955).
- Vargas Molteni, Osvaldo. "Benito Lynch y la novela del campo", Mundo Argentino (Buenos Aires), 16 enero 1952.
- Vatteone, Augusto César. "Reencuentro sentimental con Benito Lynch en veintiocho años de un reportaje", La Nación (Buenos Aires), 4 mayo 1943.
- Viñas, David. "Benito Lynch y la pampa cercada", Cultura Universitaria (Caracas), no. 46 (nov.-dic. 1954), 40-53.
- _____. "Benito Lynch: la realización del Faundo", Contorno (Buenos Aires), no. 5-6 (oct. 1955), 16-21.
- Villarino, María de. "Benito Lynch, El indio de los güesos", Valeraciones (La Plata) año 2, no. 5 (enero 1965), 224-226.

Mapier, Salasón. Imágenes y letras (Buenos Aires, 1956), 53-61. Edición: Instituto Amigos del Libro Argentino.

Williams Alsaga, Enrique. La novela en la novela argentina. (Buenos Aires, Estrada, 1955), 216-224.

_____. "Universalidad de la pampa en Benito Lynch," La Nación (Buenos Aires), 7 dic. 1958.

Yáñez, Agustín. El contenido social de la literatura hispanoamericana.

Zia, Lizardo. "Agenda", Clarín (Buenos Aires), 20 dic. 1957.

Zum Felde, Alberto. Indice crítico de la literatura hispanoamericana. Tomo 2, La narrativa.

ARTICULOS NO FIRMADOS

"A Benito Lynch se le rindió homenaje", La Nación (Buenos Aires), 30 mayo 1955.

"Benito Lynch", La Pasión (Buenos Aires), 4 oct. 1958. Sobre las reediciones de Los caranchos de la Florida y El inglés de los dioses.

"Benito Lynch a través de una breve reseña biográfica", Idoplán (Buenos Aires), año 2, no. 18 (13 set. 1955), p. 140.

"Benito Lynch en el círculo aristoso", Soci tres cuantos de ciclo; reflexos vivos de la trayectoria de La Plata (La Plata, Publicidad Atlántida, nov. 1956).

"Benito Lynch en la universidad", El día (La Plata), 12 ag. 1938.

"Benito Lynch; falleció ayer en La Plata", La Nación (Buenos Aires), 24 dic. 1951.

"Benito Lynch ha escrito para El día una novela corta de ambiente local", El día (La Plata), 25 mayo 1933.

"Benito Lynch; inhumación de sus restos", La Nación (Buenos Aires), 25 dic. 1951.

"Benito Lynch; un valor auténtico de la literatura nacional", El día (La Plata), 19 nov. 1932.

"Concurso literario sobre la obra y vida de Benito Lynch", Noticias Gráficas (Buenos Aires), 21 set. 1955.

"Concurso sobre la obra y la vida de Benito Lynch", La Nación (Buenos Aires), 19 set. 1955.

"De los campos porteños", La Prensa (Buenos Aires), 20 set. 1931.

"De los campos porteños", El día (La Plata), 27 set. 1931.

"De los campos porteños", El Argentino (La Plata), 1 marzo 1939.

"El antojo de la patrona y Palo verde", La Nación, (Buenos Aires), 11 nov. 1925.

"El antojo de la patrona y Palo verde", La Prensa, (Buenos Aires), 3 nov. 1925.

"El antojo de la patrona y Palo verde", Caras y caretas (Buenos Aires), 13 febr. 1926.

"El estanciero" La Nación (Buenos Aires), 22 set. 1922.

"El inglés de los güesos", La Nación (Buenos Aires), 28 set. 1924; 15 junio 1922; 19 set. 1927.

"El inglés de los güesos", La Prensa (Buenos Aires), 26 oct. 1924; 15 junio 1922.

"El inglés de los güesos", La Razón (Buenos Aires), 29 mayo 1927.

"El inglés de los güesos", El Diario (Buenos Aires), 15 junio 1933.

"El inglés de los güesos", El Mundo (Buenos Aires), 15 junio 1932.

"El inglés de los güesos", El Pueblo (Buenos Aires), 16 junio 1932.

"El lenguaje gaucho en la literatura de Benito Lynch", Abordar-Angus (Buenos Aires), no. 23 (invierno 1944), 74-82. Sobre El poeta de un gaucho.

"El romance de un gaucho", La Nación (Buenos Aires), 9 dic. 1929.

"El tercer aniversario de la muerte de Benito Lynch cúplase hoy", El día (La Plata), 23 dic. 1954.

"Falleció ayer Benito Lynch", La Prensa (Buenos Aires), 24 dic. 1951.

"Fotografía de Benito Lynch con un grupo de periodistas agregados a la comisión del viaje ministerial a los canales del sur", Caras y caretas (Buenos Aires), año 1, no. 407 (12 mayo 1907).

"Frustración de un homenaje a Benito Lynch", La Nación (Buenos Aires), 25 feb. 1960.

"Hace 50 años; gran incendio", El día (La Plata), 10 mayo 1955.

"Hace 75 años nació Benito Lynch", La Nación (Buenos Aires), 24 julio 1955.

- "Hace 75 años nacía el autor de El inglés de los güesos que se disfrazaba de valet de Benito Lynch para despistar visitantes", La Esión (Buenos Aires), 26 julio 1955.
- "Honróse la memoria de Benito Lynch", Noticias Gráficas (Buenos Aires), 28 mayo 1955.
- "La teatralización de El romance de un gaucho es auspiciada por Benito Lynch con viva simpatía", El día (La Plata), 12 mayo 1958.
- "Murió Benito Lynch, el insigne novelista del campo bonaerense", El día (La Plata), 24 dic. 1951.
- "Murió en su retiro de La Plata, Benito Lynch; reflejó la extensión paraguana, sus facetas y léxico, en páginas magníficas", Clarín (Buenos Aires), 24 dic. 1951.
- "Nuestros escritores", Caras y caretas (Buenos Aires), año 33, no. 1662 (16 agosto 1930).
- "Honemórese a Benito Lynch en La Plata", La Nación (Buenos Aires), 26 abril 1952.
- "Rendirá homenaje SADE a Benito Lynch", La Nación (Buenos Aires), 9 mayo 1952.
- "Rindió homenaje la SADE a Benito Lynch", La Nación (Buenos Aires), 29 dic. 1951.
- "Se dio el nombre del escritor Benito Lynch a una plazuela local", El día (La Plata), 16 dic. 1952.
- "Se honró ayer la memoria del escritor Benito Lynch", La Prensa (Buenos Aires), 29 mayo 1955.
- "También la pampa tiene su intérprete: Benito Lynch", Ahorro y Seguro (Buenos Aires, Caja Nacional de Ahorro Postal), año 8, no. 65 (oct-dic. 1956), p. 36, 37.
- "Un drama de Benito Lynch", El día (La Plata), 6 nov. 1912.
- "Una entidad rindió homenaje a la memoria de Benito Lynch", La Nación (Buenos Aires), 31 dic. 1953.
- "Vendría a Leoplán El inglés de los güesos", Leoplán (Buenos Aires), año 4, no. 53 (enero 1937).

ROOM USE ONLY

1966

~~JUL 12 1966~~

~~AUG 15 1966~~

~~AUG 23 1966~~

~~SEP 13 1966~~

MICHIGAN STATE UNIVERSITY LIBRARIES



3 1293 03175 5683