cussion widely dissimilar modes of representation. In particular, the analysis and reflections generated by the exile experience deserve particular attention and will hopefully be developed further by the author or others.

In a book so dependent on nuance and detail, it is striking to find a few inaccuracies, some of them not insignificant: within the typology of sites of repression during the Pinochet dictatorship, Villa Grimaldi was not a "concentration camp" but a detention and torture center; the place itself is not difficult to find and it is certainly no longer "in the outskirts" of Santiago as it was in the sixties. Unfortunately, the author also misses a rich opportunity to interrogate the vagaries and oscillations of memory by brushing aside all too quickly the outcome of the case of Fernando Olivares, a *desaparecido* whose remains turned out not to be his at all. Despite these very minor defects, this book is a solid and original contribution to the expanding work on the construction of memory in Chile.

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CULTURAL AND LITERARY STUDIES

The Pueblo Revolt and the Mythology of Conquest: An Indigenous Archaeology of Contact. By Michael V. Wilcox. Berkeley: University of California Press, 2009. Pp. xiv, 316. Illustrations. Notes. References. Index. $39.95 cloth.

Michael Wilcox seeks to showcase "Indigenous" archaeology as a new and improved approach to the study of the Pueblo revolt of 1680. He describes his methodology as "the reintegration of Indigenous materials, remains, history, and research with contemporary Indigenous people" (p. xii) and considers the Pueblo revolt the "most successful Indigenous rebellion in North America" (p. 6). His purpose is ostensibly twofold: to dispel accepted scholarly understanding of disease as a factor relating to Pueblo population decline and to rectify the claim of the "perpetually vanishing primitive" (pp. 52, 53), although the exact source of this idea is not identified. It is an ambitious undertaking with the welcome prospect of revisionist insight into the history of contact and colonial settlement in northern New Spain and seems to contain at least the potential for broadening the scope of the New Conquest History genre.

Wilcox first targets Las Casas and the Black Legend, describing the masterly *Brevísima relación* as a "plaintive protest essay" (p. 7). Other problems that have led to the creation of false myths, according to Wilcox, arise from the ethnohistorical accounts—their absence, their bias, their incompleteness, and the fact that they were written by Spaniards for their own edification. Ethnographies are troublesome too. For example, Adolph Bandelier's pioneering research in the late 1800s is "groundbreaking in its scope and depth of analysis," yet "speculative by contemporary standards" (p. 218). Although he takes issue with "new ascriptive categories," such as *indio* and *negro* (p.

https://doi.org/10.1353/tam.2012.0029 Published online by Cambridge University Press

69) because of their stereotyping and blindness to ethnic identities, he himself uses the all-inclusive terms "Indian" and "Pueblo" throughout his work. Doubtless well intended, this is just one example of a book seriously flawed by contradictions, inconsistencies, a lack of knowledge of Spanish and Latin American colonial history, and an egregious absence of copyediting.

One finds "creollos," for *criollos* (p. 24), "Mooros" for *moros* (p. 26), and *mestizo* (and not *mulato*, to be correct) for a person of European and African ancestry (p. 37). Las Casas (1474–1566) finds himself in dialogue (p. 41) with King Charles II (1661–1700) and Phillip [*sic*] II, recalling Juan de Oñate in 1606 when he had been dead for eight years (p. 134). A pueblo, as Wilcox applies the term, can be a locale, a structure, an individual, and seemingly all the native peoples in what came to be New Mexico. The ubiquitous "*genízaro*" is used to describe "Indigenous captives who worked as slaves (p. 143) or a "new kind of Indian" (p. 232), but is finally defined on the last page as a "Christian pueblo" (p. 244). Page 98 introduces a viceroy Guzmán, but no such individual existed. On the same page Wilcox has "peninsulare" for *peninsular*; "Tlateloco" for Tlatelolco and "capitol" for capital (p. 81); "maese" and "maestro de campo" for *maestre de campo* (pp. 129, 219); and spellings such as "Hr" (p. 44), "Negro,s" (p. 71), and no end of phrases like "bobcat bear" (p. 161), "surpassingly sparse" (p. 219), "One consequence of the dominance of the dominance of . . ." (p. 17), and "This ambiguity and fluidity create tensions between . . ." (p. 71) that ultimately render the text extremely difficult to read.

To challenge the proposition that epidemic disease among Pueblo peoples caused the population decline that was experienced and documented elsewhere in New Spain, Wilcox depends on the abridged and edited English translations of reports by the leaders of Spanish expeditions into the northern territories. While valuable, they are dated, and there is no evidence that Wilcox examined the original Spanish-language records or any related official, ecclesiastical, or ordinary documents to corroborate or expand his information. His English-language sources, suggest scant mention of disease in the explorers' accounts, or none at all, which supports his proposition that Pueblo peoples fled to remote mountains, thereby avoiding both epidemic diseases and Christianization and thus maintaining their traditional beliefs and practices. Thereby one learns that the perpetually vanishing primitive did not disappear.

It is here that Wilcox's "Indigenous" archaeology comes into play; supporting it are two chapters of site reports conducted by the U.S. Forest Service and others. Just who did the work is not clear, since all but one or two of the maps, tables, and graphs are without attribution. Nevertheless, the Spaniards were always the aggravators, and Wilcox includes a jarring array of contradictions to elaborate his thesis. To give only a few examples, he maintains that the Indian was seen as a "single subordinate class of human" (p. 76) and that "no Indian or African could ever become a Spaniard" (p. 80); he then writes that "Indigenous peoples, Africans, and mestizos are also Hispanic" (p. 83). Regarding disease, he cites a Luxán, stating there "was no evidence of diseases" (p. 121) and follows up with "disease seems to have had nothing to do with [the

https://doi.org/10.1353/tam.2012.0029 Published online by Cambridge University Press

entradas, or raids]" (p. 146), only to add that "diseases played a significant role in reducing Native populations" (pp. 100, 152). And finally, after the revolt in 1680, there was a call for "a return to a new fundamentalism" (p. 158), and native cultural practices were restored. Tensions between religious and Pueblo natives were reportedly nearly always to be great, and over time efforts to revitalize traditional beliefs succeeded by means of oral history and creation stories (pp. 208, 214-19). Yet, Wilcox concludes, "the Pueblos are among the most devote (sic)Catholics I have ever met" (p. 234). The Pueblo peoples of New Mexico deserve a better book.

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Brazilian Popular Music and Citizenship. Edited by Idelber Avelar and Christopher Dunn. Durham: Duke University Press, 2011. Pp. x, 376. Works Cited. Contributors. Index. $29.95 paper; $89.95 cloth.

The last 20 years have witnessed an increase in the articulation between citizenship discourses and popular cultural practices in Brazil as part of the gradual recuperation of the concept of "the citizen" there since the end of military rule. Once seen as the mute object of a repressive state pedagogy, "the citizen" has increasingly come to be understood as an individual entitled to rights and public resources, with culture playing a key role as "expedient" in this process (Yúdice 2003). Music-making in particular has come to represent an alternative, more participatory forum in which historically marginalized members of society can claim, redefine, and exercise citizenship rights and form alliances, however tenuous and conflicted, with the state, NGOs, private sector companies, and the mainstream media.

The introduction and 18 core essays comprising *Brazilian Popular Music and Citizenship* explore participation in popular music as "a practice constitutive of . . . citizenship itself" (p. 7), as well as a mechanism for fostering broader social and political inclusion in a society with precarious access to education and literacy. The contributors grapple with issues familiar across the humanities and social sciences, including hegemony, performativity, hybridity, space and place, media representation, and cultural consumption. The collection is not characterized by any single approach, but includes lyric- and performance-based analyses, ethnography, and anecdotal reflection. Two chapters focus on popular music's articulation with state power during the early twentieth century, and two take up the intersection of "the popular" and "the political" during the military dictatorship. The remaining chapters deal with more recent musical expressions (such as *pagode baiano, tecnobrega*, and *funk carioca*) from Brazil's geographical and social peripheries. Guided by a similarly progressive impulse toward pluralism and decentralization, the volume draws together contributors of various professional and disciplinary backgrounds, more than half of whom are based in Brazil. Unfortunately, however, the monolingual nature of the edition will likely restrict its accessibility for many Brazilian readerships who would have much to contribute to these discussions.

https://doi.org/10.1353/tam.2012.0029 Published online by Cambridge University Press