

and external legitimacy and accountability. The editors' closing chapter is a review of these trends and challenges and is among the finest editorial summaries I have come across. It captures the nuances of several points presented by chapter authors and thus overcomes an all too common deficit in edited volumes where key points tend to lie silently buried and inadequately discussed.

The book is intended to spur the interest of a new, somewhat uninitiated audience to the history as well as the strengths and weaknesses of various cross-border civil society networks and campaigns and, as such, would be a stimulating read for a student newly grappling with the sector. Although nearly all movements and networks covered in the book originated in the West, the past century witnessed increasing participation from developing countries, particularly in Latin America and Asia. The human rights, labor and environmental movements have each formed roots in the global South. The book addresses tensions that result as Northern and Southern participants negotiate their diverse perspectives but the two may have lessons to share with one another -- a project that might be more fully addressed in another book.

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The Return of the Native: Indians and Myth-Making in Spanish America, 1810-1930. Rebecca Earle. Durham and London: Duke University Press, 2007. Pp. vii + 368. US\$ \$23.95. Paper. (ISBN 13 978-0-8223-4084-3).

Nations, like the privileged elites who dream them up, are riddled with contradictions, the republics that came into being in the nineteenth century throughout Spanish America perhaps more so than most. Rebecca Earle makes this abundantly clear in the tour-de-force that is *The Return of the Native*, a thoroughly researched and skillfully argued treatise that will reward any scholar, not just Latin Americanist geographers, interested in the ideas, and ideologies, of nationalism and nation-building, especially the distortions, exclusions, and selected borrowings that charge the project.

Not far into the book I was reminded of an observation a colleague once made while visiting the National Anthropology Museum in Mexico City. "I had toured the inside," he told me, "and was most impressed. Outside, about to leave, I turned to admire the architecture yet again, only to see a group of Indians be led into the building not via the main thoroughfare, but a side entrance."

My colleague's observation strikes to the heart of Earle's thesis: not even in a monument extolling the cultural achievements and enduring legacies of their late ancestors and living relations can indigenous peoples expect to gain rightful admittance, or be afforded dignified representation. Though the National Museum post-dates Earle's temporal frame of analysis, other examples of native manipulation abound, with Mexico but one nation among many held to critical scrutiny, if not moral accountability.

Earle's stated aim "is to understand the ways in which 'Indians' were incorporated into the elite idea of the nation in Spanish America" (p. 2). This she achieves in stunning fashion in seven substantive chapters, after which come a short Epilogue and an even more concise Appendix, both of which serve as points of departure for further study rather than statements of conclusion or closure. Thereafter follows her scholarly apparatus -- not merely a listing of archival or published materials consulted but a treasure trove of notes and commentary on sources that constitute one-third of the book, testimony to

assiduous inquiry and a formidable intellect. What is the fruit of such dogged labors?

In Chapter 1 (“Montezuma’s Revenge”) and Chapter 2 (“Representing the Nation”) Earle shows how creoles (she prefers this term as opposed to the less problematical *criollo*) who led the independence movements in the early nineteenth century aligned themselves metaphorically “with the indigenous heroes of the conquest and pre-conquest eras.” This “passionate self-identification” on the part of “creole insurgents” struck more than a few observers later on as decidedly odd, not least because, after the wars of independence had been won, “our fathers the Indians” were also emblazoned on state paraphernalia such as coins, medals, flags, and coats of arms. Creole infatuation, however, did not last for long, as indigenous icons “began to disappear from state emblems in the decades after independence.” By 1836, for instance, the Venezuelan government decided to replace the bow and arrow on its state shield, ‘which today are exclusively the weapons of savage peoples,’ with a European sword and lance intended to denote ‘the triumph of civilized and cultured peoples over their antitheses. What Earle calls “indianesque nationalism” was, by the end of the nineteenth century, erased and replaced by homage to the true “padres de la patria,” whom she discusses in Chapter 3 and who in the case of Mexico (to Francisco Cosmes at any rate) could count among their ranks “none other than the conquistador Hernán Cortés” (p.79). When it came time to celebrate the centenary of independence, elites “no longer linked the creole present to the pre-conquest past” but rather to a “united colonial and national history under a single umbrella of Hispanism.”

In Chapter 4, “Patriotic History and the Pre-Columbian Past,” Earle establishes that, in the 1840s, the project of nation-building entailed “sustained scholarly efforts at composing national histories.” In the case of politically volatile Central America, Guatemala in particular, these productions were mounted by a revolving cast, depending on the party in power. The liberal president Mariano Gálvez, for instance, “commissioned a history of Central America from the liberal scholar Alejandro Maraure,” only to have the project shelved when the conservatives took over; not surprisingly, they “preferred to sponsor their own historians,” most notably Manuel Montúfar (p. 105). After the liberals assumed firm control in the 1870s, preferences again changed, this time in favor of the likes of José Milla and Lorenzo Montúfar. The superiority of Spanish civilization, however, was stressed by both sides, even if it “had not always been of benefit to indigenous peoples themselves”; Antonio Batres Jáuregui actually acknowledged in a work published in Guatemala in 1894 that “the quality of life of life enjoyed by the Maya had declined markedly since the conquest.” Earle documents that, throughout Spanish America, “after ceding to this more advanced civilization, indigenous peoples stepped out of history into the realm of folklore” (p. 131).

If Chapter 4 examines “the way in which national elites imagined the pre-conquest era as part of national history,” Chapter 5 (“Archaeology, Museums, and Heritage”) looks at “the place of material culture in these imaginings” (p. 134). Though appreciation of “those venerable and mysterious ruins” was incorporated into nationalist rhetoric, those responsible for its creation emphasized “not the continuities linking the pre-conquest past with the contemporary indigenous population but rather the discontinuities separating one from the other.” The difficulty, if not impossibility, of making native peoples part of the nation is the subject of Chapter 6, “Citizenship and Civilization: The ‘Indian Problem,’” in which Earle asserts that “pre-conquest Indians were good to build nations with, but contemporary Indians were not” (p. 183). That didn’t stop them from being exploited, however, and having their land and their labor be the bedrock of what Severo Martínez Peláez so memorably called “la patria del criollo.” He coined the term in relation to Guatemala, but the designation has application elsewhere. Argentina chose not to

exploit but to exterminate indigenous groups it encountered “immobile on the road of progress,” framing what was at stake, in the words of Domingo Faustino Sarmiento, as a struggle between “civilization and barbarism.” Sarmiento’s binary opposites were struck in 1845, took root immediately, and shaped national consciousness for decades. Not until the 1920s were indigenous “barbarians” viewed in an entirely different light, which Earle discusses in her final chapter, “Indigenismo: The Return of the Native?” That telling question mark queries any “sympathetic awareness” aimed at expressing “a concern with the well-being of contemporary indigenous peoples,” especially given the treatment of autochthonous inhabitants in Mexico and Peru, to say nothing of Guatemala, after the spell of *indigenismo* had long since waned.

“The creoles, it seems, were the true natives,” Earle concludes, after pointing out that one such group in Argentina claimed that “the children of Europeans who are born in the territory of the Republic are indigenous Americans” (p. 219). It is difficult to argue, no matter where one looks in Spanish America, against Earle’s trenchant assertion, given the stranglehold that creoles and their descendents still exercise not only over nomenclature and nationhood but also land, livelihoods, and access to all manner of resources.

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So That All Shall Know/Para que todos lo sepan. Photographs by Daniel Hernández-Salazar and edited by Oscar Iván Maldonado. Austin: University of Texas Press, 2007. Pp. xii and 184, 82 color photos and notes. \$39.95 hardcover (ISBN 0-292-72467-X).

The images are familiar: a series of four black and white photographs; in each photograph is a bare-chested man with what appears at first to be angel’s wings. Upon closer inspection, the wings are formed by a human scapula. The first figure covers his eyes, the next one covers his mouth, a third image his ears, and a final image final angel cups his hands around a wide-mouthed silent scream. As the cover to the Guatemalan Archbishop Juan Gerardi’s 1998 inquiry into human rights violations, *Guatemala: Nunca más*, Daniel Hernández-Salazar’s *Esclarecimiento* polyptych demands attention and issues forth a call to action. Hernández-Salazar’s new book, edited by Oscar Iván Maldonado, builds upon the photographer’s wide audience and broadly interrogates the role of culture and art in social justice.

At once an attractive art book and scholarly text, this work stands out in both form and function. Through documentary and aesthetic photography, Hernández-Salazar demonstrates that art and its placement in space is itself a form of activism—visibility and dignity lie at the heart of this project. To contextualize Hernández-Salazar’s work, editor Maldonado has thoughtfully selected a collection of essays to alternate with photographic portfolios. Together, Hernández-Salazar’s photography and essays from leading Latin Americanists argue that art is a crucial component of social struggle.

Following a foreword by Guatemalan Nobel Prize Laureate Rigoberta Menchú Tum and a brief introduction, the text commences the first of three portfolios, *Daniel Hernández-Salazar, Photojournalist*. In this collection Hernández-Salazar contrasts indigenous femininity with military masculinity, most poignantly envisioned in the photograph, “Clash of Two Worlds, 1492-1992,” where indigenous women and children of Cajolá collide with the National Police. The portfolio includes both black and white and color photographs, each shot in a documentary style. Again, Hernández-Salazar creates a sense